

# *The TIBIA*

JOURNAL OF THE A·T·O·E

**"MYRTLE"**  
— *A Queen in a Barn*

Wind Supply and Those Three-Phase  
Blowers  
for

**OWNING YOUR  
OWN ORGAN**

**HOT TIME IN THE  
OLD TOWN**

Story of the Melted Organ

SUMMER, 1957

Vol. II, No. 2





*Announcing*

# THE MIGHTIEST

**Wurlitzer Sound on records**

## **ED GRESS**

**plays the magnificent 36-rank Detroit Fox  
Organ on 12" Prescott LP PR-1002**

**NUMBERS INCLUDE**

**Granada  
Paper Moon  
Linger Awhile  
The Blue Room  
Besame Mucho**

**On the Street Where You Live  
Alexander's Ragtime Band  
Lullaby of the Leaves  
I'll Never Love You  
Penthouse Serenade**

**and**

**Selections from "Oklahoma!"**

**NO TRICK RECORDING . . .** only one of Wurlitzer's greatest instruments captured in full fidelity in the gorgeous acoustic setting of the 6000-seat Fox Theater.

**AT YOUR RECORD STORE**

or send your order with \$4.95 enclosed to

# **PRESCOTT RECORDS**

**18450 Livernois,**

**Detroit 21, Michigan**

# The TIBIA

JOURNAL OF THE A.T.O.E

SUMMER, 1957

VOL. II, NO. 2

EDITOR—**M. H. Doner**  
414 Winona St.  
Winona, Minn.  
Asst. Editor—**Roy Gorish**  
2137 E. 16th St.  
Apt. B, Denver 6, Colorado

Publisher—**C. G. McProud**  
**Radio Magazines, Inc.**  
P.O. Box 629  
Mineola, N.Y.

DEPARTMENTS

Organ Technology—**G. Edgar Gress**  
Residence Organs—**Judd Walton**  
227 Texas St.  
Vallejo, Calif.  
History—**Ben Hall**  
217 W. 10th St.  
New York 14, N.Y.

Business Manager—**Henry A. Schober**  
Advertising Director—**Sanford L. Cahn**  
Production Manager—**Janet Durgin**  
Circulation Director—**Edgar E. Newman**

**THE TIBIA** is a quarterly publication devoted to the interests of theatre organ enthusiasts and to publishing the official notes and proceedings of the American Association of Theatre Organ Enthusiasts. Manuscripts and other copy for **THE TIBIA** should be sent to the Editor. Business Communications, subscriptions, and advertisement should be sent directly to the Publisher.

CONTENTS

- 2 The Editor Notes
- 3 Organ Concerts
- 4 The Relay
- 6 A.T.O.E. Chapter Meetings
- 8 Profile No. 4 — Ethwell "Eddy" Hanson *M. H. Doner*
- 9 The President's Column
- 10 A Hot Time in the Old Town ..... *E. J. Quinby*
- 11 A Queen in a Barn — "Myrtle" ..... *Judd Walton*
- 14 Owning Your Own Organ — Part III  
    Wind Supply ..... *Roy Gorish*  
    These Three-Phase Blowers ..... *L. F. Steinert*
- 16 Discography ..... *M. H. Doner*
- 18 Spinning Organs ..... *The Editor*
- 20 Our Cover Design — A belated credit
- 21 The Theatre Organ in Canada ..... *H. Clealan Blakely*
- 23 News, Views and Events

Terms of Subscription—to members of A. T. O. E. in continental U.S.A., its possessions, and Canada. \$3.00 for one year; all other countries \$3.50. Single copies, \$1.00 postpaid.

**THE TIBIA** (title registered U.S. Patent Office) is published quarterly by Radio Magazines, Inc.; Henry A. Schober, President; C. G. McProud, Secretary. Executive offices, 204 Front Street, Mineola, N.Y. Printed in U.S.A. at Davenport Press, Inc., Mineola, N.Y. All rights reserved. Entire contents copyright 1975 by Radio Magazines, Inc.,

POSTMASTER: If undeliverable send Form 3547 to TIBIA, P.O. Box 629, Mineola, New York

THE TIBIA — Summer, 1957

SAVE 1/2 — PAY PART-BY-PART — HAVE FUN  
Assembling the **SCHOBER**  
**ELECTRONIC**  
**ORGAN** in KIT form



Now you can afford a real, full concert organ, just like those made by the foremost organ manufacturers. Because over 1/2 the cost is saved when you assemble it yourself. And it's REALLY EASY: only 24 separate units, all with printed circuits, and detailed-to-the-smallest-step instructions. In addition, you purchase each of the 24 kits when you are ready for it — and can afford it.

You'll get a real kick out of putting the Schober Electronic Organ\* together — and then sitting down and pulling the stops for Strings, Trumpets, Clarinets, Diapasons, Flutes, etc. Electronic Percussion optional; chimes available.

**Compact CONSOLE**

One of the many exclusive features of this exceptional organ is the handsome console, in a wide variety of finishes. It is equally at home in a traditional or modern setting, and takes little more space than a spinet piano.

**Free Literature**

Complete descriptive booklet and price list are available on request. And, if you wish to hear the glorious pipe organ tone of the Schober Electronic Organ, a 10" long-playing demonstration recording is available for \$2. This is refundable when you order. Write today and see what a fine instrument you can get at such a great saving.

**The SCHOBER ORGAN CORP.**

2248-F Broadway, New York 24, N.Y.

\*Designed by Richard H. Dorf

**CLASSIFIED**

The rate for classified ads for individual sellers or buyers is 10 cents per word with a minimum of 10 words. For commercial suppliers of equipment, the rate is 25 cents per word, with a minimum of 10 words. To be published in Vol. II, No. 3, copy should be mailed together with check or money order, to Radio Magazines, Inc., P.O. Box 629, Mineola, N.Y., so as to be received before March 1, 1958.

**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.

**Advertisers Index**

British Industries Corp. ....	Cover	3
Dauntless International .....	Cover	4
Nalle, Billy .....		24
Prescott Records .....	Cover	2
Ross Music Company .....		24
Schober Organ Corporation .....		1



# The Editor Notes

**T**HERE ARE THREE AVENUES by which one can enjoy the music of the organ. First, being present at an organ recital, whether in a theatre, studio or private residence. This is the preferred direct method, unfortunately not available to the majority of organ lovers, whereby the listener can completely enjoy the music, and the added advantage of observing the organist in action, just as many of us used to do during the years when we would spend hours on end in a theatre behind the console observing and studying the technique of the organist as he provided the musical background for the movie or as he ascended from the pit to perform his solo or interlude.

Second, via tape or lateral disc recording. Thanks to the products of research by the high delity experts, equipment is now available to record and reproduce the full sound spectra of the organ properly. Recording companies have taken advantage of this research to bring to the public many excellent organ recordings.

Third, via radio broadcasts. Back in the early days of radio broadcasts, organ programs were among the most popular musical programs on air. During the early years of radio broadcasts, your Editor was listening to over 200 different organists broadcasting from various theatres and studios in the mid-west area. During the years that followed, there was a gradual decline in the number of organ broadcasts. Today, the radio is virtually silent as far as the organ is concerned. Ditto for TV.

What, if anything, can be done to correct this situation? That the public would welcome organ broadcasts goes without question. John Hawley, of Los Angeles, believes that something can and should be done. It is our belief that ATOE can endeavor to "further the organ and its music" by encouraging the readers of *THE TIBIA* to get in back of the project. To that end, we asked John to give us his ideas for publication herein:

"Anyone who has ever experienced the glorious thrill of hearing the mighty theater organ, in stereophonic sound, right in the comfort of his own living room, will readily agree that for sheer delight, it leaves little to be desired. But, unfortunately, too few music lovers have had this thrilling experience.

"Stereo recorders, while available, are still a bit costly. But such an investment is not necessary to make this wonderful music available to everyone interested.

"I have already done some preliminary investigating into the possibilities of having such truly delightful music brought into our home in stereo. I have a letter from Hunt Stromberg Jr., Program Development Executive for CBS-TV in Hollywood. While he states that he thinks it is "an interesting idea," he indicates a doubt as to how many people would be interested in such programming. That's where ATOE members can help. Enough cards and letters, from those of us who are interested, might just do the trick.

"And the only equipment required to receive such a program, in all its glory, is simply an ordinary television receiver, and a standard AM radio. Anyone in a position to buy anything advertised certainly has such equipment.

"Naturally, the artist to preside at the console, the one and only George Wright.\* He is available, and very enthusiastic about the idea. So, let's all get behind the

project, and let the CBS-TV programming department know how great an audience they would have, should they decide to put such a program on the air."

Isn't that enough to stir up some activity? Let's get those letters to Hunt Stromberg, Jr. Don't wait, do it now!

*(Actually there are two George Wrights — the second one plays a Hammond at a cocktail lounge in New Hyde Park, the next village west of Mineola, N. Y., home of THE TIBIA. CGMcP)*

## ANOTHER WORTHY PROJECT

There is no limit to ideas that our readers can come up with to help stimulate public interest in the theatre organ as a musical instrument. For several months now, we have been exchanging letters with an organ enthusiast in the Chicago area regarding his idea of a sort of "shrine" where a good, high-quality, 4- or 5-manual theatre organ could be set up as a museum piece with concerts from time to time.

The idea sounds good and, we believe, has sufficient merit to warrant further study. Our correspondent has been doing some checking on the over-all problem but at this writing has no specific recommendations. Chicago would presumably be the locale for such a project.

If you agree that this is worth exploring further, please send your ideas or suggestions to Mr. Bob Foreman, The Foreman Company, Monmouth, Illinois. If the response is good and there is sufficient interest, a group could be organized to carry the ball, preferably one or more persons of influence who would, as Mr. Foreman expressed it, form "a sort of 'inner circle' to come up with a plan to present."

## LET'S HEAR FROM YOU!

Interest in the theatre organ assumes many forms. Perhaps you are the proud owner of a unit organ in your home or envision an installation of your own in the foreseeable future. If you own an instrument tell us about it—make, origin, ranks, manuals and any other interesting detail. Perhaps your hobby is collecting organ records—we would like to hear about your library and any unusual recordings. Whatever your particular interest may be, the Editor would like to hear from you and on any subject pertaining to unit organs, organ recordings, playback equipment, and about organists (past or present). Such information is certain to be of general interest to organ enthusiasts. Any and all contributions will be gratefully appreciated.

## About our Authors

*Gorish, Roy* — a modest chap who would prefer to have his name deleted from this column, but I am sure our readers will appreciate a few facts about this personable young man who has been instrumental in helping to organize ATOE and *THE TIBIA*. Like many of us, and until asked the question, Roy had never stopped to think how his life became involved with the theatre organ. "It was a gradual process," he writes, "and too bad I didn't have a relative in the profession or get smacked on the head with a pipe at an early age. Instead, I'm afraid that my introduction to the organ was quite commonplace; I listened to it during intermission and in interludes while I ate peanuts. I guess the important part is that I *listened!*" That, briefly, describes our good friend and co-worker — a man who has served in the Navy, attended Syracuse University, and is now a Medical Technician in Denver, Colorado.



# ORGAN CONCERTS

SHRINE AUDITORIUM, LOS ANGELES — George Wright

On May 10, two events in the theatre organ world occurred that should cause every organ lover to rejoice and, like one we know who was there, to utter, "The Theater Organ is not dead, it isn't even sick."

Event No. 1 Over 4,500 people paid to hear a concert of popular organ music. How about that?

Event No. 2 The organist was George Wright. Enough said? Well, not quite.

Which of these events should be named first is like arguing which came first, the chicken or the egg. There can be no doubt that George Wright's fame as an organist was largely responsible for the terrific turnout. The concert was sponsored by Rich Vaughn of High Fidelity Recordings, Inc. in the Shrine Auditorium which is 50 percent bigger than the S. F. Fox and with a stage opening more than twice as large.

After an introduction by his good friend Ben Hunter (former honorary mayor of Hollywood and known as "Mr. Disc Jockey" of Los Angeles and heard nightly on his "Night Owl" program over KFI), George proceeded to the 76-rank Moller TO and performed like the master that he is. The program, which follows, included several selections which he recorded for High Fidelity Recordings.

- |   |                  |
|---|------------------|
| 1. Anything Goes .....                        | Porter           |
| 2. And This Is My Beloved, from "Kismet"..... | Wright-Forrest   |
| 3. Nochecita .....                            | Huesca           |
| 4. Prelude II .....                           | Gershwin         |
| 5. The Jitterbug Waltz .....                  | Waller           |
| 6. Quiet Village .....                        | Baxter           |
| 7. Pavanne .....                              | Gould            |
| 8. Pavanne .....                              | Elmore           |
| 9. Roller Coaster .....                       | Busch            |
| 10. Ebb Tide .....                            | Maxwell          |
| 11. The Birth Of The Blues .....              | Henderson        |
| 12. Edelma .....                              | Tucca            |
| 13. I Got Rhythm .....                        | Gershwin         |
| Intermission, 15 minutes                      |                  |
| 14. Back Bay Shuffle .....                    | Shaw             |
| 15. The Nightingale And The Rose .....        | Rimsky-Korsakoff |
| 16. Love For Sale .....                       | Kern             |
| 17. The Boy Next Door .....                   | Martin           |
| 18. Jalousie .....                            | Gade             |
| 19. Silent Movies Are Back .....              |                  |
| 20. That's All .....                          | Haymes           |
| 21. South Pacific Scenario .....              | Rodgers          |
| 22. Sunday in Seville .....                   | George Wright    |

For item 19 in the program, George played the musical accompaniment, in a most nostalgic and beautifully done manner to two single reel silent movies, a drama and a comedy.

As his encore, George appropriately chose Irving Berlin's beautiful *The Song Is Ended But The Melody Lingers On*. He concluded the program with a fitting climax, played in perfect legitimate style, Bach's famous *Tocatta and Fugue in D Minor*. The audience, nearly 5000, shouted, whistled, stomped and yelled for more, but George Wright had concluded his program. He left the stage. The concert was over, but not to the thousands who thrilled to the artistry of a great musician and organist.

The program stated that George Wright will also appear and play in the Auditorium of the Union High School, Sacramento, Friday evening, May 31, and Sunday afternoon, June 2. This must have been like a home-coming to George and we refer you to a previous issue of THE TIBIA in which George recalls the many hours spent at this console.

ATOE and THE TIBIA take this opportunity to express their gratitude to Rich Vaughn for arranging this concert.

THE TIBIA — Summer, 1957

STONEHAM TOWN HALL — Ralph Woodworth, Jr.

On Saturday evening, April 27, the Eastern Massachusetts Chapter and the Rotary Club of Stoneham, Mass., presented a "Paramount Pot-Pourri" featuring Ralph Woodworth, Jr., at the Stoneham Town Hall Wurlitzer. The concert was "terrific," writes "Brent" Tyler, Secretary of the Chapter. "It went off with but one minor incident. We had a rented carbon arc spot, and after a short fit of fuse-blowing at the very start of the concert, with resulting blackouts, the situation was corrected. The attendance exceeded 800 people, and although a final financial tabulation is yet to come, it would appear that the Stoneham Rotary Club will net over \$500 for their Little League fund.

For several weeks prior to the event, Woodie practiced each Saturday night to familiarize himself with the organ, and to ferret out any small difficulties. We had some real organ "jam sessions" on those nights, and also had a great time in getting the organ into perfect shape. It was in moderately good condition as it is used quite often for local events, but it was working to perfection the night of the concert. Don Phipps and Bill Bunch spent the whole previous Saturday in tuning it, and Bill also made a half-hour tape for Station WCRB which we used as publicity for the concert. Bill, incidentally, recorded under the stage name "William Waters."

The organ was rebuilt by the Wurlitzer in 1934 and installed in Station WNAC where it became famous through the artistry of Francis J. Cronin, popular radio and theatre organist.

Ralph Woodworth, Jr., has had an enviable career as an organist as the following, taken from the printed program, testifies: . . . "a native and life-long resident of Weston, (he) began playing the piano when three years old and the organ at nine. He started to play in churches when he was fourteen; his serious work starting with a European tour when he was sixteen, with recitals at Cologne, Antwerp, Milan, Venice and Durham. Returning home, he continued studying with the late Dr. Raymond C. Robinson at King's Chapel and the New England Conservatory, also pursuing a full musical course.

His first theater appearance was at Roxy's playing for "Seventh Heaven." Further appearances found him in the leading theatres of New York City, Buffalo, Detroit, Chicago, Milwaukee, St. Paul, Denver and Boston.

In England he appeared as "The Mighty Yank at the Wurlitzer" for an R.A.F. Benefit at the British Gaumont Theatre, Newcastle-On-Tyne. He was also featured on the B. B. C. and the Armed Forces Network.

At the same time, Mr. Woodworth embarked on a series of radio broadcasts which finally totalled 6,782 separate programs over fifty stations across the country. While in the Upper Peninsula on vacation — playing a Wurlitzer Theater Organ—he was engaged by the Warner Bros. Circuit and was featured as spotlight soloist in their theaters, eventually "moth balling" one organ after another.

