

SPRING 1959

# theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



Gordon Kibbee and "Myrtle", see page 5.

**The Wurlitzer that made hi-fi! • Latest theatre organ recordings  
George Wright at Fresno / Annual Meeting of A.T.O.E.**

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# theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS

• THE EDITOR NOTES . . .

**ATOE JOURNAL GOES WEST**

With the close of Volume II, of The TIBIA, A.T.O.E. ended a trial period of three years. Under the spirited and able direction of Dr. Mel Doner, assisted by Roy Gorish, our journal made its appearance. There was much to talk about, many pictures to show, and enthusiasm shone through everything. Due to the tenuous line of communications, among other things, it became increasingly difficult to publish the material so far from its editorial office. Various schemes were considered, but none seemed to offset the difficult problem. That our magazine was beautifully printed gave us a great deal of pride. The fact that errors crept into print was, at times, embarrassing and not readily explained. Because we were filled with good intentions, our 'goofs' were overlooked or excused. For these, as well

as the other tedious chores which attend this job, it became clear that the distance should be shortened to its absolute minimum. And, because the move West was much the easiest and, too, seemed to offer a stronger permanent position, it was decided to 'Go West'.

And, it is only fitting that we acknowledge our indebtedness to C. G. McProud and his staff at Radio Magazines, Inc., for helping to get us 'on the air' in our first venture. We are especially grateful to, besides 'Mac' himself, Janet Durgin, Production Manager, and to Edgar (Ed) Newman, Circulation Director. And to all those whose names appeared in the pages of The TIBIA . . . as well as those behind the scenes whose identities were not disclosed . . . we bestow our sincere appreciation and gratitude.

**LOOKING AHEAD**

Board action at the annual meeting did much to clear up some problems, presented others. Under the articles which formalize A.T.O.E. we are required to publish a journal. The obvious reasons are to unify thinking and provide a means of expression; also we need to disseminate

news of the chapters and other information of common interest. It is planned to substantially broaden the coverage and type of article. It is contemplated that the entire membership roster can be made available through THEATRE ORGAN pages.

**WHY A NEW MAGAZINE?**

When the Board of Directors took the action necessary to move the publication to San Francisco, it was not known just what legal steps were involved. The name, TIBIA belongs to Radio Magazines, Inc., since it was copyrighted in their name, and all that went into that magazine is part of what we gave up. Since it seemed more important to get out a magazine on schedule than to retain a name, it was decided to look forward and not at what we had left. The outcome of all this is in your hands, now, in the THEATRE ORGAN, new from cover to cover. Continuity of thought is its identification with A.T.O.E. Some departments will be dropped, others added . . . most will be changed somewhat. These are the outcome of suggestions from readers and action of the Board of Directors. But this

is your magazine, more so than ever, and we'd love to have your opinions. We desperately need them! Your letters greatly influence our thinking and are gratefully appreciated.

In the issues to come, you will see and read about theatre organ installations, stoplists, organists, technical articles, home installations, and special features. Chapter news and events will be continued or stepped up, and a much shorter production schedule is anticipated. You may judge this by the fact that until after the meeting at the end of October, nothing was done in the way of action on this issue—it has been written, produced, and all business details handled since that date! If your favorite subject isn't covered, let us know, or write us an article on it. **WHAT WE DO DEPENDS ON YOU!**

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**THEATRE ORGAN** is a quarterly publication devoted to the interests of theatre organ enthusiasts, and to publishing of official notes and proceedings of the American Association of Theatre Organ Enthusiasts. All communications and material should be sent to THEATRE ORGAN, P.O. Box 167, Vallejo, California. Inquiries and all materials intended for A.T.O.E. should be directed to the above address and will be correctly routed to the proper office.

