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The TIBIA

JOURNAL OF THE A.T.O.E.

Gaylord Carter in London

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SPRING, 1958

Vol. II, No. 3



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The TIBIA

JOURNAL OF THE A.T.O.E

SPRING, 1958

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EDITOR—**DR. Ralph Bell**
829 Suttler Street,
Vallejo, California

Asst. Editor—**Roy Gorish**
2137 E. 16th St., Apt. B,
Denver 6, Colorado

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.

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Circulation Director—**Edgar E. Newman**

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EDITOR RESIGNS

It is with deep regret that THE TIBIA announces the resignation of its first editor, Dr. Melvin P. Doner. Mel, as we all have come to know him, was appointed to his recently vacated post at the original organization meeting of the American Association of Theatre Organ Enthusiasts, held on the evening of February 8, 1955. Little need be said regarding the excellence of Mel's work as editor of THE TIBIA. The past issues speak for themselves in Mel's behalf. Correspondence from subscribers all over the world has further pointed to the appreciation of his work.

Because of a health problem and other personal reasons, Mel's resignation became effective with the January issue of THE TIBIA. The officers of A.T.O.E. have authorized me to express their sincere appreciation for Dr. Doner's work, and to wish him many more happy years of association with A.T.O.E. in continuing his interest in theatre organs.

In future issues of THE TIBIA we hope to measure up to the high standard he has set for us.

SUCCESSOR APPOINTED TO EDITORSHIP

THE TIBIA is happy to announce the appointment of Ralph M. Bell, M.D., as its editor. Ralph comes to THE TIBIA with a wealth of background in Theatre Organ lore dating back to the days when he was "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." To quote further from his original letter to A.T.O.E. dated November 19, 1956, in which he enclosed his check for Charter Membership, "If I qualify . . . if not, let me add this to your support."

We welcome Ralph to our staff and look forward to a fine new relationship with him.

All correspondence to The Editor should be addressed directly to Dr. Ralph M. Bell at 829 Sutter Street, Vallejo, California.

Richard C. Simonton
President, A.T.O.E.

The Editor Notes . . .

NO MATTER how interesting it may be, stepping into a new job always requires some adjustments. So, if one plans to make his job pleasant, keep his sanity, and lose as few friends as possible in the process, he must make changes with caution. Editorially, then, THE TIBIA may appear grossly unchanged to many. To some, it could be unbearably different. Our intention is to be gentle and gradual.

In purpose THE TIBIA shall continue to express the opinions and wishes of its readers and A.T.O.E. membership. We shall try to present points of view which are, in general, constructive. Where real differences in opinion exist, we shall strive to remain unbiased.

Surely there must be some fields where progress can be anticipated. Among these, there seems to be a need for more notes on personalities. These may come from any sources, but the membership at large suggests the greatest reserve possibility. PROFILES have been popular and deserve continuance. Organ stories and anecdotes abound in interest and cry for popularization. Incompleted series of articles should, if possible, be completed as anticipated.

Most important of all, the Editor must accept humbly the tremendous work and material turned over to him by those tireless workers who preceded him. With your help, we hope to see THE TIBIA grow in interest, usefulness, size, and circulation. Your help and suggestions are counted on; in return our best efforts are pledged.

A.T.O.E. DUES RESCHEDULED

When one arrives at the theatre late, he misses part of the performance and annoys those who were in their seats on time. But when the performance starts late, it disturbs everyone. So it is with THE TIBIA . . . late as it has been. And to go into detail as to why this has happened would require another issue, so many are the pieces of this mosaic.

What to do about dues has been a resultant problem. Since virtually a whole year has been disorganized, it has been suggested that we simply skip the 1957 volume and

close it with the fiscal year of 1958. Nothing can completely restore the situation, and it seemed more proper to try to keep the publication on schedule from now on, rather than to try to make up for lost time. So Volume II will end with the current fiscal year, October 1958.

Now, have we gotten the situation under control? Your officers and the publisher think we have! Only time can prove our judgment, but when you read this, at least part of the answer will have become clear. We all are disappointed and we regret that this delay has appeared. Your patience has been a tremendous help and a deeply gratifying inspiration to serve you better.

A WORD ABOUT MANUSCRIPTS

Without your contributions THE TIBIA could not get along. Nor would there be much reason to issue a magazine that did not invite those who could to submit material for consideration. For that reason we are reminding those who wish to try their hands at the game of writing to type, if possible, all material submitted. We sometimes can be careless in translating handwriting into English! Double space your material, start ten lines down from the top of the page, put no more than twenty-five lines of 55 characters on one page. And, of course, write only on one side. This will enable us to consider material in the shortest possible time.

If you are submitting material that you want back, please enclose a return, stamped envelope. And if your material is submitted at a price, please indicate that it is not a gratis contribution. At this point, we might add, that THE TIBIA has not been in a position to solicit material from commercial writers as yet.

We do not wish to be too elementary, but there are always a few who have not had prior experience. For these we noted the above. There are some good, usable materials in our files which have been deferred simply because they require complete rewriting or retyping, at least. Your indulgence here means quicker processing throughout the course of getting something published.

The Relay

"It's a Matter of Personal Preference"

TO THE EDITOR:

I was most interested by the comments upon English organs and players, made by your contributors, Jerry Critser and Edgar Gress. I wish I had met them while they were here; a most lively discussion could have ensued!

Their view obviously is that the "American style" of organ playing is the right one. It may be — but who's to say? Personally I abhor what some of us call "slush," slide, or portamento effect — luscious sound; whatever you like ("portman-teau effect," as one organist calls it)! — — — George Wright, I think, is wonderful; Gerald Shaw among the best; and outclassing them all for sheer technical ability is Stuart Barrie. Thus, I'd say, it is a matter of personal preference; in other words, what we have come to appreciate in our musical tastes. Not *all* English playing has been orchestral, though organs may be designed that way.

Again, I have very strong objections to a "divided" instrument. Since only by luck can balance be correct, what happens to the listener seated in front of one of the two chambers? He's lucky if he hears from the others! I've experienced this split-melody, and it can be horrifying. Invariably a solo stop is being completely drowned due to the hearer's location. I used to plumb for "under the stage," but with large audiences the sound is completely absorbed, and fails to fill the auditorium. For this reason I now prefer just such a location as was criticised in remarks on the Southampton Guildhall.

It is not a justification or nullification of an organ to state that the player can or cannot hear it. True, it is unfortunate if he cannot hear; perhaps one or two would not make such a dammed awful row, if they could! Nevertheless these organs bring pleasure to many thousands, when a good musician can be found to play them.

Finally, let me add that even the best organist has his enthusiasm blunted these days. Contributory causes are economy (resulting from the falling-off of cinema takings and heavy entertainments tax), and mass-production of broadcast music hour-after-hour daily until even the most patient of us want no more! Slowly the organist has come to be regarded as a luxury, and from this viewpoint he can do nothing to please the management. Is this not so in America? Are there no organists who play for "three meals a day" — not that I would defend such an attitude! But you must remember that in the past year 400 British cinemas have closed their doors for good.

May I, through your columns, extend an invitation to any organ enthusiasts to "stop by" if they visit Europe. I cannot tell them much in the technical line, but can always feed that hungry body, if not the hungry mind!

ERIC G. ATKIN
17, Foxdown Estate,
Overton,
Basingstoke,
Hants, England.

"Matters of Individual Taste"

TO THE EDITOR:

It has been a great pleasure to receive and read succeeding issues of *THE TIBIA* and I feel it is time I should write to express my appreciation of this very worthy publication. I can assure you that it is read with keen interest by theatre organ enthusiasts over here.

Naturally, the references to British theatre organ activities have a special appeal to us, and I have noticed the names of

several friends of mine in the columns of your journal. For many of us, I am sure, the outstanding feature has been the wonderful article by Quentin Maclean, in which so many points have finally been cleared up after years of debate. We are all grateful to Mr. Maclean for giving so much information.

Nevertheless, there are one or two matters raised in the article entitled the "Anglicised Wurlitzer Myth" which I think call for some comment. First, I thought it was common knowledge that the units available from the Wurlitzer factory were all "catalogue lines" of standard pattern, and that variations from the several stock models were also frequently to be found. This does not, of course, detract from the fact that the special models referred to by Mr. Maclean (Kilburn, Watford, and Holloway) show quite radical departures from the usual run of things. But it is the case that in England there are several instances on record of minor variations from the standard pattern being made following requests to do so. For example, the Model F design was changed a good deal during the last few years before the war. Harold Ramsay was responsible for several Wurlitzers in which the Tuba Horn and Vox Humana were replaced by French Trumpet and Saxophone respectively. On the Granada circuit and elsewhere will be found small 8-unit Wurlitzers in which the Viol and Viol Celeste units are replaced by Gamba and Gamba Celeste. The 14-unit organ at the Gaumont, Manchester, has the same units as the older instrument at the Granada, Tooting, but the layout is entirely different. Mr. Maclean himself mentions in his article that Horace Finch specified a Tibia Plena for the Opera House, Blackpool.

Apart from these facts, it may be of interest to note that there are several instances in this country of subsequent alterations being made to Wurlitzers already installed. Thus, at the Gaumont, Manchester, there is a Tibia rank now wired to give a Tierce. At the Empress Ballroom, Blackpool, the 13-unit Wurlitzer has a set of five Great-to-Solo couplers, in Unison, Octave, Quint, superoctave, and Tierce pitches. The effects obtainable from these two organs are most unusual and, carefully handled, very pleasant.

I think the differences of opinion which appear to exist regarding what the theatre organ should sound like, that is, either imitative of orchestral sound or what is described as "lush," really only amount to matters of individual taste. Probably it is a good thing that these arguments continue to rage! Personally, I should have thought that the original conception of Hope-Jones of the Unit Orchestra was pretty conclusive! At any rate, we have generally thought in this country that the theatre organ was never intended to be an ensemble instrument (as is the classic straight organ) but as a collection of solo voices (with a fairly small degree of blending power in combination) played to a group of accompanimental effects. For this reason, all the chatter about the pros and cons of extension are largely irrelevant when considering the theatre organ. It is all a question of the type of music for which the instrument was designed to be the most suitable vehicle. The playing of Quentin Maclean, with a wealth of individual solo voices obtained from single ranks or in small combinations involving the adroit use of tremulants, has always been regarded as an object lesson in this style of performance. On the other hand, I have often wondered, when listening to records of Wurlitzers of 36 units, what a dreadful waste of resources, because that allegedly "lush" splurge of sound nearly always sounds pretty much the same throughout. I admit that it is in some ways an attractive sound; but it is one which begins to pall after a relatively short time. There is the "tibia chorus" sound; there is the "sharp reeds" sound; and not much else. Occasionally, an odd "ping" or two on the chimes. Surely one of the tests of a good theatre organist is the diversity of tone-colour

(Continued on page 17)

Gaylord Carter In London

An old timer makes his report on the experiences encountered at some of the largest theatre organs in England, compares notes with his confreres over there and describes some of the instruments he was fortunate enough to play.

DURING my recent visit to London for the International Congress of Organists I had the opportunity to hear and play two of the largest theater organs in England. Since this was made possible by your kind letters to Mr. John Howlett, organist of the Odeon Theater in Leicester Square, and Mr. Gerald Shaw, organist of the Odeon in Marble Arch, I am happy to make this report to you. Our mutual friend, Gilman Chase, a distinguished contributor to *The American Organist*, was our contact with the theaters and he arranged the visits.

We went first to the Leicester Square Odeon in the late afternoon and found Mr. Howlett in his dressing room between appearances at the console. I might say that John Howlett was as much fun as was the organ. He speaks with what we might call a broad British accent and punctuates his hilarious comments with copious pinches of snuff. I've never had more laughs in a back stage dressing room.

When it came time for the intermission music, we followed John into the pit, and there it was — a five-manual Compton — probably the most spectacular console I've ever seen. On each side were great glass panels containing changing colored lights giving the effect of a huge jukebox. I understand that at one time the organ bench was lit up in a similar manner, but the organist found himself on such a hot seat that the idea had to be abandoned.

The organ is a pit installation with terrific sock and literally hits you between the eyes. Howlett did a bang-up job of his bit and we then retired to a nearby pub to talk about organs and arrange to come back next morning for a jam session before the theatre opened for the day. The shop talk was enlivened by many mugs of Toby Ale interspersed with slugs of English gin and when it came time for John to go back to work I was glad it wasn't I who had to play. Incidentally, John recommended a nearby steakhouse called the Paramount, and Gil and I slipped in for the best top sirloins we had had east of New York City.