During the thirties he returned to Weston to teach. In 1941 he volunteered a year's service with the British Middle East Armies, returning to America via R.A.F. just in time to be drafted into the 8th U. S. A. A. F.

Emerging from World War II, he once again started teaching piano and organ, and last year he added a spacious music studio to his home, scientifically planned and constructed for perfect acoustics.

He is organist and choir director of St. Peter's Episcopal Church in Weston, President of the Weston-Metropolitan Chapter of the Hammond Organ Society which meets weekly at his music studio, Associate Member of the Society of Organists, Westminster Abbey, and an accomplished concert pianist.



# The Relay

TO THE EDITOR: Gress versus Maclean!

Since Quentin Maclean, in his excellent article in the latest *TIBIA*, takes some well-aimed potshots at Jerry Critser and myself for our findings while in his delightful native land, I thought it only proper to do a little rebutting.

To dispute the historical facts with someone who had so much to do with their making would be the height of folly. I can only say that we used the best information we could unearth in preparing the article.

However, if the "Anglicised Wurlitzer" is really a myth, how is Mr. Maclean to explain the striking difference we immediately noticed between the English Wurlitzers and those here in the United States? Perhaps, rather than being the result of deeds of commission, it came about because Messrs. Pearce and Wright were too content to take the stock Wurlitzer instruments as they came. After all, a major tonal change can be brought about in any organ by such simple causes as a difference in wind pressures of a mere inch or two, or a little extra weight on top of a reservoir. In a Wurlitzer, the regulation of the tremulants is another crucial factor. Given the same organ, two expert finishers can produce entirely unlike results simply by their regulation of the strength, quality and balance of the various ranks.

By "lushness" we referred not to the proportion of Tibias and Flutes in the stoplist, but to the tonal warmth and vibrancy of the whole ensemble. Important considerations in producing a "lush," over-all result include the adjustment of the various wind pressures, the building acoustics and shutter openings, the amount of weighting used to provide inertia on top of the reservoirs, and the tremulant settings. One of the "lushest" organs it has been my pleasure to play is the Detroit Fox instrument — and as can plainly be heard on the records, even the English Post Horn is quite "rich and lyrical."

In closing, it may be noted that the Meakim Jones' list proves beyond any doubt that the Trocadero organ is a Style 270 Special, not a Publix No. 1. Only two other 270's were built, both for Australian theaters, so it would hardly be accurate to refer to the Troc as a stock American Wurlitzer. The Publix No. 1 model, of which the Paramount, Manchester was one example, was a popular American stoplist, with installations at Denver and Oakland actually listed as Publix No. 1's and upwards of a dozen others simply called "Special 4 Manual" in the list. It contained:

Main	Solo
Tibia Clausa 8' - 15"	Tibia Clausa 16' - 15"
Diaphonic Diapason 16' - 15"	Quintadena 8'
Concert Flute 16'	Solo String 8'
Dulciana 8'	Tuba Mirabilis 8' - 15"
Viol d'Orchestre 8'	Trumpet 8'
Viol Celeste 8'	Oboe Horn 8'
Solo String 8'	Saxophone 8'
Tuba Horn 16' - 15"	Orchestral Oboe 8'
Clarinet 8'	Kinura 8'
Vox Humana 8' - 6"	Vox Humana 8' - 6"

G. EDGAR GRESS  
549 E. 4th St.  
South Boston 27, Mass.

SIR:

In reading the magazine it was like going back to my early pipe-organ-building days when Joseph Carruthers and I were the first two organ buildings to leave Elmira and enter the greasy old machine shop that Wurlitzer allotted to the building of pipe organs in No. Tonawanda. I remained two years in the development laboratory and then went to New York as service manager of the New York store of Wurlitzer where Eugene Licombe was in charge of sales. This was the beginning of Theatre Organs. The old Century Theatre — now gone — was equipped with an organ for the play "The Daughter of Heaven" which was a beautifully staged Chinese play.

In 1910 I took over the service of the Hope Jones organ in the Ocean Grove Auditorium and cared for it until 1954. This organ had a varied history with many false stories about what it consisted of, who played it, and so on. If you are interested in this organ I can give you an accurate account of its history up to '54. I was Jim Nutall's helper in voicing its 50-inch Tuba, 25-inch Tromba, etc.

I dropped organ building in 1944 and became interested in electronics and as of now am the Vice President of our organization. If I can be of any statistical help to you I will be glad to assist.

I have a collection of pipe organ recordings and enjoy George Wright's releases as well as many others. I certainly feel that the

organ would be well received in major cities just as it is in Denver, if it could be revived again. Of course this would be possible only in such places where the organ is still in such condition as would warrant its being put into operating service. Unfortunately, electronic organs would make a challenge for this market if it were opened.

VICE PRESIDENT  
Schulmerich Carillons, Inc.

SIR:

A word of praise for *TIBIA*. I think it is a wonderful magazine, and it is doing a great work in restoring interest in theater organs. Glad to know about the activities it reports on. Would it be possible to run a series of technical articles on the construction of theater organs? I know many would be interested in it.

CLINT MEADWAY  
24726 President Ave.  
Harbor City, California

SIR:

Through the kindness of another 'Enthusiast' I have come into possession of the first two issues of *THE TIBIA*. Naturally I wish to support the organization which is represented by this publication. I am sorry not to have known in time to have supported it from the beginning. But around 1929 I had to make up my mind whether it was to be music or some other pursuit by which I attempted to gain a living. My appraisal of my own talent suggested that I might do better than to try to carve a place for myself among an apparently diminishing field for theater organists, most of whom must surely have had more on the ball than I was likely to have. I therefore went into medicine and am now doing consultations only. And for the first time in some thirty years I am in a position to devote a little time to a love which never deserted me. Through the magic of truly fine high fidelity equipment, and painted with the nostalgic brush of recollection, I am once again a kid on the front row of the old Strand Theatre in San Francisco, sitting through all the matinee showings in order to watch a very young organist from Woodland make the picture talk. A collection of Jesse Crawford records that must have scratched hundreds of needles into dust, still does service for me.

RALPH M. BELL, M. D.  
601 Tennessee Street  
Vallejo, California

SIR:

I am a genuine Theater organ enthusiast since about 1925. I used to go to the movies and had no thought of how the music was made, perhaps always automatic, until one time I noticed a light go on down front after the shorts and then came the music. I went down and discovered a pipe organ, something quite new to me, and a young man organist sitting there, also new to me. To listen and watch him play a while put into me an everlasting enthusiasm for theater pipe organ music. And then later on when in the cities I always went to the large theater and sat in the front seat just behind the console. In no time the organist would notice me and turn around to speak to me. But that music, swelling in and out from the skies, so to speak, down from the stars, uplifted me in a way I could never be able to explain — it always did. I took some piano lessons and a few pipe organ lessons on a church organ in Bentonville, Ark. On a trip back to East Tenn., the home section, I visited the place of first inspiration, Bristol, Va-Tenn., met the manager of the theater, and was given the opportunity to practice of a morning before show time, under some guidance of the organist, a Mr. Skinnel, supposedly to be in trim as assistant some time. Had to go back home then, but was told to come back following summer. Came back as did the talkies. All off. But some time ago heard of this organ I used to practice on being stored mercilessly in a damp basement and bought it for almost a come-and-get-it price, mostly because of sentiment, for it is almost hopelessly damaged. The console is a keepsake, the mashed pipes and warped chests as well.

I was sitting back thinking of those good old silent picture days when one could listen to the finest kind of pipe organ music which comes not from a cool planned recording but from the warm fingers of the organist as he sat there. (But recordings we can get now are getting warmer.) That was the best organ music, right from the cue-sheet origin we'll say. But — could it ever come again? Then came your sample copy of *THE TIBIA*. This is great indeed! My memory is of Dwight Brown at the Palace in Dallas, Lawson Reid at Hot Springs, Milton Slosser at the Missouri in St. Louis, John Hammond at the Saenger in New Orleans, Daugherty at the Strand in Shreveport, the first George Gookin at the Isis in Bristol, Va., and many others.

STEVE MORTON JR.  
Kingsport, Tenn.



# Report of Chapter Meetings

## L. A. CHAPTER MARCH MEETING

Monday evening, March 11, 1957, was another gala evening for organ enthusiasts in the Los Angeles area. A capacity audience gathered at Lorin Whitney's Recording Studio in Glendale to be thrilled by the mighty 4-manual 24-rank Morton-Wurlitzer. On hand to provide the adept fingers and toes for a terrific evening's entertainment were Ramona Gerhard Sutton and Jim Melander. Ramona



Ramona is caught showing pleasure over the audience reaction to her performance.

is indeed well known throughout the musical world for radio and concert appearances in and around the Minnesota twin cities, and more recently at CBS in Los Angeles. Ramona held her audience spellbound with her mastery of the instrument and a particularly stirring ovation followed her colorful rendition of "Clair De Lune." Jim Melander, who is considered to be a phenomenal young protege of Gordon Kibbee's, entertained with several well known stylings representative of his richly harmonious technique. The climax of the evening undoubtedly was piano-organ duets that closed the program on a new high of musical enjoyment. Ramona played the concert Steinway that had been moved alongside the Robert Morton console and Jim joined in at the organ. The rendition of *Rhapsody in Blue* gave rise to shouts for encores from the audience. The pro-



Jim Melander strikes a chord and a pose following his performance at the March meeting.

gram was presided over by Chapter President, Doctor Stocker, with Dave Kelly handling the introduction of personalities. The Chapter owes a considerable debt of gratitude to Lorin Whitney for providing a meeting place for the Los Angeles Chapter and maintaining the organ in such excellent condition. Incidentally, watch for new record releases on this organ by Gordon Kibbee, Richard Ellsasser, and others.

—BOB NICHOLAS, Secretary

## NORTHERN CALIFORNIA CHAPTER

An organizational meeting was held February 5, 1957, at the home of Frank Killinger, a local hi-fi enthusiast and theatre pipe organ lover. There were sixteen present from around the San Francisco Bay area (all ATOE members). Judd Walton, ATOE Vice-President, outlined the purpose of the meeting and everyone present enthusiastically supported the idea of organizing a local chapter. Bud Abel was elected the first President; Bob Jacobus, Vice-President; and Tiny James, Secretary-Treasurer. Yearly dues were voted, a donation was taken for application for a charter, and the general rules governing the chapter were discussed.

It was decided to hold the first concert meeting at Urban Braitto's "615 Club" in Benicia, located about 35 miles north of Oakland



Jim Melander and Ramona Gerhard Sutton congratulate each other as Eddie Dunstedter smiles approvingly. Eddie has promised to play for a Chapter meeting.



Dave Quinlan salutes his audience.





Northern California Chapter listens to Dave Quinlan at the Wurlitzer.

which has the distinction of being one of the two clubs in the Bay Area possessing a "Mighty Wurlitzer."

The meeting was called for February 25th and notices were sent to all known ATOE members in the area, plus many other pipe organ enthusiasts. Urban Braito had graciously closed his regular business for the evening, allowing admittance only to ATOE members and their guests.

After the opening remarks by ATOE Vice-President Judd Walton, Dave Quinlan, a terrific organist and regular organist at the "615 Club," was introduced. Dave proceeded to prove his ability and mastery of the Wurlitzer. The organ, a very late model 2m 6r Style D had been removed from the theatre in Antioch, California, and installed in the club by Judd Walton and Bob Jacobus who are to be commended for its excellent installation and maintenance.

Midway through the program, following a short intermission, President Bud Abel welcomed all present, explained the purpose of ATOE and the local chapter and invited all ATOE members to join in the activities that a local chapter would afford.

Following the brief intermission, organist Dave Quinlan again entertained the group until 10:00 p. m. when refreshments were served and members of the audience permitted to try their hand at the Wurlitzer. The meeting formally adjourned on this note. As a result of this meeting we can now boast 29 chapter members. We also picked up 10 new ATOE members.

The second meeting of the Northern California Chapter was called for Saturday morning, April 27th, at the beautiful Fox-Oakland Theatre wherein reposes an outstanding 3m 14r Wurlitzer, complete with English Horn, Brass Saxophone and Dulciana.

The meeting was called for 9:00 a. m. with members and guests invited to try their hand at this outstanding instrument. At 10:00 a. m. our guest artist, theatre and radio organist Floyd Wright, took over at the console and held the audience of over 100 spellbound until 11:30 when the meeting had to be closed in order for the theatre to open for regular operation. We certainly owe a vote of thanks to the Fox West Coast Theatre management for allowing us the use of the theatre and facilities. The results of this meeting from a membership angle have yet to be completely tabulated but a remittance was mailed to ATOE headquarters in Los Angeles for an additional 17 ATOE subscribers.

—(WINFRED "TINY" JAMES, Secretary-Treasurer)

## DELAWARE VALLEY CHAPTER

SUNDAY, MARCH, 24, 1957, ASBURY PARK, N. J. — The Spring meeting of the Delaware Valley Chapter was held here at Convention Hall with 38 people present. The 3m/7r Kilgen was in good voice and well played by Bill Floyd (of the New York Paramount). Leonard MacClain (currently on Epic Records with the Tower Theater organ, Phila.), Dorothy MacClain, Lillian Hillis, George MacNeal, and Warren Clark. Some sort of precedent was probably set with a pedal solo by "Champion" MacClain, first collie to perform on a theater organ.

With the exception of Program Chairman, the current officers were re-elected for another year. Mr. James Sweet of Rumson, N. J. was elected to the office of Program Chairman. Mr. Sweet announced that arrangements had been made to hold the Summer meeting on



Lillian Hillis at Asbury Park Convention Hall on the 3m Kilgen.

June 9th at the Atlantic City Convention Hall where we will be able to use both the 7m Midmer-Losch and the 4m Kimball. Since it will be necessary for us to pay for the use of these organs, it was decided to charge \$1.00 per person for this meeting.

We wish all theater organ fans could have joined us for this meeting. There was a talk by Senator Emerson Richards, designer of both organs, a half hour concert on each organ, a tour of some of the chambers (including the 64' Diaphone and 32' metal Diapason) and, of course, the usual informal concerts by members.

REPORT OF SIXTH QUARTERLY MEETING, JUNE 9, 1957 — The sixth quarterly meeting of the Delaware Valley Chapter was held June 9, 1957 at Convention Hall, Atlantic City, N.J. Suitably, for the world's largest organ in the largest auditorium, we had the largest crowd in our chapter history—148 people. Theater organ fans arrived from as far distant as Chicago, Detroit, Boston and Washington, D.C. Three groups, including our feature organist, Bill Floyd, flew in by private planes.

Bill opened the meeting at 1:00 with a recital on the Ballroom



Bill Floyd of the Paramount Theatre, N. Y., at Asbury Park, N. J.





Senator Emerson Richards demonstrating the 7-455 Midmer-Losh in Atlantic City, N. J.

organ—a 4m/42r Kimball. The pipework is installed in two chambers on either side of the stage and the console is mounted on a special balcony halfway down one side of the room. After Bill's typically excellent performance, Senator Emerson Richards, designer of the Convention Hall organs, spoke to us on the history and design of both instruments. With the help of the maintenance man, Bill Roesser, he demonstrated each of the 42 voices.

Though somewhat reluctant to leave this beautiful instrument, yet eager to get on to see the *BIG ONE*, we moved down to the main auditorium. Here in this huge cavern capable of seating 41,000 people, even a console as large as this great 7-manual job seems dwarfed. Again Senator Richards spoke to us briefly, pointing out how the 22 divisions are arranged in the eight chambers. He demonstrated some of the more spectacular of the 455 ranks including the 64' Diaphone Profunda and the Ophicleide on 100" wind. It was even a thrill just to hear the eight blowers getting wound up to their full 395 horsepower.

Brave Bill Floyd sat down in that wilderness of 1250 stop keys and played another short recital followed by Lois Miller. Mrs. Miller is no stranger to the Midmer-Losh console being called upon frequently to perform for conventions, ice skating shows, etc. One of the chambers was opened for inspection at the close of the meeting, after which about a third of the group adjourned to a restaurant for dinner, table-hopping and organ talk. We are very grateful to our program chairman, Jim Sweet for having arranged a thoroughly enjoyable day.