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THE PRESIDENT'S COLUMN

by Judd Watson



Any doubt as to the solidity and genuineness of enthusiasm of our A.T.O.E. members would most certainly have been expelled from the mind of the doubting Thomas had he attended the Annual Meeting held on October 25, in Vallejo, California. To be entirely truthful, even your President was pleasantly surprised with the spontaneous demonstration of appreciation which was so very evident at the concerts and at the banquet. (Who could help but appreciate such delectable prime rib?)

Our Annual Meeting accomplished at least one major purpose. It oriented all of enthusiasm for the Theater Organ into a common purpose—full steam ahead for A.T.O.E. and its official journal. During the discussion on the course of action to be taken regarding The TIBIA, it was extremely satisfactory to note the high level of intelligence evident in the questions that were asked by members. The vote to proceed on our own with our Official Journal was unanimous—and was based on thorough consideration of all of the factors involved.

Now that we are on our own with the magazine, our first big objective must be to do everything possible to build a membership of real enthusiasts to support our action. During the dual-year of membership, 1957-58 (for which period only one year's dues was levied and only four issues of The TIBIA appeared), we had enrolled 479 members, of which 153 are Charter Members. The Board of Directors is confident that we can meet our budget with 600 members in 1959, with finances to spare. This would insure adequate financing for the magazine and allow for some organization expense as well. The excellent condition of our treasury, as reported by Paul Pease elsewhere in these pages, can thus be maintained. Dick Simonton is to be commended highly for his wisdom and effort, which have resulted in our present sound financial position.

While it is not our intent to enroll new members for bigness alone, it must be our intent to search out every enthusiast we can find and to sign him up as a member. Thus our purposes will be accomplished and the enthusiast will have a medium through which to share his love for the Theater Organ.

Our second big objective must be to organize new Chapters throughout the country. At the present time, we have four Chapters, with three member-groups in the process of being chartered. It takes but ten A.T.O.E. members to form a Chapter, and full information can be obtained by writing to our new headquarters mailing address.\* Through the medium of Chapters, we can gather together and share the good times possible no other way. Chapter news in our magazine can make good reading for all enthusiasts. Your Board of Directors, therefore, calls upon you, the members, to seize the initiative and organize as an official A.T.O.E. Chapter in your area. The benefits will be yours to be sure!

We, who are your officers, serve without compensation other than the satisfaction of sharing a delightful hobby. If our efforts are enjoyed by Theater Organ enthusiasts everywhere, we consider ourselves well paid. To insure A.T.O.E.'s continued success and our enjoyment, we earnestly solicit your individual efforts to accomplish these objectives.

FINANCIAL REPORT

Financial report for the period October 1, 1957 through September 30, 1958, A.T.O.E. Fiscal Year.

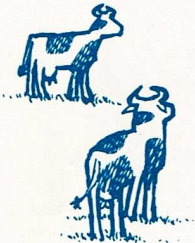
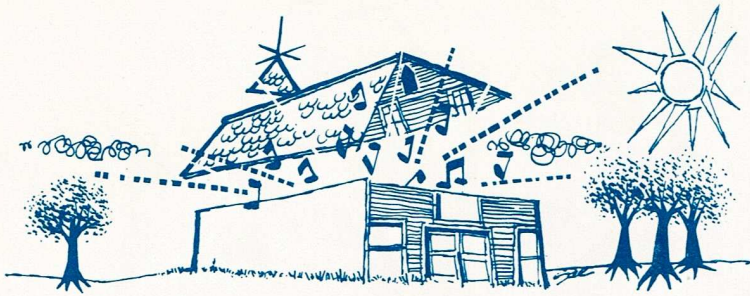
<b>INCOME</b>	
Memberships, Back Issues of The TIBIA, Misc.	380.37
Cash on Hand, October 1, 1957	380.37
	<u>2441.55</u>
	\$2821.92
<b>EXPENDITURES</b>	
Office Supplies & Postage	31.00
California Franchise Tax	15.00
TIBIA Artwork and Printing	<u>1208.50</u>
	\$1254.50
Cash on Hand, September 30, 1958	<u>1567.42</u>
	2821.92

Respectfully Submitted, Paul Pease, Secretary-Treasurer.