Next morning Chase and I together with Fred Mitchell of the Austin Organ Co. (and Ray Berry, editor and publisher of *The American Organist*) met Howlett as planned and got down to the business of examining the organ. As I mentioned above, this is a pit installation, built by Compton in 1937 with sixteen sets divided between two chambers as follows:

CHAMBER "A" (acc)

32' Stopped flute
16' Diaphonic Diapason
16' Posaune
16' Salicional
8' Geigen
8' Strings (two ranks)
8' Violin
Complete traps (toy counter)

CHAMBER "B" (solo)

16' Tuba
16' French Horn
16' Tibia (Wurlitzer's and John's pride and joy)
8' Trumpet
8' Krummet
8' Clarinet
8' Vox Humana
8' Concert flute

All chorus reeds, tibia, and diapason are on 15'' wind and the rest are on 10''. The organ is completely unified

and distributed over five manuals. One interesting feature is the inclusion of a Compton Electric Melotone Organ for vibraphone, chime, carillon, and tibia effects, playable from any manual through speakers installed on either side of the stage and in the back of the auditorium. Incidentally, the main organ chimes are solid steel bars suspended on steel cables and hung in the solo chamber. They sound like great cast bells.

As I played this fine instrument the snap and bite reminded me of a Robert-Morton I once played in the Music Hall Theater in Seattle. It had real "getup and go" and I was astounded that so much color and quality could come from sixteen sets. I wandered around the theatre while Gil played (and he's plenty good) and noted that the organ is solid and clear in all parts of the house. This, I believe, is unusual for a pit installation.

We spent several hours with John and his organ and we are certainly indebted to him for his kindness and hospitality, especially since he lives many miles away in Dover and commutes daily to London. We figured that either he loves trains or the passing English countryside since he has to cope with both for at least six hours each day.

Several days after our happy visit in Leicester Square we called on Gerald Shaw and his fine Christie organ in the Marble Arch Odeon. Where John's organ was a sock in the puss, Gerald's was more like a pat on the cheek. This Christie, built by Norman and Beard, contains thirty-two ranks plus a four-rank mixture. There are sixteen strings—some of them very soft and very beautiful. The instrument, we were told, was designed by a concert organist who wanted to do something besides blaze away. The small stuff is on 5'' pressure, the diapason on 10'', the tuba on 15'' and the big reeds on 20''. There is natural 32' reed, two tibias, both metal, and a wonderfully breathy little harmonic flute. The console is four manual, and the pipes are divided into two chambers in the standard locations on each side of the stage. Mr. Shaw gave us a wonderful demonstration and both Gil and I enjoyed playing it very much. I might say that when it came time for the theater to open we again retired to a nearby pub and again hashed over the organ business. Shaw informed us that out of hundreds of theatre organs in London only four are being played at this time. I couldn't help but point out that that is four more than in Los Angeles. Shaw also mentioned that with a theatre job, BBC broadcasts and occasional concerts in London's various halls, a British organist earns slightly more than twenty-five pounds a week. With the pound now pegged at \$2.80 it would seem that American organists (those that are working) are better off.

In closing, let me say that both Mr. Howlett and Mr. Shaw are fine organists and fine gentlemen and they made us very happy. After all the excellent but serious concerts we had been hearing in the Cathedrals, churches and concert halls of London it was great fun to sit down at a big theatre organ and take off. My thanks to you for paving the way and to Gil Chase for working it out.

Chapter Activities

Los Angeles Chapter — The Gaylord Carter Caper

On an evening in early June, Gaylord Carter, prominent West Coast organist, drew a capacity crowd of over 300 at Lorin Whitney's recording studio in Glendale. This was the third in the regularly scheduled concerts under the aegis of the Los Angeles Chapter of A.T.O.E.

After a rousing opening with *Knightsbridge March* by Eric Coates, Gaylord casually turned to his audience and informed them that this was *not* going to be a cut-and-dried organ recital, but more of an informal get-together, which, indeed, it was. To abuse a cliché, he is virtually a "one-man-show"; his obvious mastery of the instrument, faultless technique and vast repertoire all add up to exciting listening. Good musical taste, combined with a sense of humor, both whimsical and broad, are much in evidence when he is at the console.

As an example, he asked his listeners to join him in a reminiscent mood, while he meandered back through the years, playing typical silent movie "mood" music. For this he extemporized a movie plot — the setting, the frozen fastnesses of the North Pole — complete with an Eskimo couple in love, a pair of "bad guys," who were up to some vague mischief, as well as a couple of frisky polar bears, which appeared from time to time as the "comedy relief." The music was rendered with "dead-pan" seriousness, but Gaylord's running commentary was a hilarious and smartly-timed bit of lampoonery at the silent flickers. The recurrence of the "love motif" was climaxed by a long, sobbing tibia glissando, which broke off in mid-air, and in that quivering pause, Gaylord announced quietly: "This used to kill 'em!" The audience ate it up.

Continuing in this vein of "night-blooming nostalgia" — to quote one of our departed organists — Erwin Yeo, by name — he then prevailed upon the crowd to indulge in some community singing with those venerable chestnuts such as *I Want a Girl*, *Down by the Old Mill Stream* and so on, using those time-honored tricks of stopping in the middle of a phrase and suddenly changing keys. He proved the younger generation really missed something by not being around when the theatre organist was a featured attraction at the movie houses. How many of you remember those dear old "Following the Bouncing Ball" specialties?

The evening had its semi-serious side also, with many ballads,



AT THE CARTER CONCERT

L. to r.: Gordon Kibbee, Gaylord Carter, M. Pierre Cochereau

THE TIBIA — Spring, 1958



Joe Kearns, vice president of the Los Angeles Chapter, gets into the act with Gaylord, who is seated at the Lorin Whitney console.

which used all of the limitless resources of Lorin Whitney's splendid twenty-four rank Robert Morton in tibias, voxes, harp celestes and vibraphones. On the novelty side was a highly involved conception of *Dancing Tambourine*, played at almost unbelievable tempo, with piano couplers and full advantage of the "toy counter." Included, too, were several original compositions — a hauntingly beautiful serenade and a tinkly bit of nonsense called *The Dance of the Doodlebug*.

The high-light of the occasion came when Gaylord offered a tongue-in-check rendition of *William Tell Overture*, with the able-bodied assistance of Mr. Dee Fisher, who, on cue, banged a tremendous pair of brass cymbals, followed by a freshly-watered bird whistle, during the "peaceful passages." It must be said that Mr. Fisher's performance can only be described as a *tour de force*.^{*} The delicate nuances he managed to create from the bird whistle were entirely fitting and his energetic crashing of the cymbals left nothing to be desired — except a few aspirins and new amplifiers on several hearing-aids.

Another bit of drollery was a "soap opera" saga, told with appropriate song titles concerning courtship, marriage, the baby arriving, the first quarrel — which demanded the smashing of a prop vase — finally, the settling of differences and the happy ending. All in all, it was quite a romp.

Toward the end of the evening, Gaylord decided the high-jinks were over and it was time to show his audience that underneath his lighter side there was much sterner stuff, whereupon he thundered forth with the *Toccata* movement from Widor's *Fifth Symphony* — however, not before he had made a few modest remarks, which sounded something like an apology, to one of the guests present. This guest was none other than M. Pierre Cochereau, world-renowned French organist, who, along with his wife, appeared to be enjoying himself enormously. Mr. Richard Simonton, National President of A.T.O.E., was their host and had introduced them beforehand to the crowd.

Yes, it was truly a "fun" evening and for those who were not able to be there, we hope to have a repeat performance in the near future. Judging from the applause and repeated encores it is obvious that Gaylord added many more admirers to his already enviable and justifiably long list — Joe Kearns.

^{*} We'd love to change that to "tour de farce," but we didn't hear the show. (The Publisher.)

Thumbnail Sketch On Gaylord Carter . . . *Joe Kearns*

WHILE STILL IN HIS TEENS and attending the Lincoln High School in Los Angeles, Mr. Carter launched his professional musical career with only a modest little splash. His first assignment was playing for silent pictures at a neighborhood house, waggishly called "The Sunshine Theatre." Possibly his home-work suffered, because this stint required his evenings as well as Saturday and Sunday matinees. The instrument upon which young Carter vented his enthusiasm and burgeoning talents was a four-rank Robert Morton. His salary was commensurate with the size of the organ — sixteen dollars a week! According to Gaylord, he earned every penny of it — what with a different movie nearly every night and "Slide Specialities," "Community Sings," and short concerts on week-ends.

Yet all of this early experience served him in good stead and was excellent grist to his mill when he eventually moved on to larger theaters, more impressive installations, and, of course, better pay!

In those days there was an insatiable demand for movie organists, for many a "pit pianist," turned "organist" could hold down a fairly respectable job, if he could wiggle his left leg in fair proximity to the right pedal notes and fake his way (not too annoyingly) through a picture; but not so Gaylord! Being a tireless perfectionist, with a solid technical background and musical sensitivity, he rapidly developed into one

of the candidates for the upper echelon. In a remarkably short time his name was up on the theatre marquees, along with the featured attractions and movie stars.

Among some of the West Coast theatres — to name only a few where Gaylord held forth — are the Paramount Theatres, both in Los Angeles and Seattle, the United Artists and Criterion in L. A. and Warner Brothers and the Egyptian in Hollywood.

When sound disrupted the pattern of things, he was swift to make the change over to radio and for many years was spotlighting in his own nightly organ programs over station KHJ.

Undoubtedly there are many who still recall the organ signature for the "Amos 'n' Andy" show, with its majestic opening run on full organ and then the plaintive wail of tibias and voxes, and wondered who the organist was. It was none other than Gaylord.

Also the advent of television was an easy "segue." For several seasons he was featured soloist for the Wurlitzer Electronic Organ, as well as being a "one-man-band" for the popular "Pinky Lee" show.

At the present writing, Gaylord, along with a group of other dedicated organists, is on an extensive tour of Europe, where he is visiting cathedrals, concert halls and theatres. When he returns, we hope to give you an interesting account of his European organ trek.

Northern California Chapter

Activity of the Northern California Chapter of the A.T.O.E. can best be described as enthusiastic group-participation. Following the organization meeting of February 7, 1957, the first meeting and concert was held at Urban Brait's "615 Club" in Benicia on February 25th, with Dave Quinlan featured at the late-model Style D.

On April 27, 1957, we met in the Fox-Oakland Theatre, where the beautiful 3m-14r Wurlitzer was demonstrated by theatre and radio organist, Floyd Wright.

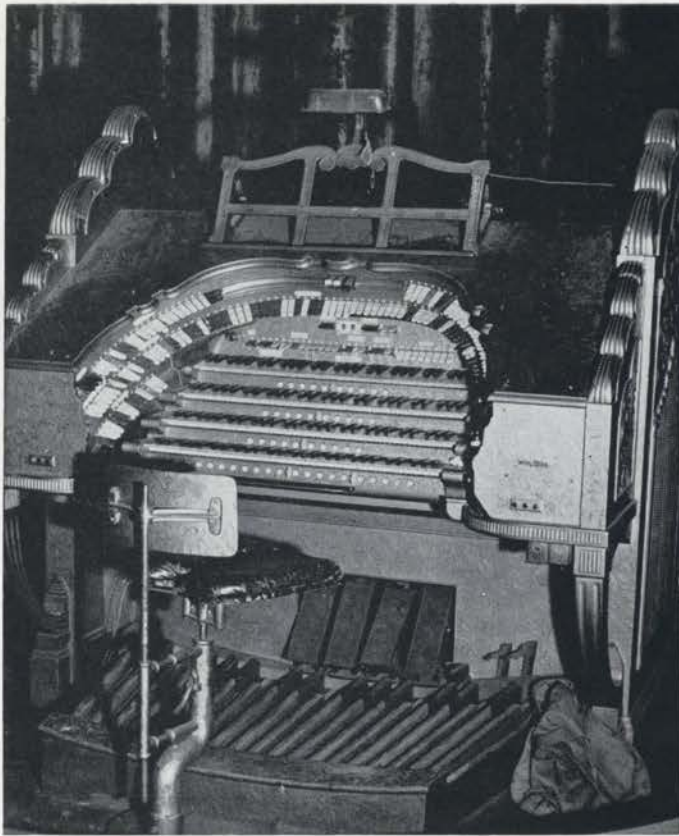
Meeting number three was an outstanding success with Gaylord Carter, of Amos and Andy fame, (also, see preceding report) as the guest artist. The meeting, held at the Paramount Theatre, Oakland on June 22, 1957, was called for nine in the morning, with members and guests being invited to take turns warming up the Wurlitzer 4m-20r Publix No 1. This instrument has been damaged by rain on three separate occasions, but due to the tenacity and skill of Tiny James, Judd Walton, and Bob Jacobus, it is now in excellent condition.