BILL MOYER, Chairman

#### MR. BIZIK ENTERTAINS ORGAN ENTHUSIASTS

Last night I attended a gathering of organ enthusiasts at the home of Mr. Albert Bizik, Belmont Hills, Pa. Mr. Bizik has a 10-rank Kimball (formerly from the Overbrook Theatre, Philadelphia) installed in his home. Guests were nearly all members of the ATOE, although the affair was not an official meeting. Among those present were Mr. and Mrs. Leonard MacClain, who delighted all with their virtuosity at the console. Leonard is known to his radio and TV

THE TIBIA — Summer, 1957

audience as "Melody Mac." His magnificent rendition of the Knightsbridge March almost brought the house down. He followed with several novelty and sentimental tunes which were well received. Then Mr. Reginald Watson, the designer of the famous BBC Moller, played for twenty minutes in the best tradition of true theatre organ technique. Mr. Wainwright Schmidt followed with several delightful arrangements impressively executed. Both Mr. Watson and Mr. Schmidt made a special trip from Long Island to attend. I was fortunate enough to follow for fifteen minutes, and I must say I enjoyed the experience immensely. Al Bizik's installation is one of the finest I have ever heard. The ten ranks fill the room so beautifully that one could believe the organ was at least twice its actual size. Following my efforts, Mr. and Mrs. John Riedel entertained in the most competent manner. (Mrs. Riedel of Bethlehem, Pa., is Sec.-Treasurer of the Eastern Chapter of the ATOE). Mr. Randy Creigel was the next performer, followed by Mr. James Fisher and his mother, Mrs. Mabel Fisher. Their efforts were well received. Finally Leonard MacClain returned to the console and finished the evening performance with another half-hour of delightful music. Among some of the other guests present were Mr. Bob Jerinic of Station WCAU-TV. Mr. Mel Wexler, organ technician, helped everyone enjoy the evening by keeping the liquid refreshments flowing, attending to the ladies' wraps and recording the whole proceedings on an Ampex 600. The guests were so absorbed with this wonderful Kimball that it didn't stop playing for four hours. At 11:30 p. m. the party started to break up because several of the guests had to drive long distances home.

Now for a word about Mr. Bizik's Kimball. The ten ranks are as follows: Trumpet, Post Horn, Clarinet, Concert Flute, Diapason, Tibia Clausa, Kinura, Orchestral Oboe, Violin, Violin Celeste, and Vox Humana. The Post Horn is full and powerful, the trumpet brilliant, and the large scale tibia clausa is lush and sexy. The complete instrument is voiced, tuned and installed with incomparable skill (by Al Bizik) and when played full crescendo it has a smoothness and sonority that is amazing. It has "presence" because the pipes play almost directly into the living room, being angled toward the ceiling by specially designed louvres. A full assortment of drums, cymbals, chinese gong, complete toy counter, celesta, xylophone, glockenspiel, orchestra bells, etc., round out the organ. Most of the guests present have organs of their own (electronic) in their homes, and several lucky ones have magnificent pipe organs. Among the latter are Mr. and Mrs. Riedel of Bethlehem, Pa., Mr. Reggie Watson of Manhasset, L. I., and Mr. Wainwright Schmidt of Merrick, L. I.

All in all, the evening was a huge success and Mr. Bizik promised to repeat the festivities at a later date.

CHARLES FLECK, R.D. No. 3, Langhorne, Pa.

Members of Delaware Valley Chapter at Asbury Park Kilgen console. At the keyboards: Rev. George MacNeal.





# PROFILE NO. 4

## EDDY HANSON

by M. H. Doner

**Like many another profession, that of the organist is often filled with exciting and memorable moments — along with the routine of many hours of simply playing music. Eddy has been at it a long time, and still enjoys every minute of it.**

**S**HOULD YOU, by chance, have visited one of Chicago-land's swanky night clubs to dine and enjoy an evening of delightful organ melodies from a Hammond console you would soon know you were listening to one who knows his way around on an organ. You might not have appreciated the fact that those talented fingers and feet belong to a man who has two "firsts" to his credit, the first organist in the area to be the featured organist in three of the city's De Luxe movie palaces during the lush era of the stage productions and stage shows some thirty years ago and was the first radio organist in Chicago, one of the very first in the nation.

During the years the writer has always made it a point to look up this organist, the first time almost ten years ago during his broadcast from radio station WCFL. Always a charming personality, he was pleased to talk about those tremendous years when the great organs in the movie houses were thrilling their patrons with the organ music of Jesse Crawford, Helen Anderson, Milton Charles, Eddie Fitch, Earl Abel and others. His name is equally well known to millions of organ lovers throughout the Chicago area. So, let's take an inside look at one of Chicago's pioneer theatre and radio organists, and relive the career of Eddy Hanson.

### Inherits Love of Music

Born in New London, Wisconsin, on August 1st, 1898, to a family of musicians, (his mother was a pianist, his father a trumpet and violin player). Young Eddy loved nothing more than to listen to his mother at the piano or, perhaps, to trot over to a neighbor's house to listen to those "Edison" cylinders on the "Talking Machine," then to rush home and "play piano" by the hour on turned over bread tins and pie plates. There were times, he admits, when his mother could tolerate the "playing" no longer and confined him to the closet to deaden the sound! Once at the piano, the lad progressed rapidly and by the time he was eight he was on the way to becoming a pianist and composer; in fact, only two years later he played in a local dance band in Waupaca, Wisconsin, his feet scarcely able to reach the pedals. His first composition, Golden Glow, inspired and named after the flowers in his mother's garden, was published by the F. J. A. Foster music firm in Chicago when Eddy was only 12 years old. With the passing of his mother the following year, Eddy decided to make music his livelihood and career. But where? Waupaca? Too small a town, no chances to get ahead there. How about Neenah, only forty miles

away which, he had heard, boasted the world's largest woodenware factory, plus factories and paper mills and "many rich people." Off he went, and, after attending school during the day, set out for the Doty Theatre, a dime movie house, where he accompanied films at the piano.

### Meets Carrie Jacobs-Bond

Then, one night, it happened—an event that Eddy has never forgotten. Let's let Eddy tell it in his own words, as lifted from an article titled "America's Gallant Lady of Song" which was published in Wisconsin's quarterly literary publication "Creative Wisconsin" only last year.

"One night in the fall of 1916 the manager came down to the piano and told me we had a very famous lady in the audience. It was Carrie Jacobs-Bond. She had come to Wisconsin from California with her close friends, Mr. and Mrs. Hawks. Mrs. Hawks was a former Neenah girl and had been summoned back home by the serious illness of her parents, Mr. and Mrs. Charles Howard. Mr. Howard was a wealthy paper manufacturer, and also the grandfather of two small boys, Howard and Kenneth Hawks, who were later to become famous movie producers and directors. I was very nervous at first to know Mrs. Bond was in the house, and yet I took it as an answer to my prayers that some day I would meet her. It turned out to be a dream of youth come true. Quickly controlling my nervousness, I wondered what I should play. I had been playing in the dark, as was my usual custom, improvising a musical accompaniment to the silent movie of that era, fitting my music to the action on the screen.

"Suddenly I decided to disregard the picture and play an all Carrie Jacobs-Bond recital, playing nothing but her compositions. This was easy for me. Like some people collect old stamps, old furniture, and bottles, I had been collecting Carrie Jacobs-Bond songs for years. I had collected everything she ever wrote. I felt inspired and played for two hours, never repeating any of her songs, nor did I turn on the light. I knew all of Mrs. Bond's songs from memory. She told me later that I had played several of her very first songs which even she had forgotten. At this time she was at the full flush of her fame, at the very zenith of her popularity and financial success. *I Love You Truly* had made her very rich and *A Perfect Day* which she published in 1910 was selling five million copies of sheet music by 1916, and there were 63 different recordings and arrangements of it. Altogether it sold seven million copies (sheet music) before its popularity waned.





After the show Mrs. Bond sent for me. I went out front and as I approached I saw her standing at the curb with a lady and a gentleman whom she introduced as Mr. and Mrs. Howard Hawks from California. They were about to enter their limousine. When she saw me, Mrs. Bond came over with outstretched arms, and greeted me warmly. She was very extravagant in praise of my 'recital in the dark' and was amazed that I could play all of her songs for a two hour period, sans light. She was also very surprised that I included her very latest number which had only been on the market a couple of months. It was a rather showy concert piece, a waltz which she called *The Waltz of the Wild Flowers*. It was written in the keys of D Flat, and G Flat (5 and 6 flats) which is considered quite difficult for the average pianist. I would place it in about Grade 8 or 9. It required a facility of technique in performance, and as I recall, it had some 'mean' octave passages. But I was in good practice, and it was as easy as falling off a log at my age. I lived at the piano, and used to sit at the instrument as soon as I got up in the morning, forgetting to have my breakfast first. I even forgot to dress, and played in my night gown. I guess I was what you would call a bit 'touched' on the subject of piano." (The rest of the story is fascinating reading but we strongly suspect that our readers are more interested in how Eddy Hanson switched to the organ.)

#### Switches to Organ

Dan Barton, of Oshkosh, Wisconsin, wanted a demonstrator to play his "Bartola." Eddy got the job. When Mr. Barton produced his first pipe organs, Eddy was the chap who demonstrated the musical possibilities of the instrument. That experience proved once and for all that the organ was for him and, after a stint in the war, he studied

organ under Mason Slade at Lawrence College, Appleton, Wisconsin, and went to Chicago to study under Frank Van Duesen and Clarence Eddy at the American Conservatory and Chicago Musical College, respectively. In 1924, at the age of 26, Eddy Hanson was staff organist at radio station WGN, the organ studio at that time located in the Drake Hotel. In June of that year he broadcast a full hour program, including a Carrie Jacobs-Bond group of songs. The reputation of Eddy Hanson as an organist was made and it now remained for appointment to the lush movie palaces.

#### Three Star Billing

Jesse Crawford came from California when Balaban and Katz opened the Tivoli in 1921. At this time Eddy was working for the Ascher Brothers who were the big theatre men at that time, owning a chain of more than 20 houses, including the Metropolitan Theatre at 47th and Grand Boulevard (now South Parkway) and the Oakland Square at Oakwood and Drexel. Eddie Fitch was organist at the Metropolitan, Eddy at the Oakland Square. Both were playing a two-manual Kimball. During his association with Ascher Brothers, Eddy had worked with Helen Anderson who later became Mrs. Jesse Crawford. After Balaban and Katz built the Chicago Theatre, the Ascher Brothers built the Roosevelt Theatre across the street. Eddie Fitch and Helen Anderson were sent there as solo organists.

In 1926, the Crawfords left to open the Paramount on Times Square, New York, and Balaban and Katz engaged Eddy with the plan to put him at the new Oriental Theatre. One night, after midnight, a photographer was on hand to get a shot of Eddy at the console (see photo). Then, at the last minute, B & K, decided to use Eddy on

(Continued on page 22)



Those poor tired organ pipes couldn't take it

# A Hot Time in the Old Town

By E. J. Quinby

(On a visit to Key West)

WIDOW PRITCHARD had asked me to come over and see if I couldn't get her organ back in tune. It was a nice little 2m/3r Kilgen that I had helped install over twelve years before, and was her pride and joy. But when I sat down to try it out, some of the wierdest sounds came forth — incredible wheezes, snarls, off-key bleats. What in Sam Hill could be causing such results? I opened up the organ loft, and a strange spectacle met my eyes. Most of the tall slender pipes had wilted like stalks of celery kept too long off the ice. They lay all over the chests, they dripped and drooled over the edge of the chest. They gave evidence of having leaned on each other, and the others in turn had evidently become weary of supporting their neighbors and had decided to recline with the rest. No wonder this little organ sounded strange. The pipes were enjoying a Siesta—like 183 candles in an Arizona sun.

My problem was to awaken these slumbering pipes so gently as to avoid damaging them beyond repair. One by one, I lifted them from their collective collapse. Each one, in turn, I dunked into a bathtub full of the hottest water available to soften up the tin alloy of their structure. Then using mandrels fashioned from wardrobe poles, broomsticks, fishing rods, dowels and what-have-you, each well buttered, I managed to get each pipe back into a semblance of tubular shape. This had to be done carefully, coaxing the prod along so as to avoid fracturing the metal. Frequent redunking in the bathtub kept the metal as soft as possible, in fact some of the toughest distortions were corrected right in the bath, with water so hot as to nearly

scald my hands. Then, after getting the flattened pipes opened up, the next step was to get them straightened out without causing fractures. This I accomplished by again warming them up, and then rolling them on a carpeted floor. Next came the job of readjusting the distorted mouths, lips, cheeks and adjacent areas so that each pipe would speak properly. This was a tedious, meticulous task. Eventually I got each pipe in condition to perform at its assigned pitch, but not without going through various harmonics in the process. Lastly came regulating and tuning. As a matter of fact, the whole organ needed tuning, including the wooden pipes which had not elected to recline. Some of the stoppers had shrunk and needed padding.

No tuning fork was available. But Mrs. Crum, who teaches piano over on the other side of the island, had just had her Steinway piano tuned to A-440. So I called her up on the phone, and asked her to sound middle C on her instrument. Although a bit perplexed, she readily complied and I got my reference point established by remote control. Once I had the middle octave of the Diapason tuned, I had a good bearing from which to work through the rest of the job. Now that little Kilgen sounds as well as the day it came from the factory. Then I designed some proper pipe braces and ties, cut them out and installed them, so that the tall, soft metal pipes will not again be tempted to collapse and lie down during the next heat wave that descends on the tropical island of Key West. And the Widow Pritchard again makes merry music.

---

## Message from The President

THE TIBIA, The Journal of the American Association of Theater Organ Enthusiasts, is now reaching a constantly increasing number of members and subscribers not only in the United States, but throughout the English-speaking world. The response and enthusiasm has been heart-warming and rewarding to those who devote time and effort on behalf of this, their hobby, which in most cases has been one of many years standing.

It is an unfortunate fact that among our readers, only a few are able to enjoy the rich pleasure of owning their own theater organ. The reasons for this are obvious — the large space requirements, the rapidly diminishing number of theater organs available for purchase (numbering only a few thousands to begin with), costs of removal, freight and objections from "you know who." Offsetting this situation we have among our members and subscribers a rapidly increasing number who own electronic organs.

As a result of appeals from many of these enthusiasts, who would be theater organ owners if circumstances permitted, the officers of A. T. O. E. have approved a proposal to include articles in THE TIBIA covering the field of electronic organs as an entertainment type instrument. The articles will deal with "pop" organ music playing techniques, some technical data, and so on, and will be

written to appeal to those who are at heart theater organ enthusiasts and who wish to follow the popular organ hobby through their own electronic instruments.

Substantiating this interest among organ enthusiasts are the growing number of really good recordings presently being issued by a variety of organists playing not only on Hammonds, but on the Conn, Wurlitzer, Baldwin and other makes. Many of these instruments have been made up especially for the recordings, others have been standard models.

The Theater Organ Hobby, as such, is one not only devoted to the actual instrument, but to the music it produces as well as the many unusual and appealing tonal combinations that it offers. It is along these lines that we find many interested electronic organ-owner enthusiasts. Their questions include, "How can I best set up Tibia and Vox combinations?", "Are actual percussion effects for electronic organs possible?", "How do I go about making a Wurlitzer Chrysoflott work with my Wurlitzer electronic?", and so forth.

We will attempt to provide this information for the benefit of those who are interested, and yet at the same time, we will not deviate from our primary purpose of being a Theater Organ Magazine. This is our main subject of interest and will continue to be so. Watch for the first of these articles in the near future. Your comments, constructive criticisms and requests are always welcome.

Richard C. Simonton



# MYRTLE—A Queen in a Barn

By Judd Walton

THIS IS A LOVE STORY—between a fellow named Joe and a beautiful lady known as “Myrtle.” The setting is in a barn located amongst verdantly green apricot, peach and palm trees in Suisun Valley, California. On May 5 last Joe and Myrtle celebrated their ninth anniversary — in a barn — with over 350 guests present!

Joe who? Chadbourne, of course, former theatre organist of the San Francisco Bay area. In his early years, he played in local dance bands and taught music in the local high school. When the lure of the organ became too great, he forsook teaching and became a theatre organist. Joe has played everything from a 2-rank Robert Morton to the big 36-ranker in the Fox, San Francisco. A few years ago, he “re-did” a silent picture “The Shiek” at a local theatre, accompanying it on a 4-rank Woods organ since removed to a church. Joe recalls it went over with a dull thud — all the audience got out of it was laughs. Today, Joe stands as a musical giant in his community.

## The Start of a Romance

With a long career as a theatre organist in back of him, Joe fell in love with a divorcée, a beautiful girl named “Myrtle.” For nine straight years now they have celebrated

their anniversary in his barn, inviting all who would come to see and hear the beautiful “Myrtle.” At such occasions, Joe beams with pride and whispers, “Myrtle has a soul, just like a person, and she simply performs *with* the organist.” But there have been times when his beloved Myrtle behaved not like a lady!