**DUES NOTICE:** If you have not already done so, please send your four-dollar check to A.T.O.E. at National Headquarters, P. O. Box 167, Vallejo, California. This includes your subscription to four issues of THEATRE ORGAN.

**HOW TO JOIN A.T.O.E. . . .** If you have friends who are interested in our activities, have them write to A.T.O.E. Headquarters for further information or simply mail in their checks as above. One need not be an organist to enjoy organ music. If he is interested, he is welcome.

\*A.T.O.E. P.O. Box 167  
Vallejo, California



Gordon Kibbee, featured at the evening concert, at Myrtle—2-9, Wurlitzer.



Tiny James, Doric Records star, opened afternoon program. He is shown here at the console of Fox Oakland Wurlitzer, 3-14.



Dave Quinlan, organist for the 615 Club at Benicia, California, at Wurlitzer, 2-6.

*Having a wonderful time—  
wish you were here!*

The annual A.T.O.E. meeting proves to be a rare treat for all those who attended

"The 1958 Annual Meeting of the Members of The American Association of Theater Organ Enthusiasts will be held on SATURDAY, OCTOBER 25, 1958 starting at 3:00 P.M., in the Joe Chadbourne Barn, Fairfield, California." Thus began the announcement that went out to every member of A.T.O.E. It was, of course, not possible for everyone to attend, but those who were fortunate enough to be there were treated to a program that made it very difficult to return to normal. In fact, the trials and tribulations of everyday living simply vanished from our lives for that day.

Arrivals at the Barn began about one hour before the meeting. Greetings and warm exchanges followed throughout the rest of the day and night. Besides the reunion of friends and the introductions of the unacquainted, there was a great exchange of verbal want ads, will swap, and where-can-I-get-it conversations. If a

theater organ still hides in the civilized world, it is undoubtedly being tracked down right now by someone in that group who gathered at the Barn.

Promptly at three o'clock, Dick Simon-ton called the meeting to order and extended the official greetings to all who had gathered and to those who could not make it, as well. He spoke warmly and was received in like manner. From there on, the meeting was told in music.

W. 'Tiny' James started things off with a stirring but slightly shortened half-hour. He had previously indicated that he would vacate the seat at 3:30 and with theater organist precision stopped on the dot. The members required Tiny to return for an encore. This performance set the mood for the rest of the musical portion of the gathering. And Opus No. 909 Myrtle did her best. Never has more glorious music flowed in that loft than was heard on that Saturday. Tiny, as always, enjoyed play-

ing and we enjoyed hearing him.

The second half-hour was devoted to the music of Everett Nourse, organist for the Fox Theater, San Francisco. Everett, too, took us on a musical tour. We paused momentarily as he literally went around the world. Among his favorite treatments is the group of Spanish dances, and he gave these some foot-tingling rhythms that had his entire audience with him. Everett added another scene to the already exciting afternoon. When his portion of the program ended, many glanced at their watches, not believing that thirty minutes could have passed so quickly.

The third organist stepped over to the bench and seated himself easily. This young man looked at the stopboard with great interest, and when Bill Thomson began mixing tibias and voxes, flutes and musettes all over the place, it was apparent that we had heard one of the organ



1959 A.T.O.E. Directors present at banquet, (L to R) Kibbee, James, Bell, Simonton, Jacobus, and Walton.

greats. Bill looks younger than his twenty-nine years, sounds as though his experience had been at least twice that. He played with great imagination, precise technique, and with an immediate appreciation of what the situation called for in music. Coming after two different styles of playing, Bill continued the many thrills of the afternoon, adding to the climactic fantasia of the concert. The end of Bill's program sent the audience into a mad scramble in applause and simultaneous search for words to express their feelings to each other.