Thanks must be given at this time to Dick Stenger, who with Tiny James, stayed up all night preceding the concert, going over the organ with minute care. Following the "jam-session," announcements were made by President Bud Abel, who then introduced our guest artists, Gaylord Carter. Mr. Carter entertained us for two hours, playing all the way from Bach to Boogie, with a running commentary which held the attention of all present. This man is a truly great technician. This concert was surely one of the highlights of this, our first year.

Our fourth meeting was held in San Francisco on Saturday, August 10th at the plush cocktail lounge, known as "The Lost Week-End," with Larry Vanucci, the regular



W. "Tiny" James



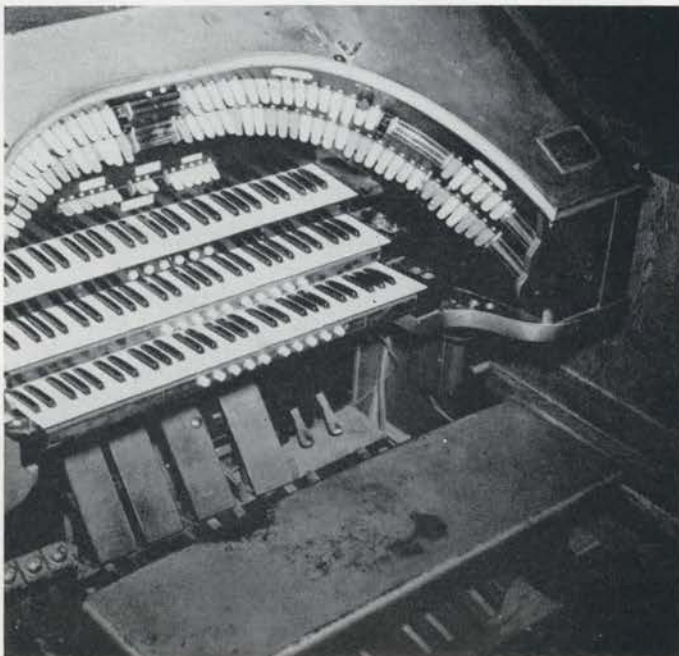
Above, Dave Schutt at Console. Left 4m-20r
Publix No. 1 at Paramount Theatre, Oakland.

organist, as the star performer. This club boasts a 2m-10r Wurlitzer (216 Special), which has been removed recently from the Senator Theatre in Oakland. In excess of fifty members and guests were invited to play the Mighty Wurlitzer before Mr. Vanucci began his concert. Among those I noticed at the console, were Robert Vaughn, Dave Schutt, Wilfred "Woody" Woodward, and Fred Clapp.

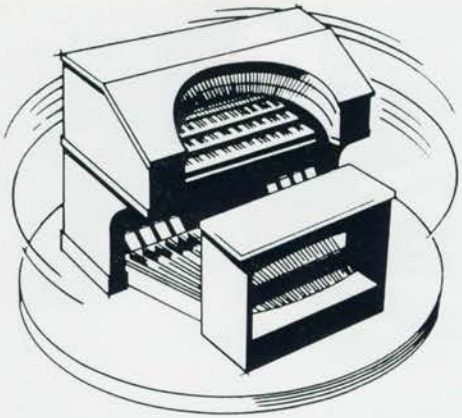
Larry Vanucci gave a creditable performance, after which we were invited to inspect the chambers. We are deeply indebted to Mr. George Barnes, owner, for permitting the Chapter to use both the organ and the Club.

On September 1, 1957, a meeting was held at Joe Chadbourne's famous Studio Barn near Fairfield, California. This is the home of the celebrated 2-manual Mighty Wurlitzer known affectionately as "Myrtle." (THE TIBIA, Vol. II No. 2). She boasts a Musette, French Horn, and English Horn, in addition to the standard 6-set 2-manual Wurlitzer. Our object at this time was to introduce Dr. Mel Doner, then Editor of The Tibia, and his most charming wife to our Northern California members and their friends. Mr. Chadbourne is very generous with Myrtle, and since there was no guest artist, and no

(Continued on page 17)



Above, Larry Vanucci in Chamber. Left, the console of Grand Lake 235, Oakland.



Spinning Organs

. . . BY THE EDITOR

Our reviewers have again listened to available releases and bring our readers these sketches and listings.

BUDDY COLE: Pipes, Pedals, and Fidelity. Columbia CL 1003, 12" LP. Selections: The Peanut Vendor, One Morning In May, Mine, Everytime I See You I'm In Love Again, Carioca, Willow Weep For Me, Jeannine I Dream Of Lilac Time, I Get The Blues When It Rains, You Go To My Head.

(Robert-Morton, Cole Residence, Los Angeles)

JESSE CRAWFORD: Plays Irving Berlin. Decca DL 8565, 12" LP. Selections: Blue Skies, Lady Of The Evening, Isn't This A Lovely Day?, Tell Me Little Gypsy, They Say It's Wonderful, Soft Lights And Sweet Music, Cheek to Cheek, How Deep Is The Ocean, A Pretty Girl Is Like A Melody, Easter Parade, I've Got My Love To Keep Me Warm.

(Robert-Morton, Whitney Studios, Glendale, California)

It seems rather presumptuous, at least to this reviewer, to sit down and write a "review" of this first Jesse Crawford recording on the pipe organ to be released in years. Frankly, I don't feel that I am capable of doing it full justice. Here is the "Master" back again with all of the superb artistry that we "young-ones" have heard so much about, the same artistry which is recalled with so much relish and delight by his many old-time fans. This is the first time that Mr. Crawford has appeared on a true Hi-Fi record, and no one can possibly be disappointed. He is bound to represent the PEAK of any organ-fan's listening; he has the same style that we have all heard on the old 78's, and just possibly a little bit better than ever before. The Whitney Robert-Morton sounds fine . . . in fact it sounds like a "Crawford Special" . . . and who could ask for more. The recording is excellent and the jacket features a color close-up of the two top manuals with the second-touch stops across the top. The jacket notes sing the praises of the "Poet of the Organ," and I think every listener will agree with them after listening to these arrangements. Certainly this record is required listening for every organ fan, and we'll all be looking for more releases in the near future . . . we hope!

(A. C.)

RICHARD ELSASSER: More LeRoy Anderson. Selections: Sandpaper Ballet, Summer Skies, Jazz Legato, The Girl In Satin, Saraband, The Penny Whistle Song, A Trumpeter's Lullaby, China Doll, Forgotten Dreams, The Bluebells of Scotland, Turn Ye Unto Me, Song Of The Bells.

Richard Elsasser MGM E 3505, 12" LP.

(Robert-Morton, Lorin Whitney Studio, Glendale, California)

When Elsasser turns loose his terrific technique on a fine organ, something good is bound to come out of it. His many admirers will enjoy this, somewhat different from the usual Elsasser program.

ERNESTINE HOLMES: Invitation To Dream. RCA-Victor LPM 1259 12" LP. Selections: Invitation To Dream, Yesterdays, Midnight Bells, Street Of Dreams, To Each His Own, Drifting And Dreaming, When You Wish Upon A Star, Romance, A Dreamer's Holiday, Dream Lover, The Song Is You, I'll See You In My Dreams.

(Radio City Music Hall Studio Wurlitzer, New York City, N. Y.)

TINY JAMES: Intermission Time. Doric DO 1210 12". Selections: MacNamara's Band, We Just Couldn't Say Goodbye, Body And Soul,

I Believe In Miracles, Will You Remember, Ecstasy Tango, Old Time Favorites Medley, Wedding Of The Painted Doll, Valse Bleue, I Wonder What's Become Of Sally, I Guess I'll Have To Change My Plan, Diane, Victor Herbert Medley.

This is a lot of theatre organ music on one record. You will like the atmosphere of the entire project. The jacket carries a reproduction of a typical marquee, done just for this record. The organ at the Fox Oakland is as familiar as is the theatre itself, to Tiny. He knows just how to get the feet tapping or to hush the audience down to heart beat audibility. The jacket notes, too, are unusually good insofar as they tell something of the instrument as well as the performer. This is a real North Bay Chapter scoop, since the organist, organ, and the jacket material are all in the A.T.O.E. program here. Jealous? Don't be; get the record for yourself!

ALFREDO MENDEZ: "Fiesta for Pipe Organ." RCA Victor LPM 1444, 12" LP. Selections: Mambo Mendez, Cherry Pink and Apple Blossom White, Tico Tico, Adios Muchachos, Compadre Pedro Juan, Sweet and Gentle, Oye Negra, Sway, Cavaquina, Cha-Cha-Cha, Magic In the Moonlight, Espana Cana.

Alfredo Mendez, Pipe Organ, with Rhythm Accompaniment.

Here is a break for the listener with a yen for Latin-American rhythms. Mr. Mendez offers us a chance to hear a variety of popular rhythms from south of the border, other than the so-oft recorded Argentine Tango, Bolero and Rumba.

Although RCA Victor still pursues its policy of keeping the buyer in the dark as to the organ used, we can safely assume that this is the N. Y. Paramount's 4m/36r Wurlitzer.

Mr. Mendez has relied heavily on the brass in the organ — the Double English Horn is seldom still throughout the whole of the recording.

The jacket notes state that *Espana Cana* (sic), written by Pascual Marquina, is a Mendez original. However, the record label qualifies this by giving Mr. Mendez credit for the arrangement. Not wishing to be unduly critical, some may find the imprecise rhythm, on occasion, a bit disconcerting — as in *Tico Tico*.

Suggestion: Boost the bass. Mr. Mendez has used light pedal registration, but little of it is evident on the flat RIAA curve. (Roy Gorish).

South Seeks Independence

Confirmation has been received on the withdrawal of the Los Angeles group from A.T.O.E. Just what this will mean to those in the "large minority" who wished to remain affiliated with the national organization we do not know. But for whatever reason this action was taken, we hope that it will have worked to the betterment of the group, A.T.O.E., or will have paved the road for smoother enjoyment of organ music and its appreciation. It seems unfortunate that so much feeling could have expressed itself in no other way. But there may have been enthusiasm to spare down there. And A.T.O.E. will go on, not with apparent indifference of which we have heard, but regretfully. The missing note so often seems to be the one most needed.

THE ELECTRONIC ORGAN CORNER . . . Douglas Marion

No one contends that the electronic organ is an ideal substitute for the "Mighty Wurlitzer" but nearly everyone will agree that the average home is better suited to the self-contained electronic than to the myriad pipes of the ideal instrument.

ACCORDING TO THE Encyclopaedia Britannica, an electronic device does not qualify for use of the name, *organ*. Just to make sure that its position is entirely clear, it goes on to state that use of the term 'pipe' is actually redundant, since *pipe* is already inferred. So there you have it on good authority that there is no such thing as an electronic organ. But if words are the medium for the exchange of ideas, surely we can use the term without fear of being misunderstood. However, to be understood is not always an advantage.

Still, to many minds, the idea of an organ is epitomized in the name Wurlitzer. And nowhere in that idea is *electronic* implied. In fact, it may well imply exclusion of it. Whether or not we like it, the electronic organ is with us . . . and to stay. One can thrill to the magnificent grandeur of the giant redwood and still appreciate the simple beauty of a gardenia. So, also, one need not love the Mighty Wurlitzer any the less because he gets a measure of pleasure from an electronic device. These little beasts in the dining alcove have stimulated a wave of interest in organs and organists that otherwise never might have occurred. Just the fact that *organ* was a chosen part of their generic name is indicative of the trend. These instruments were intended to sound like an organ. How closely they achieve this is a measure of how truly they deserve to possess the term.

That THE TIBIA would ever embrace a department devoted to Electronic Organs may have been a great fear to some of us. To others it has seemed inevitable. Let us therefore, take electronic organs for what they are, rather than to damn them for what they are not. Souls aren't bringing much on the open market right now, and even if one could sell his, it seems unlikely that he could get the Paramount Theatre Organ in exchange. Then, too, there would be that little item of talent which is required to bring an organ to life. It seems that some of us are going to have to be satisfied with something less . . . quite a bit less, to be sure!