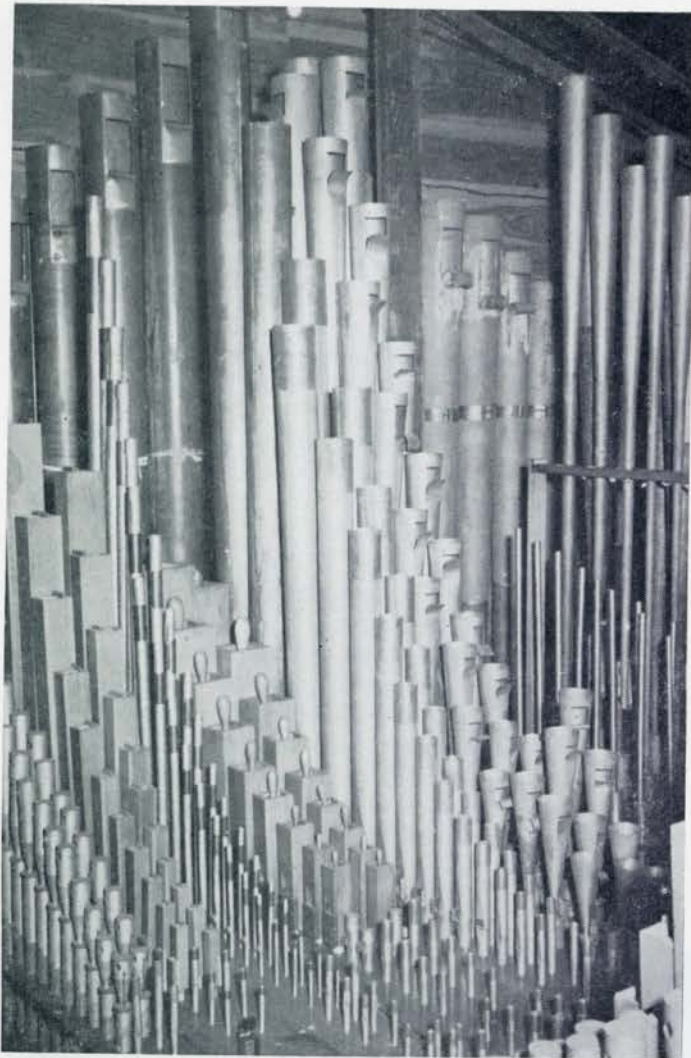
Patient readers, Myrtle is a Wurlitzer (Opus 909) which actually sounds like a 19-rank organ. It is unchallenged as the finest sounding small Wurlitzer around, according to unanimous opinion of all who have heard her.

Myrtle was not impressive as a youngster. She was, in fact, a very ordinary appearing Style D Wurlitzer living in the Hill Opera House (now the California Theatre) in Petaluma, California. Little did the folks who adopted her realize what a tremendous chain of events were being initiated with that little youngster. After serving through six years of silent pictures she was dismantled and sold to an owner who installed it in his home at Santa Barbara overlooking the Pacific Ocean. For reasons unknown, the organ ended ingloriously, strewn about in a Los Angeles warehouse. Her 50-cycle, three-stage blower — oh the trouble it was to cause!



Joe Chadbourne standing beside “Myrtle.” This was taken a few years back during one of his Spring concerts.





View inside the chambers.

This transpired about 1945 when Frank Bindt, a young friend of George Wright and Everett Nourse, was prevailed upon to buy an organ that "was for sale." Although Frank did not have a place to install it, could not play even a piano, he did have a deep love for the theatre organ and had spent many hours on many an early morning recording the music of the then emerging George Wright. Frank solved the housing problem by renting a vacant store on College Avenue in Oakland where he was working as an electronic engineer. The little organ was installed in a space about 15 by 25 ft. by two well-known Bay Area organ men, Hudson and Blanchard, the latter with a reputation as the best Tibia reamer on the west coast — a la screw driver! It was here that a fine Wurlitzer English Post Horn was added and when the organ was first played without benefit of shutter frames, the result was said to have been deafening. With complete lack of ceremony the organ was affectionately dubbed Myrtle. George Wright said it was absolutely the loudest organ he had ever played. The young lady merrily entertained the whole neighborhood and, through Frank, was introduced to many organists in the area. Firemen in the station-house next door still talk about those rendezvous with Myrtle.

#### Frank Divorces Myrtle

Having taken unto himself a genuine wife, it became necessary for Frank to decide between her and Myrtle. Obviously, since he was not a bigamist, Myrtle had to go.



View inside chambers showing the French Horn at extreme left with the English Horn next and followed by the Musette.

Now, Joe Chadbourne comes into the picture. He had been persuaded by well-meaning friends that a Wurlitzer installed in the big barn on his fruit ranch would be just what he needed to make life worthwhile. He was introduced to Myrtle, and a romance started. He carted her to his barn floor in home-made trailers and sedans. In the olden days, the elder Chadbourne had been host to barn dances in the old hay mow on the top story of the barn, and over the years the dancers had completely worn out two pine floors, the present floor being the third. The bandstand had to go to make room for Myrtle. The writer arrived on the scene at this point and helped construct an ample sound-proof organ chamber into which was set inwards and bulbs which made up Myrtle. Frank labored long and faithfully with the wiring and when the last blower button was pressed, a transformed Myrtle came to life again. Her voices, enhanced by the old barn with its high raftered ceiling and high burlap counter pane strung all the way around, were superb. But something smelled! What could it be? Myrtle's blower motor was rapidly reaching the melting point. The 50-cycle motor was trying to deliver about three times its rated horsepower. Quite easy to overcome, it was decided. Just remove one of the fan rotors and the increased speed would make up the difference. It didn't work and thus began the saga of the blower. As long as the weather remained below 60° all was well, but at higher temperatures the motor relay would kick

The barn  
that is  
"Myrtle's" home,  
located  
in the rear of  
Joe's home.



THE TIBIA — Summer, 1957



out at the most embarrassing times. A new 60-cycle motor was finally installed, but for some unfathomable reason it got just as hot as the old one.

### Myrtle Readied for Her First Concert

Plans were made for the first concert which resulted in Joe Chadbourne's barn being dubbed "The Carnegie Hall of Suisun Valley." But Myrtle often acted like a spoiled child. Like the time right after the new motor was installed. The night before the concert the weather turned hot and all during the concert it was necessary to apply cold, wet cloths to the overheated motor, the water turning to steam almost immediately. Somehow we struggled through the concert, with one hand on the overloads and the other dipping into a bucket of cold water and pouring it on the motor. The audience did not know the difference, presuming that Joe was sweating from the heat when actually he was wondering if the barn was on fire.

In 1951 a new Musette was installed. The small Tibia was replaced with a large scale Tibia (originally from a Model 235 Wurlitzer in Texas), but proved to be too much for both Myrtle and Joe. The motor would overload in a matter of minutes, even in cool weather. The result was a complete rebuild of the blower. Two new 60-cycle fans, stationary deflectors and a twelve-inch output stack from the Spencer Turbine Co. were installed. New and larger wiring was strung from the power poles; the blower was relocated in a new tiled floor room which was built in the woodshed at the back of the barn to protect it from the orchard dusts and sprays. After all was completed Joe nervously hit the blower button while an unconvinced and unbelieving Bob Jacobus (the writer's partner-in-grime) stood by ready to pull the master switch. Our troubles with Myrtle's lungs were over — she now had air to spare and no time was wasted in adding a 16-foot octave to the Tibia. Myrtle now not only had ample bass, she had seX with a capital X. During all these trials and tribulations, the annual concerts continued, organists coming from as far away as Los Angeles to play her. The crowds grew larger and larger, up to 350 sitting on planks

stretched across fruit boxes. Even in 100° F. they loved every minute of it.

### Myrtle Overhauled

After the eighth annual concert it was decided that Myrtle was due for a major overhaul. She was almost completely torn down, and not without considerable consternation on Joe's part, he being fearful that it would never sound the same again. In the process, a small Smith chest that held the Musette and a Robert Morton chest that held the English Horn were removed. In their place was installed a rebuilt-three-rank Wurlitzer chest that came from the Isis Theater in Denver. In the extra chest was planted a newly-acquired French Horn. Reservoirs and tremolos were removed to a special room under the floor and the percussions were relocated above the chamber out in the open. A new Myrtle — quieter, cleaner sounding, and completely gorgeous — blossomed forth. Joe's fears proved to be unfounded.

Myrtle will undoubtedly continue to give pleasure for many more years to scores of organ enthusiasts who make the annual pilgrimage to the "Carnegie Hall of Suisun Valley." As long as there's a Joe Chadbourne, there will be a Myrtle. The two are inseparable and must be considered together simply because Myrtle is Joe's love — part of his very life!

### By Her Build Shall Ye Know Her

Myrtle (Opus No. 909) shipped September 23, 1924, was originally equipped with an Open Diapason, an unleathered Tibia Clausa, a fine medium-scale Salicional, a sweetly voiced Concert Flute-Bourdon, a "Style D Trumpet," all on 10-in. pressure, and a Vox Humana on 6-in. pressure. The added sets, all on 10 inches, are the Wurlitzer English Horn, the new Musette which was copied tonally from the San Francisco Fox Wurlitzer set, and the French Horn which is voiced like a "closed horn." The percussions include the usual chrysglott, and the large Deagan Glockenspiel. Also there is a Deagan xylophone which is an octave lower in pitch than is usual. The complete specification follows:

#### PEDAL

Diaphone	16'
Tibia Clausa	16'
Bourdon	16'
English Horn	8'
Trumpet	8'
Open Diapason	8'
Tibia Clausa	8'
Flute	8'
Cello	8'
Bass Drum	
Kettle Drum	
Cymbals	
Crash Cymbal	

#### ACCOMPANIMENT

English Horn	8'
Trumpet	8'
Open Diapason	8'
Tibia Clausa	8'
French Horn	8'
Musette	8'
Flute	8'
Salicional	8'
Vox Humana	8'
Octave	4'
Piccolo (Tibia)	4'
Flute	4'
Salicet	4'
Clarion	4'

#### ACCOMPANIMENT (cont'd).

Piccolo (Tibia)	2'
Snare Drum	
Castanets	
Tambourine	
Chinese Block	
Tom Tom	
Accomp. Coupler	4'

#### SOLO

Trumpet tc	16'
Tibia Clausa	16'
Vox Humana	16'
English Horn	8'
Trumpet	8'
Open Diapason	8'
Tibia Clausa	8'
French Horn	8'
Musette	8'
Flute	8'
Salicional	8'
Vox Humana	8'
Octave	4'
Piccolo (Tibia)	4'
Flute	4'
Salicet	4'
Vox Humana	4'
Twelfth, (Tibia)	2 2/3'
Piccolo (Tibia)	2'
Tierce (Tibia)	1 3/5'

#### FRONT BOARD STOPS

##### Accompaniment

Chrysglott  
Chimes (2nd Touch)

##### Solo

Xylophone  
Glockenspiel  
Chrysglott  
Marimba  
Solo Sub Coupler 16'  
Solo Super Coupler 4'  
Tremolos  
Main  
Tibia Clausa  
Vox Humana  
English Horn

##### Effects

Bird  
Fire Gong  
Steamboat Whistle  
Triangle

Blower 5 HP, 2200-volt, 3-phase, rated at 700 cfm at 15"  
One swell pedal, no crescendo  
5 pistons under Accompaniment  
5 pistons under Solo

##### RANKS

Open Diapason	16-4'
Tibia Clausa	16-2'
Concert Flute	16-4'
Salicional	8-4'
Trumpet	8'
English Horn	8'
French Horn	8'
Musette	8'
Vox Humana	8'

##### Pipes

85	10"
97	15"
85	10"
73	10"
61	10"
61	10"
61	10"
61	10"
61	6"

645



# Owning Your Own Organ

## Part III. About Wind Supply and Blowers

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.

### Section 1 — Wind Supply By Roy Gorish

**S**INCE THE PIPE ORGAN IS A WIND INSTRUMENT, fundamental to its proper functioning is a copious, well regulated and steady supply of air from a dependable source. This is particularly true for the high-pressure unit organ whose responsive action and tonal qualities are possible only through the culmination of many ingenious advancements in the evolution of the wind supply for the organ.

For hundreds of years, the pipe organ obtained its breath from a crude system of bellows, reservoirs, and weights. It is, indeed, a credit to the skill of the old-time builders that so many large instruments were capable of filling large buildings with sound obtained from a wind supply which more often than not came from the manual labor of several men operating a series of bellows or feeders. These bellows, much like those from a forge, were affixed to the bottom of a reservoir which, in turn, literally stored the air until it was needed. A single bellows, or even a series of them, could provide only a most unsteady supply of wind; so the reservoir (frequently measuring 15' x 18') not only reserved a large amount of wind, but through weights resting on its top, it calmed the turbulence and regulated the pressure.

Reservoirs somewhat resemble the corrugations of an accordion and are capable of ascending and descending with fluctuations in the amount of air contained within. Inside are several valves — one of which is an exhaust valve to prevent the reservoir from rising beyond a safe height. As air is called on to make the pipes speak, the reservoir's top starts a downward movement aided by the weights affixed to it. Thus, air is forced into the various wind lines leading to the chests beneath the pipes. In the case of the hand-pumped organ, this downward movement inaugurated a never ending battle for the "pumper" in an effort to keep the wind supply up above the point where insufficient air would result in a drop of pitch and silent notes should the organist suddenly shift to full chords.

With progress, the larger instruments frequently were outfitted with water wheels, water engines, steam engines, gasoline engines, or electric motors which motivated a series of bellows on cam shafts. At their best, however, these various contrivances were exceedingly unreliable, noisy, and space-consuming affairs.

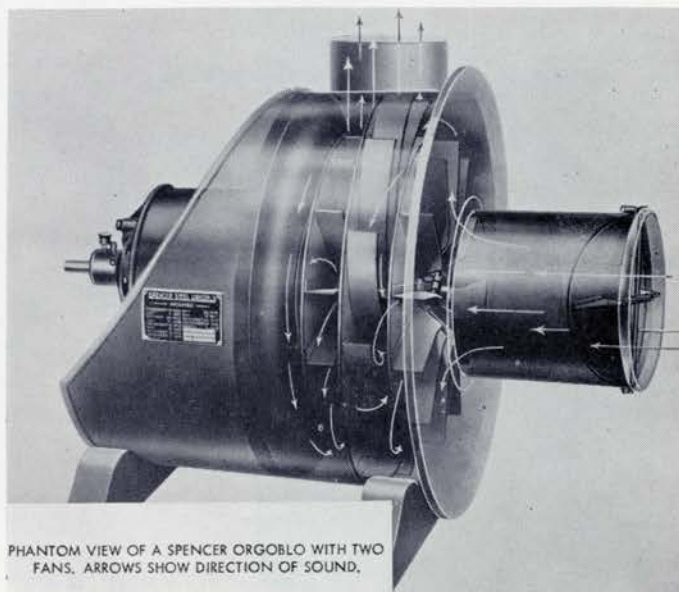
The omnipresent shadow of inadequate wind supply dictated the size and tonal qualities of the organ for generations. The old organs were constructed with mechanical action which did not draw on the wind supply to lighten the touch, and since this action operated only through the force of the organist's fingers and feet it meant that the wind pressure had to be kept as low as possible to facilitate his playing. Furthermore, to conserve wind, pipes were small in scale and voiced on pressures seldom exceeding three or four inches. Although flue pipes do use more wind, proportionately, than do reed pipes for the amount of sound produced; reed pipes on such low pressures were voiced "freely" and little refined tone could be obtained from them. Flue pipes, however, can be voiced with great

beauty on such low pressures. Therefore, the old organs depended heavily on flue voices in their ensembles with only a few reeds utilized for power and the piquant quality their harmonics lent to brighten the chorus.

The last quarter of the nineteenth century brought revolutionary changes in the organ's wind supply. Mr. Cousans of Lincoln, England, introduced the principle of fans in series in an organ blower somewhat patterned after the centrifugal blower used, again, in the forge. This particular organ blower is known as the Kinetic Blower and is manufactured in America today by the M. P. Moller Company. The principle of this blower is that one or more fans connected together on a common shaft when set in motion compress air in stages, i.e., the first fan raises the pressure from that of the atmosphere to, say, three inches; this air is then passed on to the second fan which in turn increases the pressure. This pattern may be continued until pressures exceeding 100 inches are reached. Air may be tapped off at any one of several pressures, and this is frequently done in large organs which employ several different pressures. Such a blower powered by an electric motor freed the organ building from the hampering effect of limited wind supply. Furthermore, it released the "organ pumper" from his thankless task. For the first time, the organist was free to play as often and however he wished without first considering the man behind the organ.

#### Reservoir Improvements

At about the same time the organ blower was invented, Robert Hope-Jones added his talents to the question of regulating and steadying the wind. His placement of coil springs on the reservoir in place of the old lead weights had far-reaching effects. The inertia of the old reservoirs,



PHANTOM VIEW OF A SPENCER ORGOBLO WITH TWO FANS. ARROWS SHOW DIRECTION OF SOUND.



necessarily encumbered with hundreds of pounds of lead, was one of the prime reasons for organs being slow in speech. Full chords played staccato would exhaust the wind-chest of its meager supply of air so fast that the large reservoirs could not drop quickly enough to force more air into the chests. Since there is little inertia to overcome in a spring, the reservoir introduced by Hope-Jones was capable of responding immediately to any demand made upon the wind supply.