Again, with the appearance of Dave Quinlan, the local A.T.O.E. chapter claimed an honor and Dave gave us that delightfully lyric and ballad style that has made him so popular with the local organ enthusiasts. His music is very singable, and one feels his personal warmth and his practised ability to entertain. Dave was among his friends and his playing made each of us proud of him. Since someone had to be last and bring the afternoon's music to a close, Dave agreed as part of the host organization to perform that sad task. Dave does a beautiful job with the stop tabs, too, and it is always interesting to watch his manipulation of these to produce effects not always available from the setter board.



Bill Thomson, recording artist for Pacifica, Los Angeles, California

When the music died down, there was the sound of a moving audience, a crowd that had been respectfully silent through two of the most delightful hours any of us can remember. Then it became apparent that there wasn't a sound from that group of listeners during the playing of two hours of music . . . not a cough, sound of a shoe on the wood floor, no whispering, just nothing but concentrated silent listening! So it was little wonder that the performers responded so magnanimously and sympathetically to such an appreciative audience. Never did four men play to a more loving congregation.

Immediately after the music, a meeting was called of the Board of Directors of A.T.O.E. Several matters of routine business came to their attention and was acted upon. But of particular interest was the election of officers, the official acceptance of reports, and the resolution to continue publication of our journal under our own name. Cancellation of the contract with Radio Magazines Incorporated was decided upon as a condition to the above. This was serious business and was given a lot of thought prior to this meeting. We then went our several ways, to meet at Herb's Troc for a dinner to match our appetites. About one hundred appeared for this official function and here, everyone participated with equal skill. Dick Simonton turned the future of A.T.O.E. to Judd Walton who stepped up from Vice President to take over the presidency. Dick was given a real ovation as evidence of our regard for A.T.O.E.'s first President! As a background to the dinner, we listened to stereophonic tapes of the afternoon's concert! That was one of the special treats, to hear some of that music again. The tapes were made in order that

Joe Chadbourne could hear the concert that his organ and The Barn made possible—Joe was not able to be present at the time. When the last au jus was but a diminished aroma, we returned to The Barn for the evening concert.

Gordon Kibbee's amazing music is available on a few records . . . far too few! But to be within a few feet of him, and to watch him as his fingers make their way around the keys, is to add tremendous interest to wonderful music. Gordon gave us the kind of music that has as much as one has appreciation to understand. His is an intensely correct approach, obviously not imitative and not likely to be imitated quickly. His progressions are deceptively easy to hear and understand, very elusive to reproduce. And his wealth of variation in treatment of familiar themes leaves one with the constantly recurring wish to hear the whole thing again. Gordon seldom repeats a theme with the same arrangement as before. A high point in the program which never dipped below cloud level was the playing of Puccini's *Un Bel Di Vedremo*. It provided the dramatic change that was stirring almost to the point of overwhelming. And the organ responded eagerly to those inspired fingers . . . how could it have done otherwise? And when the last notes faded into the silence of the night each of us took something of Gordon Kibbee with us . . . something that lives only in the souls of men like Gordon Kibbee . . . something that is revealed when those whose love for music is big enough to bring them together, gather for such occasions as this. Whether one actually remembers the music more vividly than the gracious personality of Gordon is questionable, but surely the combination



Everett Nourse, staff organist at the Fox

of skill, artistic interpretation, flawless technique, and willing performance are complemented by a personality whose sparkle is the jewel in its setting. One need not attempt to describe the exceptional in ordinary language. And yet, all we can hope to do is to revive some reflection of a thrill that is over . . . to relive an experience that at one moment filled the cup of happiness to its very brim! This, Gordon Kibbee, was a small measure of our appreciation.

And in this manner, as it does to everything, an end came to the Concert-Meeting of The American Association of Theater Organ Enthusiasts . . . wish you all were here.

## 1959 HONORARY MEMBER



Jesse Crawford, one of the truly great organists in the theatre organ field, was chosen as HONORARY MEMBER OF A.T.O.E. FOR 1959, in accordance with the bi-laws. Dick Simonton placed Mr. Crawford's name in nomination for this honor in response to President Judd Walton's first official action. A future issue will feature the Crawford Story in detail.