We've seen some truly great names shift over to electronic organs under the pounding of economic waves and dwindling organ use. Recently, the widespread application of high fidelity sound in the home, the familiarity with the thumping of electronic bass, and the availability of truly great pipe-organ recordings have turned the listeners' ears again to the greatest musical instrument within the history of mankind . . . the Theatre Organ.

One need not recite the history of the electronic organ to prove its steady course toward the theatre organ sound. Nor need one read the names of the stop tablets to know that the ultimate goal of any present manufacturer would be to imitate these musical titans successfully.

Thousands, perhaps many more, of otherwise too-old-to-learn adults have purchased electronic organs. They are practicing regularly and learning something about the entertainment value of such an instrument. They, for the most part, listen to pipe-organ records and try to imitate them. For such is the versatility of the electronic circuit.

It is hoped that THE TIBIA may become the

magazine of popular organists, whether they be traditional theatre organ devotees or following the course of the electronic organ. We should like to provide a point of exchange of ideas for all those whose interests lie in this direction. Perhaps we can help to increase the interest of those who are still in the looking stage. We may be able to provide additional inspiration to those more advanced. We hope that some will graduate to the pipe organ itself. Above all, let us not embark on the sea of controversy where no port is safe even in calm weather.

Given one of the finest of available electronic organs, a lot of expression is possible. It cannot be played exactly like a pipe organ . . . should not, anyway. But strictly in its own right, it probably often exceeds the ability of its player. With a point for dissemination we might even build up the pool of popular knowledge of electronic organs, beneficial to the players and makers as well. The do-it-yourself fans need a corner in print also. With some of the parts and kits now on the market, all one needs to do is to add solder and stir . . . with a soldering iron, of course.

In beginning, one must be guided by what he thinks is the current trend. He may have strong convictions and be wrong. But it is felt that the vast numbers of electronic organs in use must be an indication of a strong desire for organ-type tone and music. So, if those who are interested will write in and tell us what they think, we shall be happy to try to pick out the general ideas and pattern our column along lines which will give the most in pleasure and information. It is our resolute intention to avoid any type of discussion as to relative merits or shortcomings which tend to hurt or criticize adversely. We want this to be a constructive project, one which will stimulate and encourage others. Please do not withhold criticism of the column itself, however. We need to know how you would like to have THE TIBIA present its Electronic Organ Department.

TO OUR READERS

We are extremely anxious to obtain the kind of articles and features that you, the readers, like. Because of the many divergent factors which have characterized our beginning, we do not have a good file upon which to sample opinion. True, we do have some wonderful letters telling us your feelings on certain specific articles or statements by our writers. But your real desires are not adequately expressed in volume. So, if you like certain of the regular features, won't you please drop us a line and tell us? And, as there surely must be, the features or subjects which have not yet gotten into THE TIBIA and which would especially please you or your friends, may appear in print if you take the trouble to inform us. The editorial staff can serve you best if it knows your wishes. A postcard will do; a letter would be received most gratefully. We don't want to urge you unduly, but . . . please do it now!

The Editor

COFFEE BEANS AND ORGAN MUSIC . . .

An interesting and enlightening exposition of why the theatre organ has an appeal that makes it need only to be heard to be loved.

Betty Donath

ONCE WHEN I WAS IN an English composition class at the university I was asked to write a theme which would describe the fragrance of coffee. I was stumped. I wasn't a coffee drinker, but the fragrance of coffee had always intrigued me. I considered it utterly tantalizing and wanted to say so. But "intriguing" and "tantalizing" are only two words and the assignment called for over a hundred words. I went to my advisor who had offered to help me whenever I got stuck on something. He was a psychologist and his approach was definitely clinical. He got out an encyclopedia, and a dictionary, and helped me gather some pertinent data. Between us we concocted the most scientific article on coffee and the coffee bean that has probably ever hit the university English department. And I got an "F" on the composition. After all, a learned discussion on the coffee bean can't possibly describe the fragrance of coffee, which, for most people, has the power to conjure up memories and hopes and dreams of both the past and the future in a single waft from a steaming cup.

So when I was asked to write a few hundred words on how organ music affects me — a lay person — I felt the same frustrated feeling. How can I possibly put into words — to say nothing of a few hundred words — how wonderful I feel when I listen to the organ. I can say "stimulated," and "relaxed," and "inspired," and perhaps find a few other adjectives that might express some of my reactions to organ music, but I find words totally inadequate.

Organ music does something to me and for me. If I were of the teen-age group, I would say it "sends me." It makes me think BIG — gives me a perspective. It carries me into far horizons and distant places. It curls my toes!

I have never known organ music to depress me; it always gives me a lift. But I must admit that I do have preferences in the type of music I want to listen to. I like to have my toes curled, so I like mighty billows and deep-toned chords and soul-stirring themes and earth-shaking crescendos and arpeggios.

But on the other hand, I also like the quiet graciousness which is so expressible on an organ console, the fairy-like tones that can be produced, and the foot-tapping rhythms of the popular songs that make me want to dance. (I guess I like organ music, period!)

I don't know how it's possible, but I can feel both relaxed and stimulated, inspired ethereally and able to plan mundanely, when I listen to organ music. Curled up in a comfortable chair with my shoes off and little or no light, I am relaxed as a kitten, and it is then that I feel ready to look at my immediate problems with an objective eye and to do something about them. Somehow, they don't seem nearly as big as they did as I listen to the grand music rolling from the console. And after my problems are resolved — at least for the time being — I am ready to do some planning. Perhaps the plans will be long-

range, about my work or my home, or they may be short-range, such as the week's menus or what I should wear the next day.

How is it possible, too, to hear every note (and I'm quite sure that I do) and yet not hear themes as such, or rhythm patterns, or chord progressions (although I am conscious of them all in an unconscious way!), or all of the things that I have been taught to listen to, and for, in my music appreciation courses.

I don't know the answers to any of the above — I just know that that's the way organ music affects me.

When I listen to the organ I hear things that I never hear through any other medium; I feel things that I never feel through any other medium. Perhaps that is because the organ combines some of the best and most interesting features of these other media — the voice, the piano, the violin, the brass, the woodwinds — and that after listening to the organ any single voice or instrument seems too THIN. From the deep, deep tones of the instrument to the high delicate tones, the organ has that quality or production that makes my heart soar. The music it produces has many facets — it can be exotic, exquisite, shattering, delicate, light-hearted, soul-searching, dignified, lackadaisical, energetic, heavenly, earthy — a music of contrasts, an instrument of contrasts.

I think the latter is why I like organ music so much — and why it has such an effect on me — I like contrasts and the organ meets this multi-purpose need of my personality. (I wonder if I have done any better on my composition about the organ than I did in my composition about coffee!)

NOTICE TO A.T.O.E. MEMBERS

There will be a meeting of A.T.O.E. for the purpose of electing officers, and for such other business as properly may come before it, on Saturday night, September 27th, 1958, at 8:00 p.m. This meeting will be held at Joe Chadbourne's barn, west of Fairfield, California.

Richard S. Simonton
President

For those who do not already know the way, Joe Chadbourne's ranch is reached by traveling highway 40 to the road, known as Russell Road, crossing the highway about one mile south of the traffic light at the Fairfield crossroad, about 13 miles north of Vallejo. Follow Russell Road to its end, four-tenths of a mile to the GI packing shed, turn left on that corner and proceed north one-half mile. Chadbourne's is the fourth house on the left after passing the packing shed and will be identified the night of the meeting.

Owning Your Own Organ

. . . G. Edgar Gress

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

Part IV. Reconditioning Your Organ

CONTINUING with the reconditioning job, assuming that you now have completed the chests, reservoirs and blower, your next job is:

The percussions. Handle the various action boxes the same as any chest. Chime hammers will need replacing—these can be obtained from the manufacturer (usually Deagan). Chime tubes and Chrysoglott and Glockenspeil bars should be washed in a grease-cutting detergent and polished with a good metal polishing compound. Xylophone and Marimba bars and resonators, as also the resonators of the other percussions, should be brushed and cleaned with dry rags. Don't forget to check and scrape clean the reiterating contacts on the pneumatics of the Marimba, Xylophone, Sleigh Bells, Orchestra Bells, and the like.

If your organ has a Piano, this will be most likely a vacuum-operated unit very similar to a player piano. In place of the player mechanism, a magnet box containing special vacuum magnets is connected to the organ. The best course is to get the advice of a good piano serviceman as to what is necessary.

The traps. Again, the actual organ actions involved aren't much different from the innards of a chest, so give them the usual treatment. Missing Castanets, Triangles, Drums, and so on, may have to be replaced if the neighborhood kids were too enterprising. Often the drum heads will need renewing. Heads can be had from most good-sized music houses. After a good soaking in water to render them pliable and swell their size, lay them out on a table, lay the mounting ring on top and tuck the edges up and around the ring on the inside. The best tool to use is the handle of a teaspoon. The head should dry, tight and even all around, ready to be clamped on the drum. Clean out the bird whistle and give it a "drink" of glycerin from the corner drugstore, and a new rubber hose.

Miscellaneous parts. The tremulants and shutter motors, for example are handled like the chests insofar as their actions are concerned. The large pneumatics which work the shutters, as well as the small bumper pneumatics, may need releathering. The same goes for the Tremulant leather, which may prevent the tremulant from working properly if too stiff.

The relay — reconditioning and reassembly. Assuming that you have enough of an idea as to where the relay will eventually be placed, your best bet is to get it back in one piece as soon as you can. First of all, the key relays get the usual treatment the same as any chest. In addition, while the main pneumatics are out for releathering, clean all the contacts by scraping gently with a knife blade. Check for any broken-off contact wires. If there aren't many and enough spares have been provided on the blocks, you can wire up a spare instead of replacing the missing one, which saves you the job of taking out the entire block to get a new contact wire into position. Also, scrape each wiper plate clean at the business end.

Notice that one or more contacts on each block are

adjusted higher (closer to the plate) than the others, and are wired to the feed bus from the generator. The idea here is that these should engage the plate before the plate touches the other wires, in order to decrease the tendency of the feed contacts to burn out sooner than the others because of the heavier load they carry.

In readjusting the travel of the pneumatics and wipers, make sure not to leave so much play that the contact wires have to bend too far. Leave enough for positive action — say about 1/8" to 3/16" — and no more, with about another 1/4" before the wiper touches the contacts.

Turning now to the switchboards: their actions get the usual treatment as needed. Sand off the contact bars with fine sandpaper to remove any dirt or corrosion — a flagrant cause of dead notes. Finally, remount the switchboards on top of the relay.

Next, very carefully unpack the switches themselves one by one, check their contacts to make sure they're not bent and that they work freely, scrape the contacts clean, and remount them in position on the boards so that each contact lines up squarely in the center of its bus bar. Hook up the pull wires and the springs in back, and readjust the travel of each switch.

The console. This we've left until last because it's the most delicate job of all. All the experience you've had up to this point will come in very handy one place or the other. A console is a complicated affair to talk about, but it's easily broken down into its component parts: the outer shell, the stop bolsters, the primary boxes, the manuals, the pedals, the swell shoes and crescendo pedal, the wind regulator, and the piston relay and setter boards.

Again referring most especially to Wurlitzer practice: let's assume the console is still in one piece. Begin by removing the front panels, the two top panels, and the two back panels. Pull out the pedalboard and (being careful not to bend the contacts) unscrew the contact bar from underneath and the swell shoes from on top, and get the pedalboard out of the way.

Next, lift up on the front ends of the stop bolsters. If everything is loose as it should be, you'll find that the top one or two rows of stops (depending on the size of the console) will tilt up and back to about a 30 degree angle, complete with their lead tubing and primary boxes.

The manuals, plus the second-touch panel of stopkeys, pull forward as soon as you've disconnected the lead tubes running from the stops back and downward to their primary box. You'll find two matching junction blocks held together by thumbscrews. With the manuals pulled forward, they open up one by one like the leaves of a book.

Your own judgment will have to tell you just how much you'll have to do to get the console working reliably and quietly. The bare minimum treatment would include: removing the primary boxes and reconditioning as des-

(Continued on page 18)

JUDD WALTON REPORTS . . .

With nearly everyone making a trip to England and the continent to explore organs and indulge in some "hands-across-the-sea" technique, this roving reporter has some experiences which may serve as a guide to other travelers. Wherever an organ enthusiast goes he is sure to find a bond with others of his ilk.