With the advent of the fan-type blower, the reservoir, as such, went out of existence. Although it has still retained its name, the reservoir of today's modern organ is not much more than a regulator where static or "raw" air as it is received from the blower is steadied and regulated to a pressure predetermined at the time of the voicing of the pipes. It is a valve which regulates the maximum supply of air available at all times from the blower. Furthermore, its dimensions have been reduced considerably for today's reservoir does not need to hold in reserve any great amount of air.

The modern wind supply for an organ is relatively simple. From the blower where the air is compressed and made available in thousands of cubic feet per minute, it passes through wind lines, often called "wind trunks," to the reservoirs. After the reservoirs, or regulators, have their desired effect, the wind passes through smaller wind lines into the chests which hold and control the pipes. The only other devices it encounters on its way may be the tremulants and a concussion bellows. The former is a large pulsating valve which produces a vibrato or tremolo by varying the wind supply in its process of letting air escape. The latter may take the form of another reservoir or may be simply a pneumatically controlled gate in the wind line itself. Its purpose is to help overcome the concussive effect of a large column of elastic air in very long sections of wind trunk. It does one other important thing, it helps eliminate "wind-line rumble" which is conveyed from the blower through the various wind lines.

Although it is still possible today to find instances of church organs operating with an out-moded wind supply system, all theatre organs because of their high pressures utilize the efficient fan-type blower. Fundamentally, all makes of theatre organs have a system of wind supply based on common ground; and parts from various organs are usually interchangeable within reasonable circumstances.

The leading manufacturer of organ blowers in America is the Spencer Turbine Company of Hartford, Connecticut, whose produce is called The Spencer Orgoblo. It is found on all leading makes of theatre organs with the understandable exception of the Moller.

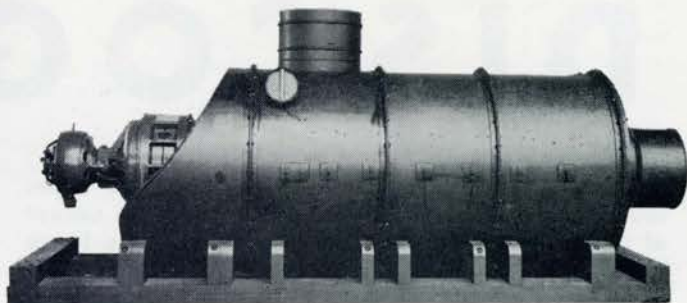
## Section 2 — These Three-Phase Blowers

By L. F. Steinert, P.E.

**P**RACTICALLY ALL THEATRE ORGANS had three phase blowers and this seemed to be the greatest drawback to the purchasing of these old instruments even when the price was a steal.

This is a pretty tough proposition especially since three-phase service is so costly and usually impossible to obtain for the average homeowner.

The writer purchased a 6 rank Wurlitzer in 1940 which had the usual 3-phase 220-volt blower motor. This did not seem to be much of a problem at that time until I tried to get a three-phase service. I found that it would practically have taken an Act of Congress and even if I got it, there would have been a cost of \$10.00 per month just for the service charge.



100 H. P. Spencer Orgoblo installed on the Barton Organ at the Chicago Stadium, Chicago, Illinois.

After spending considerable time trying to get that three-phase supply installed, I decided to do it the easy way and buy a single-phase motor.

I found that this would also require on Act of Congress to get a requisition from the War Production Board just to *order* the motor, and then delivery would have been about two years later. It wasn't so easy after all and besides a considerable amount of currency (more than the organ cost) would have had to change owners.

So the next solution was to rewind the motor for single-phase 220 volts. Well, I was stuck here again, because wire was scarce (the size I needed) so now I had to do some thinking.

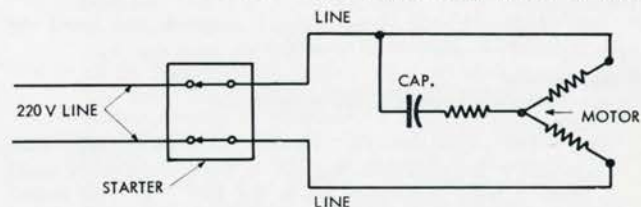
Since a three-phase motor will run on single phase, providing you can get it up to speed, why not manufacture the starting phase with capacitors and inductances.

So out came the engineering handbook in regards to figuring out the capacitance and inductance necessary for the third leg or starting current. This was easy but where do we get the capacitors and materials to make the inductance?

I called a few friends at Westinghouse and General Electric and all they had to offer was some shorted power-factor-correction capacitors which I could have if I would pick them up. These were better than nothing so I picked up a few of them in hopes that I might find the short.

It worked out better than I expected because the capacitors were assembled in banks of separate units and unsoldering the pigtailed soon located the bad section. So I had capacitance to give away.

These capacitors came in sealed steel cases with stand-off insulated connections. With a grinding wheel it took



Schematic of connections for using three-phase motor on single-phase line

no time at all to grind off the welded edge along the top of the case, exposing the sections below.

Note these sections are immersed in Inerteen which is an acid.

**WARNING — You fellows who try this stunt be careful not to get any of this stuff on clothing or in eyes.**

Today you can go to any electronic surplus house and buy ten-microfarad capacitors for about a dollar each, and for \$10.00 you can get enough to start up to a three-horse-power motor.

When buying these capacitors be sure that they are the tin-foil and-paper type as electrolytic types will not

(Continued on page 24)



# 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

## Hoffman, Louis

Varsity (U.S. Record Corp., N. Y.)

356. 8047-10"-78-'26. Star dust (Carmichael), Trees (Rasbach).

357. 8062-10"-78-'26. The bells of St. Mary's (Adams)

## Holmes, Ernestine

Wurlitzer, Studio, Radio City Music Hall, N. Y.

Victor

358. LPM-1250-12"-33-56. THRU THE MIST: My one and only love (Wood-Mellin), Summer-time (Gershwin), Faithfully yours (Romberg), Sunrise serenade (Carle), Through the mist (Nevins-Wood), The boy next door (Hugh-Blane), Moonlight in Vermont (Suessdorf-Blackburn), Twilight time (Nevins-Buck), While we're young Wilder-Palitz-Engvick), Bambo (Holmes), Where the blue of the night (Ahlert), Over the rainbow (Arlen).

## Hostetter, Orrin

Robert Morton, Buddy Cole's Residence, Los Angeles, Cal.

Capitol

359. 57-90031-10"-78. Parade of the wooden soldiers (Jessel), Doll dance (Brown).

## Kates, Bob

2m/13r Wurlitzer, Bob Kate's Residence, Berkeley, Cal.

New Sound

360. 400-10"-33-'56. PIPE HAPPY: Undecided (Levy-Webb), Deep purple (DeRose), Serenata (Unspec.), Tenderly (Lawrence-Gross), Atchinson, Topeka and Santa Fe (?), Blue Danube (Strauss), Goody Goody (Mercer-Malneck), Lover (Rodgers-Hart).

361. 4002-12"-33-'57. PIPE DREAMS: Snowfall (Thornhill), You go to my head (Coots-Gillespie), Lighthouse by the sea (Unspec.), September song (Weil-Anderson), Candle in the wind (?), Stardust (Carmichael), None shall sleep (Unspec.), All the things you are (Kern), I could write a book (Rodgers-Hart), Remember (Berlin).

## Keates, Henri

Wurlitzer, Oriental Theatre, Chicago, Ill.

Broadway

362. 8082-10"-78. Last night I dreamed you kissed me (Lombardo), Rosette (Lombardo).

## Kibbee, Gordon

Wurlitzer, Vaughn's Residence, Los Angeles, Cal.

Starlight

363. 7002-12"-78-'55. GORDON KIBBEE AT THE MIGHTY WURLITZER: Rodgers & Hart selections—I could write a book, Bewitched, Do it the hard way, You musn't kick it around, Circus on parade, My romance, Over and over again, Little girl in blue, The most beautiful girl in the world, The continental (Conrad), Louise (Whiting).

## Kiley, John

Wurlitzer, Metropolitan Theatre, Boston, Mass.

Cameo (Canadian label; also released in U. S.)

364. 453-10"-33-'55. JOHN KILEY AT THE WURLITZER: I'll see you in my dreams (Jones), September song (Weil-Anderson), Some enchanted evening (Rodgers), Smoke gets in your eyes (Kern), Charmaine (Rapee), Yesterdays (Kern), Indian love call (Friml), Laura (Mercer).

365. 484-10"-33-'55. JOHN KILEY AT THE ORGAN: One alone (Romberg), Embraceable you (Gershwin), Intermezzo (Provost), Ah! sweet mystery of life (Herbert), Bewitched (Rodgers-Hart), The touch of your hands (Kern), When I grow too old to dream (Romberg), Bali hai (Rodgers).

Crystal-Tone

366 Alb. P-105-10"-78. RENDEZVOUS AT MIDNIGHT

For you (Dubin-Burke), Jealousy (Gade), My heart stood still (Rodgers) Louise (Whiting), East of the sun (Bowman), Goodnight sweetheart (Noble), I'll follow my secret heart (Coward), My silent love (Suesse) How deep is the ocean (Berlin), Memories (Schultz), Poor butterfly (Hubbell), Time on my hands (Adamson), In the gloaming (Harrison) Summertime (Gershwin).

Manhattan (Canadian label; also released in U. S.)

367. 10005-10"-33-'55. MUSIC FOR DREAMING: Several of the same selections listed under Cameo 484. Reverse side Rody Davis and Donald Hicks ("Organ Magic"—Hammond).

Solitaire (Canadian label; also released in U. S.)

368. 502-10"-33-c. '53. ORGAN REVERIES: contains several of the same selections listed under Crystal - Tone.

369. 532-10"-33-c. '53. PIPE DREAMS: Memories (Schultz), My heart stood still (Rodgers), The Bewins march (?), For you (Dubin-Burke), Beer barrel polka (Vejoada-Timm), In the gloaming (Harrison), My silent love (Suesse), Goodnight sweetheart (Noble).

## Skinner, Boston, Mass.

Solitaire (released in England)

370. 32-10"-33-'56. MUSIC FOR ROMANCE: I'll follow my secret heart (Coward), For all we know (Coots-Lewis), The very thought of you (Noble), Smiling through (Penn), Dancing with tears in my eyes (Burke-Dubin), Love walked in (Gershwin), Little street where old friends meet (Woods), Let the rest of the world go by (Ball), I'll see you again (Coward), More than you know (Youmans-Rose-Eliseu) Love is the sweetest thing (Noble), Sentimental journal (Brown-Homer-Green).

## Kinsley, Frederick

Midmer-Losh Organ

Edison

371. 51879-10"-78-c. '16. Nearer my God to thee (Mason), One sweetly, solemn thought (Ambrose).

372. 51915-10"-78-c. '16. Moonlight on the Ganges (Ewing), Hello bluebird (Friend).

373. 51990R-10"-78-c. '16. Winding trail (Hayden-Howard), Muddy water (DeRose).

374. 52054R-10"-78-c. '16. When day is done (Katscher). Just an ivy covered shack (Rupp).

375. 80799-10"-78. The world is waiting for the sunrise (Seitz), Poor butterfly (Hubbell).

376. 80800R-10"-78. Liebestraum (Liszt), Prelude in C sharp minor (Rachmaninoff).

377. 80841R-10"-78. Indian love call (Friml), A waltz in the moonlight and you (Parish-Solomon).

378. 80844R-10"-78. In shadowland (Ahlert), The melody that made you mine (Friend-Polla).

379. 80849R-10"-78. I'm falling in love with someone (Herbert), A kiss in the dark (Herbert).

380. 80854R-10"-78-c. '16. The palms (Faure), Silent night (Gruber).

381. 80857R-10"-78. Minuet in G (Beethoven), Souvenir (Drda).

## Knau, Bill

Wurlitzer, Trianon Ball Room, Chicago, Ill.

Replica

382. 2001-7"-45-'54. I can't believe you're in love with me (Gaskill-McHugh), Roman guitar (Di Lazarro).

383. 2002-7"-45-'54. Lady of Madrid (Evans-Damerell-Hargreaves); How are you? (?).

384. 2003-7"-45-'57. Japanese sandman (Whiting), Chinatown, my Chinatown (Schwartz).

385. 33X500-10"-33-'55. The LATIN SET: Brazil (Barroso), Nightingale (Cugat-Rosner), Jealousy (Gade), Lady of Madrid (Evans), Orchids in moonlight (Youmans), El chocio (Villodo), Siboney (Lecuona), Tico-tico (Abreu).

386. 33X508-10"-33-'56. S W E L L T O GREAT: El Cumbanchero (Hernandez), Dancing in the dark (Schwartz), Hear my song, Violetta (Klose-Luckesch), Five foot two (Henderson), Twelfth Street rag (Bowman), So in love (Porter), Night and day (Porter), Fancy pants (Cramer).



**Koch, Herbie**

Kilgen, W.H.A.S., Louisville, Kentucky

## Acme

387. 980—10"—78—53. Valencia (*Padilla*), Charmaine (*Rapee*).  
388. 981—10"—78—53. The petite waltz (*Heyne*), The waltzing cat (*Henderson*).

**Krumgold, Sigmund**

## Okch

389. 40904—10"—78. Gypsy love song (*Herbert*), Indian love call (*Friml*).  
390. 40944—10"—78. My blue heaven (*Donaldson*), yesterday (*unspec.*).  
391. 41166—10"—78. Me and the man in the moon (*Leslie-Monaco*), Sweethearts on parade (*Newman-Lombardo*). Vocals. Parlophone (British label)  
392. E.4597—10"—78. If I had you (*Shapiro et al.*). Reverse side Paul Mania, German organist.  
393. R. 317—10"—78. Same as Okch 41166.  
394. R. 352—10"—78. If I had you (*Shapiro et al.*), Carolina moon (*Davis-Burke*). Vocals.  
395. R. 3424 & F. 439. Same as Okch 40904.  
396. R. 3425—10"—78. Charmaine (*Rapee*), Broken hearted (*DeSylva-Brown-Henderson*).  
397. R. 3496—10"—78. Same as Okch 40944.  
398. R. 3538—10"—78. Girl of my dreams (*Clapp*), Roses of Picardy (*Wood*).

**Leaf, Ann**

Kimball, C.B.S., N. Y.

Summit Sound Systems (Vol. 1). (Funeral parlor use only).

399. 1—12"—78—39 Absent (*Metcalf*), Intermezzo (*Mascagni*).  
400. No. 2—12"—78—39 Deep river (*Anon.*), The lost chord (*Sullivan*).  
401. No. 3—12"—78—39. Adieu (*Karganoff*) Adagietto (*Bizet*).  
402. No. 4—12"—78—39 The last spring (*Grieg*), Angels serenade (*Braga*)  
403. No. 5—12"—78—39 Ave Marie (*Schubert*), Panis angelicus (*Franck*).  
404. No. 6—12"—78—39 Consolation (*Mendelssohn*), Traumerei (*Schumann*).  
405. No. 7—12"—78—39 Dreams (*Wagner*), Largo (*Dvorak*).  
406. No. 8—12"—78—39. Poem (*Fibich*), Calm as the night (*Bohm*).  
407. No. 9—12"—78—39 One who has yearned alone (*Tchaikovsky*), Melody (*Hueter*)  
408. No. 10—12"—78—39 Andante cantabile (*Tchaikovsky*), Song without words (*Rebikoff*).

**Leibert, Richard**

Wurlitzer, Studio, Radio City Music Hall, N. Y.

## Camden

409. Cal. 169—12"—33—55. DICK LEIBERT AT THE CONSOLE: Re-releases of Victor 27524, 27523, 27721 and Victor Album No. P—65.  
410. Cal. 200—12"—33—55 MUSIC IN A MELLOW MOOD: Re-releases of certain previously recorded Victor items from Albums P—40 and P—164.

## HMV (British label)

411. B.10226. Lord's Prayer (*Malotte*), Pray for me (*Leibert*).

Wurlitzer, Paramount Theatre, Studio, N. Y.

## Royale

412. 1835—10"—78—c.37 Oh promise me (*DeKoven*), At dawning (*Cadman*). With Jan Peerce, tenor.  
413. 1847—10"—78—c.37 The rosary (*Nevin*), The Lord's prayer. (*Malotte*) With Jan Peerce, tenor.

Wurlitzer, Studio, Radio City Music Hall, N. Y.

**Victor**

414. 27522—10"—78 Invitation to the waltz (*Weber*), Tales from the Vienna woods (*Strauss*). With instrumentalists.  
415. 27524—10"—78. Wine, women and song (*Strauss*), Emperor waltz (*Strauss*). *Ibid.*  
416. 27523—10"—78. Merry Widow waltz (*Lehar*), Thousands and one nights (*Strauss*). *Ibid.*  
417. 27527—10"—78 Gypsy Baron (*Strauss*), You and you—"Die Fledermaus" (*Strauss*).  
418. 27721—10"—78. My hero (*Strauss, O.*), Beautiful lady (*Caryll*).  
419. 27726—10"—78 At dawning (*Cadman*), Intermezzo (*Provost*).