# Record Reviews

## A Review of the George Wright HIFIRECORDS

It seems appropriate to present a summary of this series of records together with a description of the outstanding quality of each. They are all available on monaural, and stereophonic editions are available starting with number R707 "More George Wright". A special discount of 10% is offered to A.T.O.E. members who wish to purchase the complete set of stereophonic records, tax and shipping charges prepaid. Place order direct to HIFI records.

**R701 — GEORGE WRIGHT PLAYS THE MIGHTY WURLITZER.** This first release on the HIFI label of George Wright is most notable as setting a new high standard in theatre organ recordings. It brought to HIFI listeners the first Wright dual recording technique in the number "Dancing Tambourine".

**R702 — GEORGE WRIGHT ENCORES.** It might logically be stated that this recording features percussions as none of the records has done. Every number with the exception of "Silvery Moon" is spiced with extensive percussion tone of great variety. Best known for the "bird number", "Quiet Village" and the exciting "Crazy Rhondo".

**R706 — MERRY CHRISTMAS.** Certainly no explanation required as to why this record is outstanding. Notable is the sound of the combination action used as a "percussion beat" in "Little Red Monkey".

**R707—MORE GEORGE WRIGHT.** A different recording technique with a resulting bigger sound make this record outstanding from its predecessors. Recorded and available in a Stereophonic edition.

**R708 — GEORGE WRIGHT SHOWTIME.** Recorded at the Fox Theatre Wurlitzer, S. F., an excellent selection of showtunes marks this record as an outstanding production. Recording difficulties make accurate reproduction of this organ difficult, but definitely outstanding in the HIFI series—excellent on the Stereo version.

**R710 — GEORGE WRIGHT SOUND.** A decidedly new sound emerges from this recording, no doubt influenced by the Fox record's bigness of sound. An ethereal quality is heard at times, not previously evident.

**R712 — GEORGE WRIGHT CONN-ORGAN.** Outstanding for an obvious reason, this record is good listening for even the most avid theatre organ fan. Non-standard tonal effects liven the renditions of several of the numbers, and this is Wright at his electronic best, to say the least.

**R713—GENIUS OF GEORGE WRIGHT.** The cover illustration of the interior of the Chicago Paradise Theater is a tip off to the sound content of this record which is quite theatre-like in several of the numbers. New combinations are noticeable and pleasing.

**R714—HYMNS THAT LIVE.** Different only in the type of selections played, no one who had ever heard George Wright would have trouble identifying the organist. This recording is notable because we have George Wright playing Hymns—old favorites—new harmonies.

**R715—GEORGE WRIGHT'S IMPRESSIONS OF MY FAIR LADY.** Distinctively different in that these show tunes really are impressions—excellently played in good taste and very much in character with the original score and story. Easily identified as setting a new pace for the entire series.

**R716—GEORGE WRIGHT GOES SOUTH PACIFIC.** Here again it seems we have reached a new high in theatre organ entertainment. Even greater than its immediate predecessor, it is lively and uninhibited, a really "happy" rendition of superb numbers.

**R717 — FLIGHT TO TOKYO.** Was this trip really necessary? So it would seem for here we have grouped together all that is oriental in name, played with all that is oriental in Wurlitzer. Unusual and outstanding for these reasons the record is a decided change in pace and setting.