ALTHOUGH WE HAD previously tried to establish contact with English Theatre Organ Enthusiasts, we left for London without completing arrangements. The loss of additional time due to a late plane arrival just about ended our chances of making any contacts after getting there. So, from the point of view of a Theatre

Last April, Mr. Walton was selected by his organization to direct a sight-seeing tour of Europe. He was accompanied by his wife, Verle. Their 23rd wedding anniversary was celebrated in Paris, if you please! We can visualize Judd's taking in the Folies Bergere, but meditating on his forthcoming meeting with Gilbert LeRoy at the Gaumont Palace.

Organ Enthusiast, this part of the trip was all but a complete loss.

While in Amsterdam, I made it a point to check out the theaters and ended up meeting Rene d'Rooy, organist at the City Theatre. He plays a 19-rank *Standaard* theatre organ. His playing is very much in the style of Reginald Dixon, and he explained that Amsterdam

theatre patrons liked a fast rhythm, many combination changes, and a big build-up at the finis. He accompanied a vaudeville act while I was there, and did a fifteen minute fill-in solo between the act and the movie. He has been there a number of years and followed Cor Steyn. I just barely had time to play a few numbers and copy the stop list before the show started. The organ

itself has three tibias and is quite theatrical, admittedly built to copy the famous Wurlitzer tone, (which is quite expensive to copy, I was told). I did not have time to check the Tuchinsky Theatre, which is reputed to have a 4m-14r Wurlitzer. My information on this came as a complete surprise to d'Rooy who was under the impression that it had an electronic organ. On my next trip over, I will pin this one down for our own information. Finding d'Rooy was quite a surprise to me, as no one here or in England seemed to know that he even existed. He is a delightful chap, and was most hospitable. He even took me to the only organ factory in the Netherlands, just a short block from the theatre, on the fifth floor of a building. This is the firm of Fontein and Gaal, located on Korte Leidsche, Swarsstraat, Amsterdam. In their warehouse there



Rene d'Rooy at the 19 rank Standaard City Theatre organ, Amsterdam, Holland. (Photo by J.W.)



Rene d'Rooy in front of City Theatre holding a gift copy of THE TIBIA from Judd



Mr. Gaal of Fontein & Gaal in his organ factory workshop holding African mahogany pipes he makes. Amsterdam.

(Photo J. W.)



Gaal and his reservoirs

were set up two old theatre organs of Dutch make, complete with Tibias. These, they offered to me cheap — even wrapped up — but how to get them home on the plane?

In Frankfurt-on-Main, as Bonn, there are apparently no theatre organs left, although my search in each case was hasty. Also none in Zurich or Lucerne, Switzerland. None in Florence, Rome, Pisa, or Genoa, Italy. Also checked Nice, France, and Monaco without results.

In Paris, however, it was my distinct pleasure to meet Gilbert LeRoy, who is a very charming young man, and a fine organist. His English, though hesitant, was ample enough to find us getting along famously. Our first stop was the Olympia Theatre where we took turns playing a Cavaille-Coll Theatre Organ, the only one built by this company to the best of his knowledge. Except for the flute-like metal Tibia, this two manual organ had a terrific punch for fast numbers, and the reed section was lovely to hear. Gilbert did a terrific rendition of *Teddy Bear's Picnic* and other numbers made famous by Sidney Torch.

Upon leaving the theater at 3:00 a.m. we drove to Place Pigalle for an orangeade and Perrier. As we sat at the sidewalk cafe, we witnessed a street fight started, apparently, by Algerians who have been causing trouble

throughout their own country and in France.

The second day after this, Verle and I met Gilbert at the famous Gaumont Palace at Place Clichy in Paris where we listened to him prepare his solo for the coming week's show on the 19-rank Christie organ. Unfortunately, I was a bit under the weather with an attack of flu, with all the aches and pains that went with it; but I would not be denied this experience for anything. After playing the organ, which has the typical Christie sound as heard on the many records issued in England and recorded on these organs, we drove to Gilbert's apartment where it was our pleasure to meet his parents, two of the most charming people in all of Paris.

Mrs. LeRoy had prepared a very lovely five-course luncheon, complete with wine courses to match, and capped off with a fruit salad and a bottle of the best Champagne made in France. Although they spoke only a word or two of English, we had a very happy time around the table, which was followed by a fine cigar for Mr. LeRoy and myself. Gilbert and I had a real picnic playing piano duets. While I just managed to drum out the bass, he did a beautiful job of improvising many of our pop tunes.

(Continued on page 19)



Gilbert LeRoy at the 4/19 Christie, Gaumont Palace, Paris.

(Photo by J. W.)



Gilbert LeRoy at Olympia Theatre, Cavaille-Cole organ, Paris, where he first played the organ. (Photo J.W.) (Since removed to a church).

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

Ludwig, Norbert

Banner

433. 1832. Let's be the same again (*Ferrari*), There's a new star in heaven tonight — Rudolph Valentino (*Brennan-McHugh-Mills*.)

Imperial (British) label. American counterparts not known.

434. 1667. Silent night (*Gruber*), Holy city (*Adams*).
435. 1668. Adeste fidelis (*Trad.*) Hark! the herald angels sing (*Mendelssohn*).
436. 1730. The palms (*Faure*), Holy City (*Adams*)

Albamarle Theatre, Brooklyn, N. Y.

Regal

437. 8168. Adeste fidelis (*Trad.*). Other side church organ—Philip Hauser.

Luther, Emil (See Velazco, Emil)

MacClain, Leonard

Tower Theatre, Upper Darby, Pa. (Wurlitzer).

Epic (12"-33 1/3. 1956).

438. LN 3273. THEATRE ORGAN IN HI-FI: Serenade — "Student Prince" (*Romberg*), Tenderly (*Lawrence-Gross*), Knightsbridge march (*Coates*), My romance (*Hart-Rodgers*), Moonlight in Vermont (*Blackburn-Suessdorf*), Warsaw concerto (*Adinsell*), Diane & Charmain (*Rapee*), Moonlight on the Ganges (*Wallace-Meyers*), Beyond the sea (*Lawrence-Trenet*), Laura (*Mercer-Raskin*), Intermezzo (*Provost*).

439. LN 3283. JOY TO THE WORLD: O little town of Bethlehem, It came upon the midnight clear, What child is this?, Angels we have heard on high, The first Nowell, Away in a manger, Hear, the herald angels sing, O holy night, We three kings of orient are, Angels from the realms of glory, The holly and the ivy, Jolly old St. Nicholas, Santa Claus is coming to town, Rudolph the red-nosed reindeer, Jingle bells, Silent night, I saw three ships, The coventry patrol, God rest ye, merry gentlemen, Joy to the world, Good King Wenceslas, O come all ye faithful.

440. LN 3372. OPERETTA FOR THEATRE ORGAN: The desert song, One alone & The riff song (*Romberg*), Kiss me again (*Herbert*), Auf wiederseh'n (*Romberg*), Your land and my land (*Romberg*), Sympathy & Gianina Mia (*Friml*), Stout-hearted men & Wanting you (*Romberg*), Every day is ladies' day with me, Because you're you, In old New York & Moonbeams (*Herbert*), Gypsy love song (*Herbert*), Song of love (*Romberg*), Girls, girls, girls, Vialia, & The Merry widow waltz (*Lehar*), Indian love call (*Friml*), Thine alone (*Herbert*).

McAbee, Kay

Paramount Theatre, Aurora, Illinois (Wurlitzer)

Replica (10"-33 1/3. 1955).

441. 33 x 506. ORGAN ECHOES: Spring, beautiful spring (*Linke*) Long ago and far away (*Kern*) Day by day (*Cohn-Stordahl-Weston*), Fiddle fiddle (*Anderson*), When Johnny comes marching home (*Lambert*), Glow worm (*Linke*), When you're away (*Herbert*), Frenesi (*Dominguez*), Honeysuckle rose (*Waller*).

McClelland, W. R.

Roller Rink, Seattle, Washington, (Wurlitzer)

442. To each his own, the whold world is singing my song.

McCurdy, Marsh

Loew's Lexington Theatre, New York, N.Y. (Moller)

Cameo (10"-78).

443. 950. Her beaus are only rainbows (*Bryan-Meyer*), Lonesome and sorry (*Davis-Conrad*).
444. 989. Valencia (*Padilla*), Iyone, my own, Iyone (*Bryan-Britt-Leonard*).

445. 990. Ting-a-ling (*Britt-Little*), If I call you mine (*Friend-Snyder*).

446. 1032. To a wild rose (*McDowell*), Mighty lak' a rose (*Nevin*).

Welt-Mignon Studio, New York, N.Y. (Welte)

447. 1305D. Little log cabin of dreams (*Hanley-Dowling*) (vocal, Frank Harris), Did you mean it (*Baker-Silvers-Lyman*).

McDowell, John

Pontiac (10"-33 1/3. 1954)

448. P536. ORGAN MOODS: Serenade (*Schubert*), Glow worm (*Linke*), Hallelujah chorus (*Handel*), Largo (*Handel*), Humoresque (*Dvorak*), My heart at thy sweet voice (*Saint-Saens*), Liebestraum (*Liszt*), The holy city (*Adams*).

Remington (45 rpm)

449. REP 39. MEDITATION: Largo, Onward Christian soldiers, The holy city, Hallelujah chorus.

450. REP 40. ORGAN FAVORITES: Humoresque, My heart at thy sweet voice, Glow worm, Liebestraum.

Meeder, William

C.B.S. Studio, New York, N.Y. (Formerly Lew White's Studio Organ—Kimball).

Summit Sound Systems. (12"-78). Twelve recordings.

- 451-463. Selections essentially same as recorded by Porter Heaps, which see.

Melgard, Al

Stadium, Chicago, Ill. (Barton)

Mercury (10"-78).

464. 5285. My vision (*Melgard*), Live, love and laugh (*Heyman-Leigh-Gilbert*).

Replica (12"-33 1/3. 1955).

465. 33x504. AL MELGARD AT THE CHICAGO STADIUM PIPE ORGAN: My vision (*Melgard*), Whistling farmer (*Melgard*), Drifting and dreaming (*Van Alstyne-Schmidt*), Barn dance medley (*Arn-Melgard*), Naughty waltz (*Levy*), Invercargill march (*Lithgow*), Dream train (*Newman-Baskette*), Slide waltz (*Melgard*), International medley (*Arr. Melgard*), Pennsylvania polk (*Lee-Manners*), Chop sucy (*Melgard*), Glide waltz (*Melgard*).

466. 33x510. IBID. Vol. II: Stormy weather (*Arlen*), My hero (*Strauss*), Goofus (*King-Harold*), Carolina moon (*Burke-Davis*), In the clouds (*Melgard*), Melody of love (*Engleman*), Just an echo (*Woods-Campbell-Connelly*), Blue champaign (*Watts-Ryerson*), Stein song (*Fenstad*), Live, love and laugh (*Heyman-Leigh-Gilbert*), Comin' round the mountain (*Trad.*) Dixie (*Emmett*), McNamara's Band (*O'Connors*) W. Huck Studio (*Des Plaines*).

467. 33x518. THIS IS MELGARD (*With instrumentalists*), Hog foot blues (*Melgard*), Clarinet polka (*Nanyslowski*), Sugar blues (*Williams*), Oui Marie (*Di Capua*), In the mood (*Raza-Garland*), Hokey-Pokey (*LaPrise-Macak-Baker*), Shine on harvest moon (*Narworth*), Italian theme (*Giacomazzi-Hamilton*), My Melancholy baby (*Burnett*), Waltz medley (*Siezynski-Robledo*), Carolina in the morning (*Donaldson*), Lovely Hula hands (*Anderson*), Beautiful Ohio (*Earl*), Harbor lights (*Kennedy-Williams*).

Star (10"-78)

468. 1001. Miss you (*Tobias*), Dolores (*Alter-Loesser*).

Mendelssohn, Jerry

Wurlitzer, Paramount Theatre, New York

Victor (12"-33).

469. LPM 1444. FIESTA FOR PIPE ORGAN (with rhythm

accompaniment): Mambo Mendez (*Mendez*), Cherry pink and apple blossom white (*David-Louigny*), Tico tico (*Abreu*), Adios Muchachos (*Sanders-Verdano*), Campadre Pedro Juan (*Alberti*), Sweet and gentle (*Thorn-Portal*); Oye Negra (*Caesar-Morales*), Sway (*Gimbel-Ruiz*), Cavaquina (*Nazareth*), Cha cha cha (*Rizo-Morgan*), Magic is the moonlight (*Pasquale-Greuer*), Espani cani (*Dobles*).