420. Alb.P.40—10"—78 LPM 37—10"—33 ORGAN ENCORES: Smoke gets in

your eyes (*Kern*), Star dust (*Carmichael*), When I grow too old to dream (*Romberg*), Home on the range (*Guien*), You were a dream (*Leibert*), Indian love call (*Friml*).

421. Alb.P.62—10"—78. HYMNS OF THE AGES: Crusaders hymn (Fairest Lord Jesus), Hail to the brightness (in Moravian Hymnal), O Sacred head now wounded (*Bach-Husler*), The church is one foundation (*Wesley*), Doxology of Old 100th (*Bourgeois*), Come Thou almighty king (*Giardin*).

422. Album P—104—10"—78 ORGAN REVERIES: Intermezzo (*Provost*), At dawning (*Cadman*), Berceuse (*Godard*), Why do I love you? (*Kern*), None but the lonely heart (*Tchaikovsky*), Ave Maria (*Bach-Gounod*), Barcarolle (*Offenbach*).

423. Album P—164—10"—78 AT THE ORGAN: Amor (*Ruiz*), Estrellita (*Ponce*), Sweetheart of Sigma Chi (*Vernor*), A kiss in the dark (*Herbert*), Over the rainbow (*Arlen*), When day is done (*Katscher*), Laura (*Mercer*). In 'a clock shop (*Leibert*), With instrumentalists.

424. Album P—196—10"—78. CHRISTMAS CAROLS: The first Noel (*Trad.*), As with gladness men of old (*Kocher*), Hark! the herald angels sing (*Mendelssohn*), Silent night (*Gruber*), O come all ye faithful (*Trad.*), O little town of Bethlehem (*Redner*), Angels from the realms of glory (*Smart*), While shepherds watched their flocks (*Handel*), Deck the halls (*Trad.*), God rest ye merry gentlemen (*Trad.*), We three kings of orient are (*Hopkins*), Good King Wenceslas (*Trad.*)

425. Album P—207—10"—78. WEDDING MUSIC:

20—2844 Wedding march (*Wagner*), Wedding march (*Mendelssohn*).

20—2845 Oh, promise me (*de Koven*), Believe me if all those endearing young charms (*Moore-Page*).

20—2846 I love thee (*Grieg*), At dawning (*Cadman*).

20—2847 Because (*d'Hardelot*), I love you truly (*Bond*).

Wurlitzers (\*Radio City Music Hall; \*\*Ibid, Studio)

426. Album P—312—10"—78. RADIO CITY RECITAL: Largo (*Handel*),\* Ave Maria (*Bach-Gounod*),\* The lost chord (*Sullivan*),\*\* Where the pussy-willows grow (*Leibert*)\*\* (With Ray Charles choir and soloist), Pray for me (*Leibert*),\*\* (*Ibid*), Meditation - "Thais" (*Massenet*),\* (No instrumental). With vocals and instrumentalists.

427. LPM 3073—10"—33 IN THE STILL OF THE NIGHT: In the still of the night (*Porter*), All the things you are (*Kern*), September song (*Weill*), My silent love (*Suesse*), I love you (*Porter*), If I loved you (*Porter*), Sweet and lovely (*Arnheim-Tobias-Lemare*), You'll never walk alone (*Rodgers*).

Wurlitzer, Music Hall, Studio

428. LPM 3088—10"—33 WEDDING MUSIC: re-issues of 20—2844, 20—2845, 20—2847 (B) plus Love's old sweet song (*Molloy*), Song of love (*Schubert-Romberg*).

Wurlitzer, Byrd Theatre, Richmond, Va.

429. Westminster

6039—12"—33—57 NIGHT CAP (partly re-edited and partly new, completed for "easy listening" music): Laura (*Raksin*), Autumn leaves (*Kosma*), Tara Theme (*Steiner*), In the still of the night (*Porter*), Greensleeves (*Trad.*), No other love have I (*Rodgers*), Come dance with me (*Leibert*), All the thing you are (*Kern*), That old black magic (*Arlen*). You look like someone (*Leibert*), September song (*Weill*). Moritat (*Weill*) on Hammond.

430. XWA.18245—12"—33—56 LEIBERT TAKES RICHMOND: Dixie (*Emmett*), In the still of the night (*Porter*), In a little clock shop (*Leibert*), St. Louis blues (*Handy*), No other love (*Rodgers*), Old man river (*Kern*), Greensleeves (*Trad.*), Holiday for strings (*Rose*), Autumn leaves (*Kosma*), Virginia hoe down (*Leibert*), Tara theme from "Gone with the wind" (*Steiner*), Washington & Lee Swing (*Allen-Schaefer*).

**Leigh, Leonard**

Wurlitzer, Paramount Theatre, St. Paul, Minn.

## Gennett

431. 6300—10"—78 Sailin' on (*Dvorak-Kahn-Borgel*), My Hawaiian song of love (*Akst-Noble*).

432. 6928—10"—78 Magnolia (*DeSylva*). Reverse side orchestra.

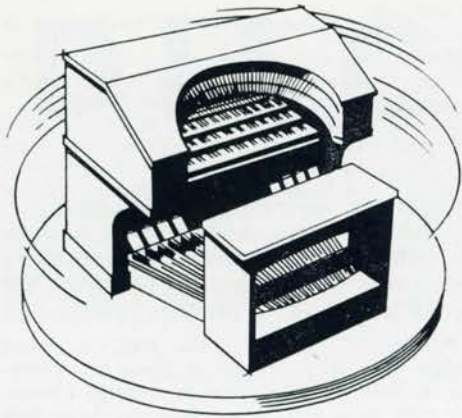
**Loring, Stanley (nom de plume)**

## Jewell

432. 5455—10"—78. Sally of my dreams (*Kernell*), O promise me (*DeKoven*).

(To be continued)





# Spinning Organs

. . . BY THE EDITOR

A letter from our "Reviewer" brings up a matter that has been a concern to many of our readers and alluded to only briefly heretofore in this column. His comments, under the title "Thoughts On Record Jackets," are worthy of inclusion here:

"The recent appearance of the new Ray Bohr album, reviewed in this issue, brings on these mutterings from this dejected organ-fan. I can only speak for myself, but I have a faint suspicion that there are others who perhaps have these same, or similar, ideas.

"The typically inane jacket notes that we seem to be able to count on from Victor (and there are others) are to be found in fullest bloom on this aforementioned release. For the amount of space that the average jacket allows for written material, it is amazing that they manage to say so little. The space is there to be filled, and it doesn't seem to make too much difference with what it is filled.

"In this instance a few paragraphs are devoted to the history of the pipe organ in Nero's day, the rest, a rundown of the various shows from which the tunes found in the album have been selected. All of which may look very fine to someone sitting in a 'front office' at RCA Victor, but what does it mean to the average record buyer . . . and to the organ fan in particular?

"We don't expect a company the size of Victor to issue a record with only organ fans in mind—but I would wager, with a release of this type, that more records are bought by people attracted by the words 'Pipe Organ' than those who are impressed by a superimposed photograph of a cosmopolitan-looking couple standing on top of a street sign! If this be true, as I believe, why not cater to that interest in the 'pipe organ' and tell the buyer something about the particular instrument that was used for the recording! Is such information a big, deep, dark secret? Why the reticence to reveal a few fundamental facts — such as the organ used, location, etc. Or doesn't the \$3.98 plunked down by the record buyer entitle him to such information.

"Maybe the reason is that someone who happens to have nothing else to do and no interest or knowledge of the pipe organ, is appointed to write some copy to fill up the back of the jacket on Release No. 'so and so'. The information that would make for interesting and informative reading would require no more research and time than the chasing down of show names, the years they appeared, the stars, etc.

"If the producers would cater to supplying desired data, they would build up interest and knowledge that would in all probability lead to greater sales in this particular field of recorded music. Is not that good business?

"Give us the date of the recording session; any interesting side-lights that may have occurred during the recording, and perhaps some technical data on the equipment used, such as the number of microphones, where they were placed, and so on. Victor, or any recording company, would be definitely catering to both the general buyer, as well as the organization, due to the general over-all interest in sound equipment these days on the part of the record buyer. This widespread interest would indicate that consideration of these points would be a matter of good policy on the part of any recording company.

"I trust that Victor will forgive me for citing them as a specific example of one of my 'pet peeves.' They have given us several fine organ recordings in the past year or so. We organ fans do appreciate

them. Now we would like to see the jacket notes match the quality of the contents!" (A.C.)

We think "A.C." has something here. Let's hope certain recording companies take heed and give us the information we want.

## MERCURY RECORDS

**Robert Elmore** (Kimball, Ballroom, Convention Hall), Atlantic City, New Jersey).

**MG-50109-12"-33.** "BOARDWALK PIPES" Sel.: Stars and Stripes Forever; Stars in my Eyes; Caprice Viennois; Old Refrain; Liebesfreud; Fantasy on Nursery Themes; Eklog; Squirrel; Marche Champetre; Trumpet Voluntary.

This one should have been titled *Big Sound On The Boardwalk*. There is a wealth of sound caught by the single microphone that Mercury used to record this huge organ. And there is a wealth of information in the Jacket Notes. Though no credit is given to the writer of these notes, I do feel that every organ fan owes him a vote of thanks for having set a splendid example for others to follow in their endeavors to fill up that "reverse side" of the record jacket. Only one item of interest was overlooked. No mention is made of the fact that this organ was built by the Kimball Organ Company.

The notes do state, however, that it was built in 1929, and then go on to explain that, "strictly speaking, this is not a true theatre organ. Partly 'straight' and partly 'unit,' it is a compromise between the radical theatre organ and the normal concert instrument. Besides the percussions and special effects, it has 19 straight and 23 unit voices and 55 ranks of pipes . . ."

It is quite evident from the sound on this record that we have a truly *different* instrument, with perhaps the "straight" side predominating. In the specifications, which are a part of the notes, one fails to find any Tibia rank listed.

Mr. Elmore does a fine job of contrasting the powerful voices of full organ with many soft and placid passages. And Mercury does a fine job of recording. Just to have a recording of this famous organ in one's collection makes this record a good buy. But I think that most organ fans will also find much of it worthwhile musically. Just don't expect to find the sobbing Tibia's of a New York Paramount Wurlitzer coming through your speaker.

ONE COMPLAINT: Why couldn't we have had a photo of the console of this instrument? Guess you just can't satisfy these organ fans! (A.C.)

## Reviews of Recent Recordings

### MGM

**Richard Ellsasser**

**E3490-12"-33.** "MUSIC OF DAID ROSE." Sel.: Our Waltz; California Melodies; Holiday for Strings; Dance of The Spanish Onion; I've Been Away Too Long; Manhattan Square Dance; Gay Spirits; 4:20 A. M.; Serenade to a Lemonade; Magic Music Box; The Mask Waltz; Deserted City.

Everyone that has heard the superb work of Richard Ellsasser in his many straight-organ recordings has probably longed for the day that they might hear him at the console of a theatre organ. For those that are hearing him for the first time, there may be a mixed reaction. Certainly, everyone will recognize the true perfection of technique that is displayed here, but the fact that Ellsasser has limited the selections on this record to the works of one composer, David Rose, may be a bit of a disappointment to some fans. This is due, I believe, to the fact that often there is a similarity among the various selections that is a bit noticeable in the works of Rose, as one might notice also in the compositions, say, of LeRoy Anderson.

On first listening the impression is more of a "recital" than a



"Holiday" on the Whitney Studio Robert Morton. But with subsequent hearings one is bound to lose this thought and be taken with the multitude of tonal variations and the great variety of registrations that are there for all to hear and to enjoy.

Some organ enthusiasts that have heard Ellsasser at both the N. Y. Paramount console and that of the S. F. Fox, know just what he is capable of in this medium. I think that such items as 4:20 A.M.; *Magic Music Box*; *Serenade to a Lemonade*; will give all of us a pretty good indication of just what they have been "hinting" at. Let's hope that in his next recording (and the sooner the better) that Ellsasser will not restrict himself to the works of any one composer, but will break out with some items more familiar to theatre organ fans. His reputation as a Classic Organist cannot possibly suffer from any excursion into the popular field, and he will make many organ fans happy.

The cover of this record will leave many organ fans wondering why the money spent on the art work of a few bronze-toned organ pipes could not have been spent on a photo of Ellsasser at the console of the R-M. There is not much exciting in the way of notes, but you'll find your reward in just listening to this fine organist turn out a perfect little masterpiece in each number (A.C.)

MGM

Richard Ellsasser

MGM-E-3505-12"-33. "MORE LEROY ANDERSON."

Recording not available for review this issue

PRESCOTT RECORDS CO. (18450 Livernois, Detroit 21, Mich.)

Ed Gress (Wurlitzer, Fox, Detroit, Mich.)

PR1002-12"-33. "MIGHTY WURLITZER, MIGHTY SOUND, MIGHTY GOOD." Sel. Granada, On The Street Where You Live, Linger Awhile, It's Only a Paper Moon, Penthouse Serenade, Blue Room, Oklahoma Selections, Lullaby of The Leaves, Besame Mucho, I'll Never Love You, Alexander's Ragtime Band.

Many records have sought to catch the unwary organ enthusiast with the label of "Mighty Wurlitzer." Here is one that *does* deserve the right to appropriate Mr. Wurlitzer's trade-mark!

The recorded sound of this fine organ of the Fox Theatre, Detroit, cannot help but stir up all kinds of mental images in the mind of any listener. Soft lights, lush curtains bathed in varying colors, music coming from behind ornamental plaster work and filling a huge theatre, all of these memories are stirred and impelled to new life.

Ed Gress has contributed many articles to *The Tibia* and here he has the opportunity to prove that he knows what he has been writing about, and that he does most conclusively. Ed has worked on the "innards" of this Wurlitzer and brought it back to its former glory. He then proceeds to give a very capable and enjoyable demonstration of his talents as applied to the keyboard, as well as to the lofts.

Here we have about 45 minutes of a full and wonderful theatre sound. According to the jacket notes this was one of the primary aims of the recording engineers, as well as Ed Gress. That they have succeeded is "on record" for all to hear. And on the cover we find featured a fine color photo of the console with Ed on the bench.

A fine group of selections is offered in a wide range that should please most every taste. This reviewer was particularly attracted to *Linger Awhile*; *Penthouse Serenade* and the ballad *I'll Never Love You* (A.C.)

REPLICA RECORDS

Al Melgard

518-12"-33. "THIS IS MELGARD." Sel. - Hot Foot Blues (Melgard), Clarinet Polka (Nanyslawski), Sugar Blues (Williams), Oui Marie (Di Capua), In The Mood (Razaf), Hokey-Pokey (La Prise et al), Italian Theme (Giacomazzi - Hamilton), Shine On Harvest Moon (Norworth), Waltz Medley (Siezynski - Robledo), My Melancholy Baby (Burnett), Carolina In The Morning (Donaldson), Lovely Hula Hands (Anderson), Beautiful Ohio (Earl), Harbor Lights (Kennedy - Williams).

This record is slanted towards the hi-fi addicts, rather than to the avid organ fan. It is an interminable collection of so-called "hot" music on one side, and the background type of thing on the other. Organ fans, in general, can take some consolation in the fact that the name "Wurlitzer" does not appear on the front cover. Unfortunately, the instrument is referred to as a "Wurlitzer Unit Orchestra" on the back; but no mention is made of the various instrumentalists who also appear. (A. C.)

SOMA RECORDS (29 Glenwood Ave., Minneapolis, Minn.)

Ramona Gerhard

MG1203-12"-33. "INTERMISSION TIME." Sel. - Petite waltz (Heyne), Dizzy Fingers (Confrey), My Fair Lady medley, Toy Tiger, Ramona (Wayne), Granada (unspec.), Narcissus (Nevin), Wunderbar (Porter), Estrellita (Ponce), Gershwin medley.

Ramona Gerhard is a name long associated with the theatre organ, and her past-playing of the WCCO Wurlitzer endeared her to many in the Minneapolis area. At long last, the rest of the country has an opportunity to find out what all the raving has been about.

Unlike so many lady organists, Miss Gerhard displays an original style—one filled with gusto.

The organ used for this recording is the Wurlitzer in the KNX studios in Hollywood where Miss Gerhard's husband, Robert Sutton, is program director. Three microphones were used in the pick-up—one placed *inside* the chamber containing the percussions. The result is a high-level recording with a strong emphasis on the percussive qualities. This is not a recording to relax with, but rather one which will command your attention.

For the most part, this is a Wurlitzer: but the console (pictured on the cover with Miss Gerhard) was built by Balcom and Vaughn Organ Co. and some of the reeds are Gottfried work—which highly color this organ giving it a special personality.

SOMA has seen fit to press this recording on pure, red vinylite which will give it extra appeal to the hi-fi enthusiast, as will, perhaps, the close-up approach to the percussions. (R.G.)

SOMERSET RECORDS (Miller International Co., Media, Penn.)

George Montalba (Wurlitzer, Nice, France).