470. LPM 1543. THE THINGS I LOVE IN HI FI (with the Three Suns): Love letters (*Heyman-Young*), Music, music, music (*Weiss-Baun*), First love (*Nevina*), Cachita (*Hernandez-Cristobel*) Indian summer (*Herbert*), Honeysuckle rose (*Waller-Kazaf*), Louisiana hayride (*Dietz-Schwartz*), Linger awhile (*Owens-Rose*), Them there eyes (*Pinkard-Tracy-Tauber*), Carioca (*Eiscu-Youmans*), Playing leapfrog (*Ramin*), The things I love (*Barlow-Harris*).

Mendez, Alfredo (See Mendelssohn, Jerry)

Mickelson, Paul

N.B.C. Studio, Hollywood, Cal. (Wurlitzer-Welte-Mignon)

International Sacred (10"-78. 1949-50).

471. 1005. Jesus Bambino (*Yon*), Hallelujah chorus (*Handel*)
472. 1007. Christmas bells (*Calkin*), O holy night (*Adams*)
473. 1009. Silent night (*Gruber*), Christmas carols medley
474. 1271. Rock of ages (*Hastings*), He leadeth me (*Bradbury*)
475. 1273. When they ring those golden bells (*De Marbelle*), Ivory palaces (*Barracough*)
476. 1275. My faith looks up to thee (*Mason*), The church's one foundation (*Wesley*).
477. 1277. Sweet hour of prayer (*Bradbury*), What a friend we have in Jesus (*Converse*)
478. 1279. Beautiful garden of prayer (*Fillmore*), Just as I am (*Bradbury*)
479. 1281. Nearer my God to thee (*Mason*), An evening prayer (*Stebbins*)
480. 1285. Bridal chorus (*Wagner*), Wedding march (*Mendelssohn*)
481. 1291. No one ever cared for me like Jesus (*Weigle*), In the secret of His presence (*Stebbins*)

Ibid (10"-33 1/3).

482. 10,001. Items 1277, 1273, 1279, 1281. See 12" LP 5031.
483. 10,003. MICKELSON-SMITH (Organ & piano): Item 1275, The Lord's prayer (*Malotte*), Jesu, joy of man's desiring (*Bach*), Jesus lover of my soul (*Parry*). (See item LP 5033).
484. 10,021. The lost chord (*Sullivan*), Triumphal march (*Grieg*), Item 1285, other side Kimball concert organ, Memphis Civic Auditorium.
485. 10,031. O come all ye faithful (*Trad.*), It came upon the midnight clear (*Redner*). Also items 1005, 1007, 1009.

Ibid (12"-33 1/3).

486. 5031. Same as 10,001 plus 1271, 1275B, 1291A.
487. 5033. No. 10,003 and 1275.

C.B.S. Studio, Hollywood, Cal. (Wurlitzer)

Ibid (12"-33 1/3).

488. 7020. PIPE ORGAN WITH CHIMES, PAINO, CELESTE: Whispering hope (*Hawthorne*), I'd rather have Jesus (*Shea*), Abide with me (*Monk*), Beyond the sunset (*Brock*), Just a closer walk with Thee (*Trad.*) It is no secret (*Hamblen*), Sweeter as the years go by (*Morris*).

Radio City Music Hall, Studio, New York, N. Y. (Wurlitzer)

Victor (10"-78. 1956).

489. 20-5589. In the garden (*Miles*), The old rugged cross (*Bennard*).
490. 20-5672. The Lord's prayer (*Malotte*), The holy city (*Adams*).

Ibid. (12"-33 1/3).

491. LPM 1098. OPEN THE GATES OF THE TEMPLE: Open the gates of the temple (*Clayton*), God the temple (*Knapp*), The stranger of Galilee (*Morris*), So loved the word (*Stainer*), O for overshadowed (*Shuler*), Jesu, joy of man's desiring (*Bach*), A thousand tongues (*Glaser*), The glory of his presence (*Ackley*), Lord, I'm coming home

(*Kirkpatrick*), The Lord is my light (*Allisen*), Panis angelicus (*Franck*)

492. LPM 1352. BEST LOVED HYMNS: Softly and tenderly (*Thompson*), Amazing grace (*Newton-McIntosh*), Have thine own way Lord (*Pollard-Stebbins*), Beneath the cross of Christ (*Clephane-Maker*), In the garden (*Miles*), In the sweet bye and bye (*Webster*), The ninety and nine (*Sankey-Cephane*), When I survey the wondrous cross (*Mason*), Holy, holy, holy (*Dykes*), Rock of ages (*Hastings*), Faith of our fathers (*Walton*), A mighty fortress is our God (*Luther*), Nearer my God to thee (*Mason*), O love that wilt not let me go (*Peace*), The Church's one foundation (*Wesley*).

493. LPM 3210. MODERN SACRED MUSIC: Robe of Calvary (*Tomey-White-St. Clair-Rivers*), Mansion over the hilltop (*Stanphill*), Peace in the valley (*Dorsey*), Don't cha hear dem bells (*Poljus*), Ivory palaces (*Barracough*), It is no secret (*Hamblen*), I found a friend (*Hillman-Allen*), Prayer (*Libona-Bryan*).

Columbia Square, Los Angeles, Cal. (Wurlitzer)

494. LPM 1059. WHEN THEY RING THE GOLDEN BELLS: When they ring the golden bells (*De Marbelle*), I need thee every hour (*Lowry*), Eternal Father, strong to save (*Dykes*), It is well with my soul (*Bliss*), Sun of my soul (*Keble*), Jesus, the very thought of Thee (*Dykes*), O for a thousand tongues (*Glaser*), Softly now the light of day (*Weber*), Lead kindly light (*Dykes*), Great is thy faithfulness (*Runyon*), Let the lower lights be burning (*Bliss*), O worship the King (*Haydn*), Abide with me (*Monk*), Holy Ghost with light divine (*Gottschalk*), Safe in the arms of Jesus (*Doane*), In the cross of Christ I glory (*Conkey*), This is my Father's world (*Sheppard*), O God our help in ages past (*Watts*), Blest be the tie (*Nageli*), Beautiful isles of somewhere (*Fearis*), When morning gilds the skies (*Barnby*), There's a wideness in God's mercy (*Tourjee*), More love to Thee (*Doane*), Saviour, like a shepherd lead us (*Bradbury*), The doxology (*Bourgeois*).

Nalle, Billy

Paramount Theatre, New York (Wurlitzer)

Victor (12"-33 1/3. 1957)

495. LPM 1521. SWINGIN' PIPE ORGAN (With Ray Mosca at Drums): Who (*Kern*), I'm getting sentimental over you (*Washington-Bassman*), Billy's boogie (*Butterfield-Haggart*), Summertime (*Gershwin*), Song of India (*Rimsky-Korsakoff*), Three are such things (*Adams-Meyers-Baer*), Opus No. 1 (*Oliver*), I'll never smile again (*Lowe*), On the sunny side of the street (*Feilds-McHugh*), I'll be seeing you (*Fain-Kahal*), Marie (*Berlin*), Once in a while (*Green-Edwards*).

Osborne, Eddie

Hub Rink, Chicago, Ill. (Wurlitzer)

Replica (12"-33 1/3).

496. 33x511. FABULOUS EDDIE. Vol. 1: Merry Oldsmobile, Bicycle built for two, In the good old summertime (*Edwards-Dacre-Evans*), Baby face (*Davis-Akst*), Play a simple melody (*Berlin*), Tiger rag (*LaRocca*), Maybe (*Flynn-Madden*), Tipiti-tin (*Grever*), Ballin' the jack (*Smith*), Washington Post March (*Sousa*), When it's sleepy time down south (*Renee*), El Cumbanchero (*Hernandez*), Blue skies (*Berlin*), Jada (*Carlton*), For you (*Burke*), Hot toddy (*Flanagan*).

Huck Studio, Des Plaines, Ill. (Wurlitzer)

497. 33x515. FABULOUS EDDIE. Vol. II: McNamara's band march (*O'Connors et al*), September song (*Weill*), September in the rain (*Warren*), Sleepy lagoon (*Coates*), Oh, you beautiful doll (*Ayer*), In a little Spanish town (*Wayne*), Five foot two (*Henderson*), Pop goes the weasel (*Trad.*) Waiting for the Robert E. Lee (*Gilbert-Muir*), You're the cream in my coffee (*DeSylva*), It all depends on you (*DeSylva*), Moon-glow (*Hudson-DeLange-Mills-Dumming*), Smiles — medley, Toot, toot, toosie (*Kahn-Erdman-Russo*), Tuxedo Junction (*Johnson-Dash-Hawkins*).

Paige, Frances

Wurlitzer, Kearns Residence, Hollywood, Cal.

Jubilee (12"-33 1/3. 1957).

498. JLP 1038. HI-FI POTPOURRI: Cruising down the river (*Tollerton-Beadell*), Body and soul (*Green-Heyman-Sour*),

(Continued on page 19)

An Organ Enthusiast on Vacation... *E. M. Reeve*

One of the joys of getting around the country is to meet organ personalities and to check interesting organ installations. The author, a sergeant of the police force at Minot, North Dakota, planned just such a trip for his vacation, and this is his account of the results.

THE PURPOSE OF MY VACATION was to visit some of the organs I have read about and to meet organists and organ enthusiasts with whom I have been in correspondence.

My first stop was Minneapolis where I was met at the depot by that great organ enthusiast, Mr. S. H. Cargill of Excelsior, Minnesota. First, we visited the WCCO CBS Radio Studio which is the home of the famous 3m/12r Wurlitzer which Eddie Dunstedter recorded years ago for Brunswick Records. The console, known as a "Waterfall Variety" and painted bright blue, is in a niche by itself at one end of the studio, reminiscent of the Music Hall and Center Theatre consoles at Rockefeller Center, N. Y. City. The two chambers of the WCCO organ are at the opposite end of the studio, and the swell shades have been covered with soundproofing material to harmonize with the rest of the studio. This covering has no effect on the sound and the organ really speaks out, especially the Post Horn. We inspected the chambers and found all in fine shape with the exception of one pipe which had been bent.

Our next stop was the residence of Al Miller, Managing Editor of the *Kinura*. Unfortunately, Al was not home, but I enjoyed meeting his wife and two children. His "Rock and Roll" blond, 3-manual plain-style console is in the living room on a dolly. Al is to be complimented on doing a fine job of refinishing the console and it is well filled with a fine variety of stop-keys. The swell shades are across the room from the console and speak directly into the room to the back of the organist. The chambers, Mrs. Miller informed us, were two ground-floor bedrooms with the floors removed so the chambers could extend from the basement to the roof. The organ is not functioning at present and much work remains to be done. It is to be hoped that Al will soon complete the job and it will be a credit to his years of patience and planning.

Thanking Mrs. Miller for the courtesy of showing us around, we visited the Powder Horn Baptist Church to take a look at the fine, 13-rank Robert Morton theatre organ originally housed in the Annex of the Riviera Theatre in Detroit, Michigan. That veteran organ builder of Minneapolis, Mr. Ray Steffans, is installing this organ. While the installation is not yet complete, the organ sounds wonderful. The console, a 3-manual horseshoe type with stop-keys typical of the Wurlitzer, is cream colored and still has some of the ornamental figures characteristic of theatre organ consoles. The organ retains the toy counter including xylophones, marimbas, auto horns, and so on.

Having observed this installation to our satisfaction, we were invited to Ray Steffans' home to hear the

2m/12 or 13r Robert Morton that he purchased from the Pantages Theatre. Ray had completely refinished the console. His workshop gives the impression, and correctly so, that he is capable of taking on just about any phase of organ re-building except the pipes. These are sent elsewhere for servicing. Favoring us with a couple of selections, Mr. Cargill and I agreed that the organ sounded very good indeed. The console is in the hall section of the house below the staircase and a chamber speaks into the living room through an area of approximately 18 square feet.

Mr. Cargill then drove Mr. Steffans and me to his residence, a beautiful, modern home overlooking Lake Minnetonka. As you enter the front door you see the 3-manual Wurlitzer console. Mr. Cargill has an ambitious program here and contemplates approximately 24 ranks plus an electronic device that is controlled from the console. The organ came from the Lyceum Theatre in Duluth, Minnesota. Originally a 2-manual job, Mr. Cargill has added an extra bolster of stop-keys, making room for another manual. The two chambers are in the basement and speak through small grills along the living room lakeside windows. After listening to his high fidelity equipment and discussing organs while enjoying an excellent picnic lunch, we called it a day. The time was at hand to leave for Chicago.