P-2400-12"-33. "PIPE ORGAN FAVORITES." Sel.: Waltz of the Flowers (Tchaikovsky), Aura-Lee (Love me tender), Anitra's dance (Grieg), Melody in F (Rubenstein), Stars Fell On Alabama; The Secret (Gautier), Diane, Put the Moon Back In The Sky, Charmaine, Evening Star (Wagner), Washington Post March (Sousa).

Who said there was nothing new under the sun? How many organ fans are aware that there is a Wurlitzer (and a nice sounding one at that) in Nice, France? And who has heard of George Montalba before? Not many of us, if anyone. But this reviewer hopes that we'll be hearing more, both of the Wurlitzer, and Mr. Montalba.

The short notes on the record jacket fail to reveal very much, either about the organ or Mr. Montalba, aside from the fact that he is a Frenchman and in his early thirties. He is evidently well known as a theatre organist in France and Belgium. It is also stated that he expects to make a tour of the U. S. A. in the spring of 1958... which might be well worth watching for.

This record, on which we must judge Mr. Montalba's talent for the present, offers a little bit of everything. He seems to be capable of handling both the popular idiom and the semi-classic in an easy style. This is one of those records that you will have to hear for yourself, if you wish to form a judgment of his talent. Some will find it too "English" in style—others will welcome it as a bit of freshness, and relief, from the artists we hear so often.

Perhaps some of our readers can give a little information about this Wurlitzer installation, and maybe about Mr. George Montalba also. If you have anything that you think would be of interest, why don't you drop a line to the Editor and tip him off? He'd be glad to hear from you.

One last note... If you like your pianos just "slightly" out of tune, you'll love the one on this Wurlitzer! This record is selling for only \$1.98, so how can you go wrong? (A. C.)

\*(According to our correspondent in England, Mr. Mander, knows of only two Wurlitzers in France—a 2/5 for Madeleine, Paris, and the 3/10 for Paramount, Paris. ED.)

URANIA

Gordon Kibbee (Wurlitzer, Rich Vaughn residence, L. A., Cal.)

UCS-57-12"-33. "MUSIC FROM OKLAHOMA & SOUTH PACIFIC."

Gordon Kibbee and the Vaughn Wurlitzer are, to my mind, an almost unbeatable combination. Here we have a master at the console of a beautiful instrument, and the result is a record of beautiful music. True, it is music that we have heard many times over, but these arrangements bring new glory with them. You will



hear new voices and tonal qualities from this Wurlitzer that haven't been brought out before.

It is unfortunate that Mr. Kibbee has not had more of his material on LP records. To my knowledge there has only been one previous release, although there have been several tapes on the market. I think that most of us would like to hear more. This recording seems to be a little on the subdued side when compared with what we have heard on tape, and it sounds really fine. There seem to be a few rough spots of tape editing, but nothing could minimize the all around pleasure that the average organ fan should find in listening to this performance.

The one thing that this reviewer would wish for is the opportunity to hear Mr. Kibbee record some theatre installation. With his many years of experience at theatre consoles it should result in something of a knockout. Just a sample of what one might expect is to be found in his arrangement of *Bali Hai*. (A.C.)

#### RCA VICTOR

Ray Bohr (Wurlitzer)

LPM-1339-12"-33. "THE BIG SOUND ON BROADWAY." Sel.: The big sound on Broadway (Ramin), I whistle a happy tune (Rodgers-Hammerstein), This nearly was mine (Hammerstein-Rodgers), I could have danced all night (Lerner-Loewe), The rain in Spain (Lerner-Loewe), Once in love with Amy (Loesser), Papa won't you dance with me (Styne-Cahn), So in love (Porter), Whatever Lola wants (Adler-Ross), You'll never walk alone (Hammerstein-Rodgers), March of the Siamese soldiers (Rodgers-Hammerstein), Grey dawn over cool city (Ramin).

This record has caused something of an "inner conflict" among the editors of *Tibia*. Since the jacket notes failed to mention any information as to the organ used for the recording, we were left to the doubtful pleasure of testing our ears, and memories, and matching them with one another in an effort to pin-point the source of Mr. Bohr's rhythmic capers.

That he has assembled a group of lush arrangements is here for all to hear. In general they follow the somewhat bouncy and brassy type of thing that we heard on the original *Big Sound* release some time back. Most every fancy will be pleased, whether you find your favorite in *You'll Never Walk Alone* (with Bach's *Jesu Joy* interpolated) or his extremely clever handling of *Whistle A Happy Tune* or *I Could Have Danced All Night*.

The problem remained, however, what organ was used? Some of us were inclined to think that it was the Radio City Studio Wurlitzer, while others thought that it was the N. Y. Paramount Wurlitzer. These opinions were batted back and forth until one of our better informed spies said that he had two witnesses to prove that it was the Paramount Wurlitzer that is heard on this record.

Frankly, this reviewer wishes that it had been the Studio "W." for then one could easily say that Victor had done a truly fine job of recording. Not only that, but it would have been evidence of how the individual talent can change the sound of any particular

instrument . . . such were our thoughts. But with it being the Paramount Wurlitzer, we fail to see how anyone can be particularly "thrilled" with the thought that Victor has succeeded in making the huge Paramount theatre nothing but a studio, and giving us what amounts to a "studio organ" recording. This, of course, is a personal reaction . . . others may not find it irritating. After all, we still have some fine music and a fine organist. But what ever happened to the "theatre organ"?

#### RCA VICTOR

Ernestine Holmes

LPM-1259-12"-33. "INVITATION TO DREAM."

Not received in time for review this issue.

#### WESTMINSTER

Richard Leibert

6045-12"-33. "LEIBERT TAKES A HOLIDAY."

Not received in time for review this issue.

## RECORDED TAPES

#### ALPHATAPE

Gordon Kibbee

ST-25 (Stereo) "POPS FOR PIPES." Sel.: Careless, The boy next door, I've grown accustomed to her face, I could have danced all night, When your lover has gone. Price, \$8.95.

#### OMEGATAPE

Gordon Kibbee

ST-7001 (Stacked or Staggered heads). Vol. 2 "MIGHTY WURLITZER PIPE ORGAN." Sels. from "Oklahoma!" — Oklahoma, Oh what a beautiful morning, Surrey with the fringe on top, All or nothing, Kansas City, People will say we're in love, I can't say No, Out of my dreams. Sels. from "South Pacific": Overture, Dites Moi, Cock-eyed Optimist, Turi soliquies, Unspoken thoughts, This nearly was mine, Happy talk, Younger than springtime, Bali-Hi. Price, \$12.95.

SB-7007 (Stacked or staggered heads) "HIGH FIDELITY SHOW-PIECES." Sel.: C'est si bon, Vienna city of my dreams, Granada, Baia, Begin the beguine, Somebody loves me, My heart belongs to Daddy, Tea for two. Price, \$12.95.

#### ALLEGRO

Edwin La Marr (Buddy Cole & Ken Wright)

1705-12"-33. "PIPE ORGAN POPS." Sel. - Buddy Cole: Rio Rita (Tierney), Crying for the Carolines (Young-Warren-Lewis),\* Sleepy time gal (Lorenzo et al)\* When I lost you (Berlin), It happened in Monterey (Wayne-Rose), I'm sitting on top of the world (Lewis-Young-Henderson), I love Louisa (Schwartz-Dietz), Ain't we got fun (Whiting-Kahn-Egan), Chant of the jungle (Brown-Freed) Ken Wright: Sunrise serenade (Carle), Poor butterfly (Hubbell), Mood indigo (Ellington), La Paloma (Yradier).

\*Previously included in Allegro-Royale disc 1536 under *non de plume* "Eric Silver." All selections from old masters.

## Our Cover Design

**B**ELATEDLY WE TENDER appreciation to Mr. William A. Steward (see photos in earlier issues) and Steve Singleton for their labors in making possible our attractive covers. Mr. Steward, member of the Conley, Baltzer and Steward Advertising Agency in San Francisco, did the layout while Mr. Singleton, a very capable advertising artist of the firm, did the final scratchboard rendering "This cover drawing," comments Mr. Steward, "was Steve's first close contact with a pipe organ. He worked from photos supplied by Judd Walton. To get the wood grain and detail, I loaned him an actual *Tibia* pipe that he carried home and used as a model." Bill Steward's interest in organs dates back to 1935 when he rebuilt a little reed organ,

followed by a succession of others each larger than the preceding. It was inevitable that the next step would be a pipe organ, and he eventually purchased a four-rank Wurlitzer from Judd Walton and Bob Jacobus. "We really enjoyed that Wurlitzer." But Bill admits that his wife, Anne, is the organist in the family. It was only a matter of time before the desire for a larger organ asserted itself, and a couple of years ago the Stewards acquired a six-rank Wurlitzer from the State Theatre at Marysville, California, and are at present combining it with their present organ to make a two-chamber, ten-rank job. We wonder if Mr. Single became infected with the organ bug. Thank you, gentlemen for a job well done!



# The Theatre Organ in Canada

*By Clealan Blakely*

**Canada! What goes on in the organ world across the border? Clealan Blakely will keep us informed. He went "organ crazy" back in the days when Jesse Crawford was reigning at the Paramount, Times Square. He was there, contracting organ fever, the symptoms from which he has not recovered — nor wants to. An electrician with the Public Utilities Commission, Picton, Ontario, Clealan plans to own a "Mighty Wurlitzer" and perhaps, one day, get back in the business of rebuilding, maintaining, and tuning pipe organs — his real love.**

IT MAY SEEM STRANGE that I should attempt to contribute something regarding the theatre Organ in Canada via a detour into the United States. However, as I have just returned with my family from a short vacation in Virginia and several other northeastern states, it seems quite appropriate to mention some of the Organs I was fortunate enough to see and hear.

Our first day of driving on the scenic New York Thruway put us in the New York City area quite early in the evening. It was unthinkable to bypass the Organs here, so, after braving the maddening rush of Manhattan and locating a hotel, we headed for Radio City Music Hall. As expected, this great theatre certainly upheld the standards of excellence that have become traditional here. The Easter pageant was still on — what a tremendous spectacle! This is the first occasion on which I have seen the right console, although in this case it was used for the visual effect only; the left console was used throughout in a very effective accompaniment of the orchestra and chorus. The Organ background, particularly in the 32' and 16' registers proved a real asset, especially for this type of pageant. Leonidoff's production of "Spring Sailing" was beautifully done, utilizing to the fullest extent the splendid stage facilities of the Music Hall. However, for me the highlight of the show was Ray Bohr and the big Wurlitzer. He played for several minutes in his usual brisk tempo and buoyant style; needless to say, I thoroughly enjoyed it. My only criticism was the sudden cut-off at the end; he did not get sufficient time to make a proper bow and they failed to bring up the spotlight on him. A splendid performance of this nature is surely worth more recognition.

The following morning we visited the Paramount theatre just a few minutes before the morning show started. Fortunately Dan Papp was there and I was soon (for the second time) to realize one of my lifelong ambitions — to play, if only for a few thrilling moments, this greatest of all the Wurlitzers, the very Organ on which I had heard my idol, Jesse Crawford, play those mighty melodies twenty-eight years before. Thanks to Dan's loving care the Organ sounded as luscious as ever, and made me fervently wish I were an organist for at least a few minutes. Those tibias surely do something to my spine! It is hard to understand why such a magnificent Organ should not be in regular use in the theatre.

Next day we turned off the Pennsylvania Turnpike and found the opposite extreme from Manhattan, the tiny hamlet of Creamery, Pa. where we spent an enjoyable hour with Bill Moyer and his family. The 4m Barton console is still awaiting re-assembly, though he has a splendid hi-fi outfit and a fine collection of theatre Organ recordings. Bill appears to be an ardent Organ fan.

Our next stop was the captivating and historic Annapolis, Maryland. The Moller Organ in the Naval Academy Chapel was very effective in its ideal acoustical setting. The birdseye maple finish of the console is quite unusual, and most attractive. Arriving in Washington the same night, we attended the evening service at New York Avenue Presby-

terian Church and were surprised to find the same minister who had conducted the service at the Chapel that morning. After an interesting tour of Washington and Mount Vernon the following day we managed to find a door open in the Washington Cathedral, although it was apparently past normal visiting hours. A few lights were on, so we could get a little idea of the beauty of this stately Cathedral. I of course wandered away from the family to look for the Organ, and finding the console open, switched the blower on and began to play. Just as I was beginning to find my way around the console, the caretaker put in a sudden appearance and demanded a cessation of my efforts.

The trip through Virginia was most enjoyable; this is a beautiful state with many places of historic interest, and everywhere we found the people hospitable and friendly. The Jamestown Festival was outstanding, and Williamsburg! Here I made a strategic error by reserving rooms in this area, for I just couldn't manage to drag the family away until the last possible moment. This cut me down to just a couple of hours late in the afternoon in Richmond where I had hoped to see a lot of Organs. However, Harold Warner graciously came down and showed us the Mosque Wurlitzer; this is really a beauty. Thanks to the work he has done, this Organ is in mint condition; I couldn't find a single thing that didn't work. The tonal results of this Wurlitzer are amazing. It sounds more like 30 ranks than 17. Harold Warner put on a real Theatre Organ concert for us; he not only knows this Organ inside out, but he also knows how to get the most out of it. I

*(Continued on page 24)*



The author, Mr. Blakely, at the console of Shea's, 3-15 Wurlitzer, Toronto, Canada.



# PROFILE NO. 4

(Continued from page 8)

rotation between the Uptown and Tivoli. Milton Charles was organist at the Tivoli at this time and Balaban and Katz, planned to rotate Charles and Hanson between the two houses with a unit show, with occasional weeks at the Chicago Theatre. In those days, comments Eddy, the Chicago, Tivoli and Uptown were the "epitome of prestige and attainment" for a feature organist.

Eddy Hanson, a great admirer and a disciple of Jesse Crawford, was elated to follow him on rotation between the three houses. Crawford was a big name in Chicago and it meant considerable prestige to Eddy to follow in his wake. In his letters to the writer, Eddy makes known the fact that he considers Jesse Crawford, a "perfectionist" who worked hard and earned every speck of success he has enjoyed — a "solid craftsman." He contends that Jesse did a lot to bring the pipe organ into the consciousness of the general public, and, at the same time, raised the prestige and the professional dignity of the old time theatre organists to a new height.

"The Oriental Theatre," writes Eddy, "was more garish and had a less impressive clientele. To play organ there didn't mean much. They had community singing exclusively for 'organ solos' and anyone could play for the slides as they were flashed on the screen, because that audience would sing for anyone. There was a saying in those days that anyone can play at the Oriental but few can get by at the Chicago, Tivoli, or Uptown." Every third week, from 1927 to 1932, Eddy would hit one of them, and kept going "around and around." Milton Charles soon left B and K and Eddy carried on alone. It is interesting to note that while Eddy was playing one house, the other two did not have a solo organist during the three week interval for over a year. Eventually Balaban and Katz placed Hanson opposite Eddie House, and Eddy recalls that they were always getting their respective mail, phone calls, and instructions mixed up at the main office.

## Worked With Top Artists

While at the Chicago, Tivoli and Uptown Theatres, Eddy worked with the top artists of the time, Fred Waring's Pennsylvanians, Paul Whiteman, Amos and Andy (Eddy played their theme song at first), George Jessel, Rudy Vallee, Frankie Masters, Ted Lewis, Paul Ash, Sophie Tucker, Mae Murray, Burns and Allen, Joe Penner, Ruth Etting, Mark Fisher, Ginger Rogers, The Duncan Sisters and the Marx Brothers, etc. Eddy likes to reminisce "It all seems like those were the best days, when viewed in nostalgia . . . but they were not. I had to do a solo one week from memory, all the while I was memorizing and learning the one for the next week. It was a nerve-wracking thing to have to go through this all the time from week to week and when I went up on the elevator and looked into the faces of 2500 to 3000 faces at the Tivoli or 5000 at the Uptown and Chicago, it made a few butterflies in my stomach, and brassy as I was then, as kids are, it seemed they all sat on their hands with the attitude that seemed to holler at me 'Now go ahead and do your stuff and try to make us like it'."

After the decline of the theatre organ in the early 30's Eddy Hanson went back into radio broadcasting. He had started on WDAP in 1924, going eventually to WLS, WBBM, WCFL-NBC, and affiliates.

While at WLS in 1924, he had composed the music and lyrics of one of the first big radio song hits *At the*

*End of the Sunset Trail* which was the theme song of Grace Wilson and later Vella Cook, two of the early prima donne of the air in those days. The song was later recorded on the WLS Barton by Ralph Waldo Emerson. There is a bit of interesting history here. *Sunset Trail* was composed four years before Eddy met Ralph Waldo Emerson. Emerson saw the manuscript of the song on the organ and liked it so well that he called in a music publisher and placed the song with him. When Eddy learned of this, he permitted Emerson's name to be used as the lyricist but Emerson, preferring the phrase "words and music by," thereupon claimed authorship for it in its entirety on all his personal appearances and radio broadcasts, not once mentioning Hanson's name.

Other compositions included *Rattlesnake Rag* which was recorded for Capitol label by Joe "Fingers" Carr; *Why Did you Break my Heart* by the late Ken Griffin for Columbia; *Polish Piano Polka* and *Wisconsin Waltz* by Lawrence Duchow, the Wisconsin Polka King, for RCA Victor, *Only One Love, Just Like the Dawn, California Moon, Only a Weaver of Dreams, Wisconsin Wonderland, Springtime in the Dells, The Joy and Pain of Love* and others.

Eddy Hanson is a versatile musician, playing the harp, accordion, piano. He was solo saxophonist with John Phillip Sousa at the age of 18 and toured with him and Clarence Darrow, Mary Pickford, and Douglas Fairbanks, and also worked with Gene Autry before the latter became internationally famous.

In 1952, at the age of 54, Eddy nearly lost his life in a head-on auto collision. The driver he was with fell asleep at the wheel of a brand new car, got in the wrong lane and smacked head on into a 1948 jalopy. Result: a triple fracture of the pelvis, dislocated right hip, a spinal injury and a badly injured sciatic nerve — three years in and out of the hospital. "It is a miracle," he wrote, "that my hands, arms and fingers were undamaged and in time I will be 100 per cent. I am healthy, feel good, and am not going to let it get me down. When I see my rich contemporaries with long faces, not being able to eat what they desire, I am a fortunate guy — I can eat a door knob and digest it, do everything I did at 21 only better. My youngest son is going on 8, so you see I really do not have much to complain about."

This is the spirit that has maintained Eddy Hanson through the years. This has been the story of one of the pioneers in the organ world. Eddy has had his fortunes and misfortunes and his letters tell of some of the trials of a musician in the face of obstacles thrown in his path by unions, tricky employers, and what not. But Eddy has not reached the end of the road or entered other lines of activity for a livelihood. As a boy his ambition was to make music his career. Thus it will continue.

For some time now, Eddy has been writing his memories in a book tentatively titled "Da Capo" for publication at a future date. This will be a veritable storehouse of information on organ history in the Chicago area, a must for those interested in glorious history.

As this is written Eddy is playing a Hammond Percussion organ in the dining room of the swank Hotel Parmly in Painesville, Ohio, and he is also on the local radio station and teaches organ and piano on the side. His theme song on the air is still the same *If A Wish Could Make It So*. Eddy has worked hard, and dreamed hard all his life, and he is happy and pleased with life today. He still love his native state of Wisconsin and maintains a home in Waupaca, to which he hopes to retire eventually when he tires of playing the organ.



# News, Views, and Events

EVERY ARDENT organ enthusiast dreams of the day when he can own an organ of his own and, if the urge is strong enough, will make every sacrifice to see his dream fulfilled. Like Eric Reeve, of Minot, N.D., for instance, Eric recently purchased the 2m/5r Wurlitzer, formerly located in the State Theatre in Minot. His letter should be an inspiration to any reader, to wit: "The car almost quit on me on the way over to Hallock, and lucky for me a service station attendant diagnosed the trouble as generator brushes. My mover friend loaded the organ, assisted by two farmers and myself, and it filled the van except a few boxes of pipes and the bench and swell-shade motor which went into my car. Then, just as I was leaving I ran off the road into a ditch, but luckily a farmer with a tractor pulled me back on the road. After leaving Grand Forks the gas line froze up twice. Another push. Visibility was zero at times, so rough was the blizzard. But after Devil's Lake it was clear as a bell and the next morning, with the temperature below zero, the van arrived and we unloaded into the basement cellar haphazardly. The next day I stayed home from work and loaded it into the cellar properly. I can't see how Ed Gress got a ten-rank organ in his basement and playing when I can't even get a six-rank one in. The console width and the door width exactly match up—two feet eleven inches—so there was no room to turn it and the stairs came too close to the door. He said if I took the brace off he could swing it in, but I didn't want to take the console apart because it was so cold. It was quite an adventure. I spent all day Sunday taking the console apart and putting it together again—as it was. Taken apart, the upper part of the console only just fitted through our 3-foot-minus door. I don't know what a person would do who had a smaller door as I had that console apart. I will have to resolder the pedal board contacts as this board was damaged when I was trying to unscramble all the cables and wires inside the console. It looks nice in the living room and I sit for hours admiring it and feel so good that it is really mine. Eddie Dunstetter played this organ years ago. I just hope that I can eventually get it in playable condition." (*Where there's a will, there's a way.* ED.)

Congratulations to Messrs. Hare and Bartlett on the March issue of *Theatre Organ Review*. A very attractive issue. It's a publication that certainly should appeal to a wide number of organ enthusiasts in this country. England has had a long and meritorious career in the theatre organ world and if you *TIBIA* readers are not keeping abreast of organ goings-on in that country, you are missing interesting organ lore. We are happy to have contributed something to this fine quarterly! . . . Attention Mr. James Grinstead! We're positive you will wax enthusiastic over Don Baker's recording on Lorin Whitney's Robert-Morton. Don never played better and the disc is well engineered . . . We had a piece commemorating the 10th anniversary of the *Theatre Organ Club* and *Theatre Organ Review* lined up for publication in an early issue of *THE TIBIA* but space was prohibitive. Sorry we're late on this coverage but you will find it in these pages. We just thought it well to give our readers a little background of your fine contribution to the theatre organ and its lore. . . . Here's another piece that was deleted from an earlier issue titled "Repository for T. O. Literature." The idea still stands as good so here is what we had to say:

Roy Gorish, our very able co-worker, brings up a matter worthy of consideration here, namely, that the Association attempt to collect a complete file of periodicals for use in historical research. Early issues of *The Diapason*, the *American Organist*, *The Musician*, *Etude*, *Melody Magazine* contain interesting data for the historical minded enthusiast. A library of such literature, together with sundry articles, photographs, and the like would be of immeasurable value. As Roy put it, we should "buy, borrow, or get it donated"—in any case, we need to gather together such material. So why not get started? Your Editor will take the initial step by donating his scrapbooks and photo collection to A.T.O.E. If the proposal to develop a library of organ literature meets with favor and you have material for release, kindly send to the Editor for holding and perusal until such time as a proper repository for said material can be chosen.

## THEATRE ORGAN REVIEW

This is an enviable record, one that editor Frank A. Hare of this quarterly publication can be justly proud. This record of accomplishment is indeed worthy of recognition and we are grateful to Frank Hare for supplying the details which follow.

The Robinson Cleaver Theatre Organ Club was founded May 22, 1938 as "The Robinson Cleaver Radio Club." It was common

practice back in those days to favor leading organists in Britain with "fan" clubs and it was inevitable that Robinson Cleaver who was rising rapidly to fame would be so favored. The instigator behind it all was Ralph Bartlett who contributes regularly to *THE TIBIA* and whose brief biography appears elsewhere in this issue.

The first meeting of the Club was a visit to the old B.B.C. Theatre Organ in September of 1938 followed by visits to the Granada, Tooting, And, in 1939, a meeting at Town Hall at Woolwich with music by a famous band plus Reginald Dixon on the Hammond and Robinson Cleaver on the concert organ. Later in the year the war broke out and many members left for the Services. This necessitated a suspension of the Club activities until the cessation of hostilities; and in 1946 it was reorganized and meetings resumed at the Tooting, the Ritz, and in other cinemas, concert halls, ball rooms, and organ factories. Sundry social meetings in London and Leeds.

Although other organ fan clubs were formed or reformed after the war, none survived for long, and the club, realizing in 1950 that times had changed, decided to embrace all organists, yet still retain the name of its President—thus "The Robinson Cleaver Theatre Organ Club." Today this group caters to the entire theatre organ field and leading organists from all parts of the country are invited to take part in its regular activities.

In 1947 this Club started issuing a quarterly magazine known as the *Theatre Organ Review*. It started originally as purely a Club magazine, but today only a minor amount of space is devoted to reports of Club activities. In spite of increasing costs, the circulation of this excellent quarterly has steadily increased and the number of pages has been doubled. Eric Atkin, the original Editor for some three years, was joined by Frank Hare at the start of 1950 and this team worked together until the end of 1955 when Mr. Atkin found it necessary to resign. Mr. Hare has no fear that the supply of material on such a specialized subject as theatre organs will be wanting, and he is confident, in view of the steady stream of contributions reaching his desk, that the *Theatre Organ Review* will continue well into the future. Again, hearty congratulations to Editor Hare and honorary Secretary Ralph Bartlett for beautiful performances. We wish them increasing success during the next decade and trust that their magazine will reach an ever-growing number of theatre organ enthusiasts.

## ORGANIZING IN CHICAGO

Your editor spent several days in the "windy city" to get the latest facts on feeding baby pigs, chickens, and bacteria in the paunch of a cow and, last but certainly not least, to see what's going on in the organ world. A highlight was an evening with Al Melgard and his daughter June at the Stadium (the night of the Fulmer-Robinson fight) at the conclusion of which Al said, "Mel, there's the bench. Sit down and play a tune." And there I sat at that 6-manual console with over 38,000 pipes overhead a half a block away wishing that a miracle would happen. It didn't, but it was an experience. The night previous, an extended lunch and chat with Bill Knaus at the Baldwin Piano Company to have a gamut of organ music from its inception and use in the church to ballrooms and theatres. Bill, you know, is one of those versatile organists who plays the organ in his local church on Sunday mornings, demonstrates Baldwin organs during the week, and his recordings at the Trianon Ballroom Wurlitzer are well known to record collectors. Then a meeting with Kay McAbee at the "House of Organs" (Allen) where Kay demonstrated the new Allen organ with an invitation to visit the Paramount at Aurora after midnight. Reggie Foort, busy as usual, extended an invitation to dine at his home with his charming wife and daughter—another unforgettable experience when Reggie recounted some of his experiences in England. Although the hour was late, Reggie insisted on driving me to the Hilton. Oh yes, Reggie is planning another recording session with Emory Cook! And, last but not least, a very pleasant rendezvous with F. LeRoy Nelson, top flight Hammond organ ace, in the foyer of the Conrad Hilton where he has played regularly during the past 14 years. A synopsis of his career as an organist would include 12 years with Balaban and Katz (Casimir Theatre, The Oriental, Bell Park, Belmont, and others), organ recitals over radio stations WGN and WCFL, a one-year stint at a roller rink, and some sessions at the Chicago Stadium, in addition to serving as church organist and choir director and as a member of the faculty of the Cosmopolitan Chicago Conservatory. Yes, we did learn that the bacteria in the paunch of a cow must have their vitamins and minerals! A great week mixing business and pleasure—with a raincheck on the trip to Aurora with Kay McAbee.



# Canada Organs

(from page 21)

was disappointed to miss the Byrd and Loew's Wurlitzers, but I wouldn't have missed this experience at the Mosque for anything.

On the way home we found an unusual "organ" in the Luray Caverns. A 3m blond drawknob console is set up in one of these caverns, but this is apparently a dummy, as the guide switches the power on and the music is played automatically from a tape. The tones are produced with electromagnetic hammers striking stalactites of varying sizes on the ceiling, giving an effect resembling chime tone, although in some respects the rapid decay makes it more like a xylophone. As the tone source is from such a wide area over the whole ceiling, the effect is quite uncanny.

Back in Canada, the principal item of interest is Toronto's famous 3-15 Shea's Wurlitzer. This is a Style 260, installed in 1922, and is possibly the best known theatre Organ in Canada. It has been frequently recorded and broadcast, and has been played by many well known organists such as Kathleen Stokes, Quentin Maclean, Al Bollington, and so on. When the City required the site to be cleared to make way for Toronto's new civic square, tenders were called for demolition, which has now been completed. The Wurlitzer was purchased from the Maple Leaf Gardens management, and was removed from the theatre by the Organ Dept. of the T. Eaton Co. The removal took place in the middle of the winter with heat turned off in the building, so with the wreckers breathing down their necks, these Organ men must have encountered slightly adverse conditions. The Organ is now stored at the Gardens awaiting re-installation in this famous sports palace. At the time of writing no start had been made on the installation, and I was told by the management that a start would not be made until a rather extensive escalator installation had been completed.

The Hillgreen-Lane at the Odeon-Carlton is silent again, and Mr. Bobby Jones, the former organist, is at present

in Buffalo, N.Y. Mr. Forsyth, the Odeon manager, states that the Organ will soon be in use again, and there is also a possibility of CBC broadcasts of the Organ from the theatre in the near future. The 3m Legge Unit Organ in the Jarvis Street studios of the CBC is used infrequently now.

In conclusion, I should like to ask all the readers of THE TIBIA who can assist me with historical data or information of any kind on Canadian theatre Organs to please write me. I am especially interested in data on the Canadian-built Warren theatre Organ. Can anyone help me with information from the West, or the Maritimes? Any available data will be greatly appreciated.

—THE EDITOR

## Owning Your Own

(from page 15)

work for this application. The working voltage should be rated at 330 volts a.c. or higher.

In actual practice I found that you do not need the inductance as capacitance alone will supply enough push to start the motor, providing the motor is in good shape. I also found that running the motor on single phase a.c. does not detract from its output of air. We have loaded up a three-horsepower blower — which normally blows six ranks — with 12 ranks and full super and bass octave couplers playing full for hours without any loss of speed or excessive heating. All this with Wurlitzer pipes and 10-inch wind.

Below is a schedule of capacitors for the various horsepower to avoid the need for another lengthy process of calculation:

Horsepower	Capacitor
up to 1 .....	60 mf.
2 .....	80 mf.
3 .....	110 mf.
5 .....	170 mf.

The above table is based upon 220-volt, 60-cycle current for use with a 220 volt, 3-phase, 60-cycle motor.

The capacitors must be rated at an a.c. working voltage of at least 330.

### The Big Jazz Sound of **BILLY NALLE\***

• from RCA VICTOR •



Twelve Great Hits  
In the Exciting New Album  
*Swingin' Pipe Organ*

(LP No. 1521)

played on the world-famous  
New York Paramount Theatre  
Pipe Organ



(\*Rhymes with Hall)

### FOR SALE

3-Manual Wurlitzer Theatre Pipe Organ  
8 Sets of Pipes plus Chimes, Marimba, Xylo, Harp, etc.  
Plays beautifully and is now installed in residence.  
Full Price — \$2995.00 Cash.  
Write: Bill Epperson  
P. O. Box 296  
Sumner, Wash.

## MIGHTY WURLITZER

Vol. I

IN DETROIT FOX THEATRE

Played by

**ED GRESS**

Mail Orders Filled — \$4.98

**ROSS MUSIC CO.**

125 John R  
DETROIT 26, MICHIGAN



# TEST RESULTS



model **301**  
**GARRARD**  
*World's Finest*  
 transcription turntable

**TESTED:** for performance by Audio Instrument Company, Inc., an independent laboratory.

**RESULTS:** Garrard Model 301 tested even better than most professional disc recording turntables...sets a new standard for transcription machines!

↓ **Read Mr. LeBel's report below** ↓

**3 Stock machines selected at random!**

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

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

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

**Turntable easily adjusted to exact speed!**

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

**WOW less than NARTB specifications!**

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

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

**Rumble less than most professional recording turntables!**

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

Gentlemen:

We have tested the three Garrard Model 301 Turntables. Measurements were made in accordance with NARTB specification 1.05.01, using a stroboscope disc. In every case, speed could be adjusted, to be in compliance with section 1.05, i.e. within 0.3%. In fact, it could easily be adjusted to be exactly correct.

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

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

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

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

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

Garrard Serial No.	DB
867	52
937	49
3019	49

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

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

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

Garrard Serial No.	DB
867	61
937	58
3019	58

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

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

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

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

Very truly yours,

*C. J. LeBel*

AUDIO INSTRUMENT COMPANY, INC.

C. J. LeBel

**B.I.C. ENDORSED QUALITY**

**Now there's a Garrard for every high-fidelity system**

RC98 Super Changer \$67.50  
 RC98 Deluxe Changer \$54.50  
 RC121 Mixer Changer \$42.50  
 301 Turntable \$89.00  
 Model T Mark II Manual Player \$32.50

Write for free High Fidelity Plan Book, Dept. TX-18, Garrard Sales Corp., Port Washington, N. Y.



# GIANT WURLITZER LEON BERRY VOL. 3

**AUDIO FIDELITY**



**AFLP 1844**

*a study in high fidelity sound*



a study in  
**HIGH FIDELITY**  
sound



Volume 2 AFLP 1829



Volume 1 AFLP 1828

Leon Berry, the Giant in the Basement, plus a fabulous technique . . . add up to an exciting new album of all-time favorites. Includes: Easy to Remember; Blue Room; Strolling In The Park; Roman Guitar Tango; Sari Waltz; Somebody Loves You; This Can't Be Love, etc.

Volume 3 AFLP 1844

**\$5.95 each 12 inch LP**

*The tremendous dynamic sound of the Giant in the Basement will amaze and astound you!*



**AUDIO FIDELITY, INC.**

770 Eleventh Avenue • New York 19, N. Y.