The first stop in the Windy City the next morning was the "House of Organs" to meet Kay McAbee. He proved to be a likeable fellow and a terrific organist. He played several of the bigger Allen organs and it was amazing how closely he could imitate the sound of a pipe organ, even to the use of the electronic percussions and the harp. The latter was practically the counterpart of a real string harp. Altogether it was an enlightening experience. We spent most of the day discussing organs and organists (there's no end to this sort of thing!). In the evening we listened to some tapes of the Wick residence organ and of the Wurlitzer in the Paramount Theatre in Aurora, Illinois.

This was it for Monday and it was time to retire to a hotel and try to arrange a meeting with Venida Jones. Her organ broadcasts over CBS- KMOX, St. Louis, thrilled me some years ago. A meeting date was set and I had only then to dream of what was in store for the following afternoon.

According to schedule, Venida Jones was on hand to meet me in the lobby of the Congress Hotel and we spent several hours together. This was a real pleasure, indeed, for I had received some fine letters from Venida during the days when I was in service and writing her about her

(Continued on page 20)

NORTHERN CALIFORNIA CHAPTER

(continued from page 7)

Wurlitzer with piano. Members who so desired were allowed to tape the proceedings. Among those who played this organ were Fred Clapp, maintenance engineer at the Grand Lake Theatre, Dave Schutt of Oakland (a recent owner of a 3-manual Robert Morton), Dave Quinlan from the "615 Club" in Benicia, Bob Vaughn of San Francisco, Don Anderson, now appearing at the Orpheum Theatre, Larry Vanucci from "The Lost Week-End," and many others.

Special credit must be given to Fred Clapp and Dave Schutt for getting this organ in good condition for this event. Also, our thanks to Jack Lucy, manager of the Fox Grand Lake Theatre, for his wholehearted cooperation. We've had outstanding co-operation from Fox-West Coast Theatres, from Division Manager to Theatre Manager to stagehands. All have gone out of their way to be of assistance in these meetings.

We are now eagerly awaiting our January meeting to be held at the Fox El Capitan Theatre in San Francisco. We anticipate an opportunity to try our individual arrangements on this late model 235 Wurlitzer.

—W. "Tiny" James



Larry Vanucci at Console

THE RELAY

(continued from page 17)

and dramatic effect he can cull from limited resources, and with our smaller organs over here this came to be regarded as an important qualification for any organist aspiring to reach the top.

I could go rambling on, but I must resist the temptation to do so. May I close by wishing you every success in the future, both for the A.T.O.E. and for THE TIBIA. Keep up the good work!

DONALD S. INKSTER
11, Rosebery Avenue,
New Malden,
Surrey,
England

Liberty Theatre, Seattle Washington

TO THE EDITOR:

As head of the Organ Department at Pacific Lutheran, and an enthusiastic owner of an 18-set home pipe-organ (and still growing), I was most interested when the owners of the Liberty Theatre in Seattle offered us the marvelous Hope-Jones organ. It is a long story, and perhaps might be of interest to your readers. Briefly, however, the highlights of the story are that about a dozen of my organ students and I removed the organ intact and complete from the theatre, which has since been torn down, and stored it at the college warehouse for a year. This was last year when I had to be in New York for a doctor of music degree. Now we are in the process of installing it in our field house on campus, which is an absolutely ideal situation, even better than the original theatre setup. We have almost completely restored it, including the re-leathering of literally thousands of pneumatics. We are going to restore the organ in mint condition, and even the 32 ft. diaphone is in place. We expect our campus to become a mecca for theatre organ enthusiasts, and perhaps the day will come when we do some fine high-fidelity recording on this historic instrument, which must have

been one of the last of the original Hope-Jones. All the experts tell me that this organ was the gem of them all, even though it only ran to about 27 sets, and as we get it playing, rank by rank, we are in the process of discovering how true this is.

(Mr. Fritts promises a complete story of this famous organ for THE TIBIA. Ed.)

R. BYARD FRITTS,
Pacific Lutheran College,
Parkland, Washington

Anglicised Wurlitzers, Tremulants, and Hope-Jones

TO THE EDITOR:

Vol. 1, No. 4 of THE TIBIA reached me only a few days before I left Bombay for England and whilst the very provocative article "Exploring England — and its Organs" by J. J. Critser and G. Edgar Gress invited — in fact, demanded — a reply my imminent departure prevented me from producing one. Maybe this was all to the good as when I arrived in England a month later Vol. 2, No. 1 awaited me containing an article by no less an authority than Quentin Maclean which effectively disposes of the "Anglicised Wurlitzer" myth.

I also, was told by Harold Ramsay that the Trocadero Wurlitzer was known in the States as "Publix No. 1" but subsequent correspondence with the late Major Wright of Wurlitzer revealed a different story. Unfortunately, I cannot give chapter and verse at the moment as this information is somewhere in 22 packing cases en route to Nigeria (my next assignment) from Bombay. However, these will eventually reach me and I will write again on this point.

In 1937/8 Bernstein (now Granada) Theatres installed six non-stock Wurlitzers, all with the same specification, in Granadas at North Cheam, Surrey; Clapham Junction, London, S.W.; Greenford, Middlesex; Harrow, Middlesex; Welling, Kent, and Slough, Bucks. These have the following eight units: Diaphonic diapason,

Flute, Tibia clausa, Gamba, Gamba celeste, English horn, Tuba horn, and Saxophone. Compared with the eight units of the mellow Model F this is "brashness" with a vengeance.

Whilst acknowledging the kind remarks of Mr. Gress in his letter in Vol. 2, No. 1, I must join issue with him. His statement that I refuse "to approach the theatre organ as an entirely different medium from the straight organ, unbound by straight organ registrational traditions" is just not true as apart from the fact that both theatre and straight organs have pipes controlled from a console, I have always considered them as two completely different, although in some respects related, animals. I believe I am correct in assuming that Mr. Gress has only heard Quentin Maclean on gramophone records and in my opinion these records are not really representative of the Maclean so many of us knew in the theatre and through the medium of the famous series of Wednesday morning broadcasts. Both the Trocadero at Elephant and Castle, and the Granada at Tooting were within easy striking distance of my home before World War II so I can speak of personal experience at both theatres but of one thing I am quite certain — if Quentin Maclean's playing was nothing more than "clever and impersonal" he would not have had such a tremendous following at the Trocadero for nine years from 1930 to 1939.

Which brings us back to tremulants. Mr. Gress writes "without (tremulant) it is the tone of the straight organ, which has about as much utility in theatre playing as 'tremulanted' tone does in church." At best, this statement is a very broad generalisation: at worst, it is bad logic based on a false premise. Comparisons cannot be made between theatre and straight organs as their tonal designs are completely different and they serve completely different purposes. A theatre organ without tremulants is no more straight organ tone than a straight organ with tremulants is theatre organ tone. Let me make it clear that I do not object to tremulants but I do take exception to their use with "full-organ" combinations. As an experiment, put down all the stopkeys on a Wurlitzer Great from 16 to 1 3/5, add all the tremulants and hold a chord — what a shocking noise! Clarify the effect by removing those stops which create muddiness in the lower and shrillness in the higher registers together with those which, by virtue of their softness, add precisely nothing to the tonal effect, and then finally take off the tremulants. I contend that this gives a far more thrilling climax than a vast mass of "lush" tremulanted tone. I can only agree with Mr. Maclean that our American friends speak a somewhat different language. What a pity we cannot get together around the Paramount (New York) console!

In conclusion, I quote notes by two employees of Messrs. Wm. Hill & Son and Norman & Bear Ltd. which came from Mr. Herbert Norman, Director of that organisation, in response to an enquiry I made regarding Hope-Jones.

Quote No. 1. "Mr. Hope-Jones founded the old 'Electric Organ Company' which had a factory in Argyll Street, Birkenhead, as plainly shown on the labels attached to their organs. I am unaware that there were such serious labour troubles as indicated . . . The Union at first objected to female labour introduced by Mrs. Hope-Jones but this was eventually settled. I am under the impression that some of the men left the Union at the time.

"To the best of my belief the 'Electric Organ Company' came direct from Birkenhead to Norwich in about March, 1898.

"Messrs. Norman & Beard had already built organs under licence for Hope-Jones in common with other firms, and Mr. George Beard built a new factory for Hope-Jones by the side of their own Works. In the meantime Hope-Jones occupied temporary premises at Jewson's House, Colegate, and a large room for the girls at Elm Hill.

"Mr. Hope-Jones left Norman & Beard as stated in the advertisement and went direct to Ingram's at Hereford.

"The old Ingram had two sons who started up branches on their own. One at Hereford and one at Edinburgh. The main Ingram factory was at Battersea as stated and maybe they moved from Hereford to Battersea after the fire at Hereford, but they subsequently returned to Hereford, as near as I can remember, since I do know that W. Jones, the Secretary, went from there to Wurlitzer in Tonawanda, N. Y.

"Robert Lamb"

Quote No. 2. "I cannot confirm dates. It was generally accepted by my compatriots that Robert Hope-Jones was at one time organist at St. John's Church, Birkenhead and later rebuilt the organ and fitted his own electric action.

"I have no knowledge of the situation of the Birkenhead Works, but judging by the size of the staff which joined Norman & Beard at Norwich, it must have been a fair sized factory. I have never heard of the alleged dispute with the Organ Builders' Trade Society. I should think the article in THE TIBIA is probably an over-statement.

"The men who accompanied Hope-Jones to Norwich were not 'Union' men, and Norman & Beard's was not a Union Shop though there were no doubt a few members of the Union amongst the staff.

"I should think the word 'Battersea' should read 'Birkenhead.'"

"In the early days of the Hope-Jones/Norman & Beard association, organ parts, soundboards, bellows, diaphone-tubes, and other items were made in Norman & Beard's factory at Norwich, while Hope-Jones provided electric action and consoles and completed the instruments. Later, a new large factory was built adjoining the existing Norman & Beard works, and the two staffs merged and worked amicably together in either Works as required. There was certainly no friction between the men and apprentices of the two staffs, and many lasting friendships developed. Any incompatibility that existed must have been in the Board Room (Hope-Jones was notably extravagant and irresponsible).

"An interesting point is that when the amalgamation ended, Hope-Jones' Works Manager and entire staff stayed with Norman & Beard at Norwich. It is true that Hope-Jones later joined Eustace Ingram but I cannot say how long the association lasted. Eventually Hope-Jones left England and joined an American firm, but again, I am unable to fix the date.

E. D. Sayer"

E. A. HOULDEN
Flat No. 9,
Pangbourne Court,
Hazelhurst Road,
London, S.W. 17,
England

Owning Your Own Organ

(Continued from page 11)

cribed for the chests; replacing the leather on the bolster pneumatics; re-leathering the piston relay and cleaning and adjusting the contacts; cleaning the setter board contacts; cleaning and adjusting the stopkey contacts; cleaning, re-leveling and readjusting the keyboards and their contacts; cleaning and adjusting the swell and crescendo shoe contacts; cleaning and readjusting the pedalboard and its contacts; cleaning and polishing the outer casework; re-conditioning the wind regulator.

With all this done and the console put back together, feed it air from a vacuum cleaner and trace down any leaks, however small. Often an ill-fitting magnet armature

can make a hiss as annoying as it is hard to locate. Feed the piston system ten volts d. c. from a battery or rectifier, and test all the pistons to make sure that each stop sets on and off properly.

The pipes. These are best left packed up, out of harm's way, until they're needed. However, it may be desirable to give instructions for handling them at this point, so you'll have them when you need them.

Wood pipes are cleaned with a damp rag. Unscrew the caps and brush out the feed and windways.

Metal flue pipes should be washed in a detergent and water, using a long trough. Remove the tuning slides so

they won't rust. Pipes with leathered lips or wooden rollers will have to be kept out of the water — brushes and dry rags must suffice for them.

Reed pipes. These are the most delicate to handle. Use extreme care not to alter the precise curvature of the tongues. Begin by removing the boots and washing them. Withdraw the wedges with a chisel, using it as a prying tool against the side of the wedge and gradually working it out. Keep the wedges strictly in order! Now remove the tongues and shallots, keeping them also in order. The resonators and blocks can now be washed. Polish the tongues and shallots on a board covered with very fine crocus-cloth, to a mirror-like surface. Be especially careful

to do as little hard rubbing as possible on the tongues! When everything is dry, reassemble each pipe. Make sure the tongue is exactly lined up with the shallot, and that the shallot fits squarely and goes into the block as far as the setting-in mark and no farther. Be certain the wedge is good and tight. Finally, replace the tuning wire and the boot. From now on, resist the temptation to blow sample toots on the reeds. Moisture — from your breath — is the worst thing that can happen to a reed pipe.

In the next installment we'll consider the planning of your layout and get started on the actual installation.

(To be continued)

JUDD WALTON REPORTS

(Continued from page 13)

Even though I had only nibbled at the food and sipped the wine, two puffs on the cigar did the trick, and I knew that we had to leave quickly, albeit greenly. After my humble apologies to the Gilberts, and after enjoying the most beautiful view of Paris we had in our entire visit there (from their balcony) Gilbert hurried us to our hotel and plane where we left for good old U.S.A.

My new-found friends are just as avid in their love for theatre organs as are any of us. Gilbert especially asked to be remembered to the many American Theatre Organ Enthusiasts. He is a real fan of George Wright's. He hopes some day to visit the U. S., and if so, it will be my pleasure to give him a royal welcome.

The visit to his home by Verle and myself was the real high-light of our visit to Paris, and I'll never forget it.

I should have mentioned that I played the extremely old organ in the Pantheon in Rome. This was a genuine thrill and a memorable incident of our trip.



Judd Walton and Gilbert LeRoy at the Gaumont Palace, Place Clichy, Paris

DISCOGRAPHY

(Continued from page 15)

Waltzing cat (*Anderson*), Sleepy lagoon (*Coates*), Alice blue gown (*Tierney*), Stella by starlight (*Washington-Young*), Don't sit under the apple tree (*Brown-Stept-Tobias*), Alleghany moon (*Hoffman-Manning*), Under Paris skies (*Gaunon-Girard-Drejac*), Via condios (*Russel-Pepper-James*), My blue heaven (*Donaldson*), Orchids in the moonlight (*Youmans*).

Palmer, C. L. (Nom de plume)

Cameo (10"-78).

499. 4028. Ruby (*Hoffman*) My song of the Nile (*Bryan-Meyer*)

Melba (10"-78. British label).

Tivoli Theatre

500. 1000. Silent night (*Gruber*) (Vocal refrain). Other side orchestra.

501. 9285. Not for a day but forever (*Heinzman-Newman*), Am I blue? (*Akst*). Vocals.

Parmentier, C. A. J.

Kimball, Studio, Roxy Theatre, N. Y.

Dominion (British label 10"-78).

502. A264. Same as Grey Gull 4284N.

Domino (Canadian label 10"-78).

503. ? Same as above.

Metropole (British label 10"-78)

504. 1264. My old fashioned home () .
Other side John Hassel, organist.

Radiex (10"-78)

505. ? Same as Grey Gull 4284N.

Grey Gull (10"-78).

506. 4282N. Silent night (*Gruber*), Adeste fidelis (*Trad.*)

507. 4284N. Tip-toe through the tulips with me (*Dubin-Burke*). My old fashioned home () .

Picadilly (British label 10"-78).

508. 445. Same as Grey Gull 4284N.

509. 473. Same as Grey Gull 4282N.

Paye, Jean De (See DePaye, Jean)

Pearl, Hal

Wurlitzer, Aragon Ballroom, Chicago, Ill.

Replica (10"-33).

510. 33x502. HAL PEARL AT THE ARAGON PIPE ORGAN: Dizzy fingers (*Confrey*), Malaguena (*Albeniz*), Canadian capers (*Cohen-White-Chandler-Burnett*), Song of India (*Rimsky Korsakov*), Satan takes a holiday (*Clinton*), Espana cani (Sp. folk song), Polly (*Zamecnik*), Flapercette (*Greer-Murray*), Concerto in A minor (*Grieg*).

Peterson, Howard

Smith, Theatre, Geneva, Illinois.

Columbia (10"-78).

511. 587-D. Always (*Berlin*), Just a cottage small (*Hanley-DeSylva*), Too many parties and too many pals (*Henderson*), Oh, how I miss you tonight (*Davis-Burke-Fisher*).

Barton, W.L.S., Chicago, Illinois

Inspiration Sacred Recordings (10"-78).

512. S-3073. The old rugged cross (*Bernard*), Sometimes I feel like a motherless child (*Trad.*) Vocalist Pruth McFarlin, tenor.

Priest, John

Skinner, Skinner Studio, N. Y.

Brunswick (10"-78).

513. 3178. Tell me you love me. (*O'Hara-King*), Reaching for the moon (*Davis-Greer*).

514. 3179. Drifting and dreaming (*Gillespie et al*), After I say I'm sorry (*Donaldson-Lymon*).

"RASTUS" (The original colored organist). Apparently U.S. origin.

Panachord (British label 10"-78).

515. 25062. Old Black Joe and My old Kentucky home (*Foster*).

An Organ Enthusiast on Vacation . . .

(Continued from page 16)

wonderful organ programs. She is an attractive blond with a charming personality and is now doing free-lance work on commercials and playing background music for TV and radio shows. We strolled down Wabash Avenue to the Baldwin Piano Company and had the good fortune to meeting Reginald Foort who gave a good account of the Baldwin electronic organ. We asked Mr. Foort, famous as an organist in England and now inactive musically except doing a little arranging, about various organists there, including Sidney Torch who was to my mind, one of the great organists in England and a unique stylist. He agreed that Mr. Torch was an outstanding artist and told us that Sidney has retired to a farm now and then. Mr. Foort indicated he had tried to get Sidney Torch to come to America, but he seemed to prefer to stay in Merrie England.

It was an interesting session with Mr. Foort but the time was late. After taking leave of Venida Jones, it was time to return to the House of Organs for another session with Kay McAbee.

Through a mistake in timing, Kay had left early, but he had made arrangements for me to meet him at Aurora to hear the big Wurlitzer at the Paramount. At the conclusion of the movie, we took a look at the modernistic-looking sunburst-and-waterfall console. It is located at the left end of the pit and the chambers speak from both sides above the exit doors. The relay room is in the basement with the blower. There is a trick in acoustics here for if the organ is not played too loudly you can hear the individual chambers speak out, but if you are sitting halfway up the aisle and full organ is played, the sound comes out of the two chambers and seems to rise to a dome-like section of the roof and then come down at you in a real burst of sound; in other words, the stereophonic sound of the two chambers disappears. A friend of Kay's, who runs Winsor's Recording Studio, has done a fine job of recording this organ and the results will soon be released.

On the way to Kay's home, we visited the Rialto Theatre in Joliet. Mr. Lyons was organist until recently when, I understand, he succumbed to a heart attack. The organ is a 4-manual Barton. The next morning, we visited Kay's recording studio which was amply provided with the best of professional recording equipment. He kindly played some tapes he had made in the Aurora Paramount and several by Mildred Fitzpatrick on the Chicago Arena Organ. The latter is a 3-manual Wurlitzer which is now installed in the home of Herb Shriner. Kay mentioned that Mildred Fitzpatrick opened more of the big Chicago organs than any other playing organist today and has an immense scrapbook to prove it.

Returning to Chicago I spent the rest of the morning checking old *Diapasons* in the Chicago Library. Some of the older issues carried interesting stories and photos of some of the old theatre organs: Roxy's three consoles, the famous DeLuxe Moller in the Metropolitan in Philadelphia, and the old Capitol Estey. One issue carried the program of Eddie Dunstedter when he dedicated the organ in the Minneapolis Auditorium.

It was my intention to drop down to St. Louis, but there was still so much that I had not seen in Chicago as yet that I decided to forego St. Louis for another trip. Instead, I chose to visit Venida Jones again, this time in her beautiful apartment with a picture window overlooking Michigan Boulevard, the Tribune Tower, and the Wrigley Building. Her collection of envelopes from letters received

from servicemen during her reign at KMOX during the war was educational and informative. Posing in her room on a mantle is a model of the KMOX Kilgen console. She reminisced about her experiences at this station and at WKY, Oklahoma City, where she took over while Ken Wright was in the service. Her scrapbooks were full of interesting pictures, including groups of servicemen whom Venida used to entertain in the organ studios. Incidentally Venida won her title "Queen of the Console" in a contest produced over all the networks and she has citations from the Army commending her for her work with the troops during the war.

Particularly enjoyable was listening to some of the tapes she had made of the KMOX and WKY organs and also illustrative of her piano work during jam sessions with servicemen in the studio. Her organ style is reminiscent of Eddie Dunstedter. It was a grand evening and one that I shall remember for many years to come.

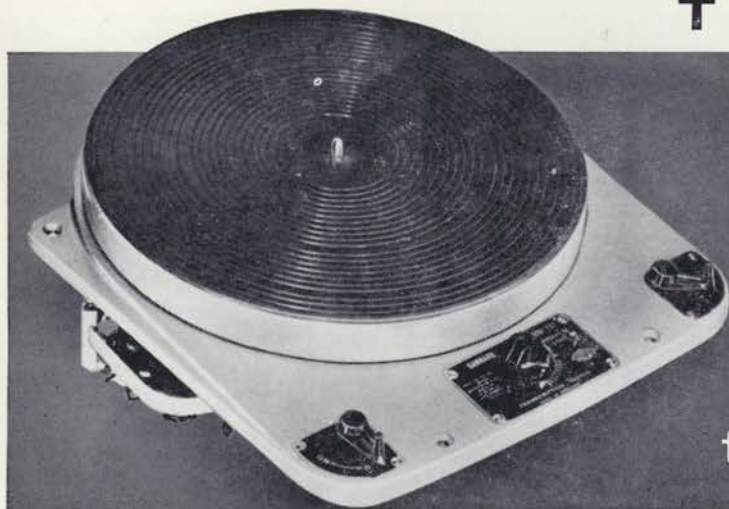
The next day was devoted to checking the record shops again and purchasing a tape recorder. During the course of the day it was my pleasure to meet John Shanahan and another organ enthusiast, Jay Burns. The three of us drove over to the Elm Rink where John and a friend had installed a 4-manual Geneva-Wurlitzer. Tony Tahlman was the organist and while we were there, he did a satire of *Quiet Village*, George Wright style. Tony is very tall (about 6'5"), on the slender side, and studious looking. The organ console is perched on top of a shelf overlooking the rink which is to the organist's left. Similarly, the two chambers are perched over the rink and have swell shades on all sides. There is one problem here and that is keeping the wind supply up so that the organ can be properly heard. The wind has to travel a long way from the blower to the chambers, at least half the length of the rink itself which is not a small building by any means. Mr. Burns informed us that the Wurlitzer in the Trianon Ballroom has been locked up and cannot be seen. Unfortunately, the Wurlitzer in the Aragon Ballroom was inactive this particular day as was the mighty Stadium Barton.

Our last visit was to the Hub Rink where Leon Berry officiates. The rink is quite large and the organ is on one side of the rink opposite the console. The chambers are decorated in red, green, blue, etc., and the percussion instruments are located outside the chambers in plain view. I can assure you that this toy counter gets a real workout each evening. At the conclusion of each selection, Leon uses the auto horn. The console is a 3-manual job taken from the Bailey Theater in Buffalo, New York. The original 2-manual console is still in the balcony, but pretty much dismantled.

At 11 p.m. Leon's work was concluded and he very graciously invited us to his home to hear the "Beast." The organ is beautifully installed in the basement. The 8' pipes are located on racks on the wall and have springs holding them into their respective holes in the chests. It was interesting to look through his scrapbooks which contained some rare photos of the Roxy organ together with a booklet on this theater's beginning, as well as photos of many organists whom he has known. Originally from Alabama, Leon is a quiet, unassuming fellow who really knows organs. He has a very lovely wife and daughter. Leon's distinctive style of playing has made him a popular favorite with the people who came over to praise his playing. Prior to coming to the rink, he played at the Aragon Ballroom and other places in Chicago.

The next afternoon I boarded a train for Winona and spent the day with Mel Doner and his family. We talked, and talked, and talked, and spent hours listening to some of our favorite organists, and in this way brought to a close an exciting and interesting vacation.

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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 ± 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!

boscope 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!

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!

meter for indication. Attenuation was the specified 12 db per octave above 500 cps and 6 db per octave below 10 cps. Speed was 33 $\frac{1}{3}$ rpm.

Gentlemen:

We have tested the three Garrard Model 301 Turntables

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

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

Garrard Serial No.	DB
867	52
937	49
3019	49

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

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

Garrard Serial No.	DB
867	61
937	58
3019	58

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

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

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

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

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

Very truly yours,

C. J. LeBel

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