**R718—THE ROARING TWENTIES.** This is the latest HIFI release of George Wright, the monaural edition having just appeared on the shelves recently. The Stereophonic edition will follow shortly. Recorded on the San Francisco Fox Wurlitzer, as was "Showtime" (HIFI R708), and furthermore, having been recorded at the same time, it is interesting to note the tremendous difference in the sound reproduced by the two releases! "ROARING TWENTIES" is so vastly superior to its predecessor as to make a comparison almost impossible!! While not a completely accurate reproduction of this tremendous organ, it is a really fine L-P combining the exquisite execution of fourteen favorites of the 20's by George Wright, pressed on high quality vinylite for which HIFI has become known. Listen for the Tibia-Sax combinations in "It Happened in Monterey", the 25" Tibia in "Then I'll Be Happy", the 16" English Horn in "Mississippi Mud", and the delicate Musette and Krumet combinations in "I Wanna Be Loved By You". To be able to hear this excellent recording is a privilege that no organ enthusiast should deny himself! Twenty-eight minutes and twelve seconds of pure enjoyment! For complete details on the organ see Volume I, No. 2 of The TIBIA.

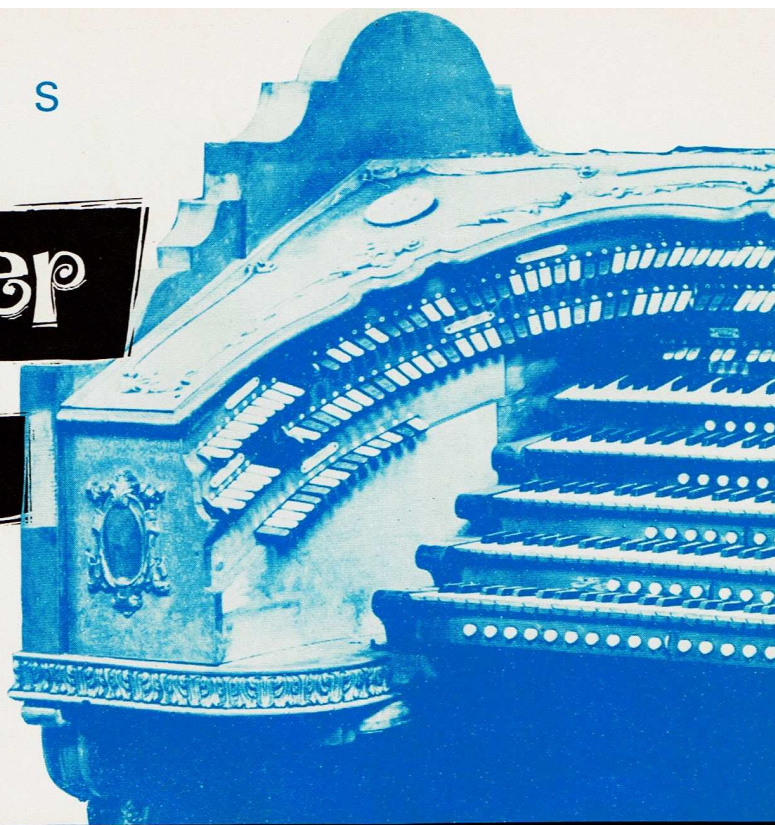
**LATE FLASH**—the Stereophonic edition arrived for review just prior to press time . . . its argument enough for the most persistent hold-out to purchase stereo equipment!!

# F A M O U S O R G A N S

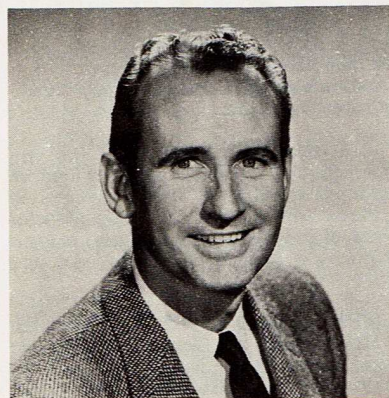
## The Wurlitzer

## THAT MADE

## Hi-Fi!



Paradise Theatre, Chicago, Wurlitzer, 5-21, before rebuilding. (Side trim removed.)



Who is Rich Vaughn? Surely this article would not be complete without some mention of the man who has been largely responsible for the popularity of theater organ recordings today. Vaughn is a Charter Member of A.T.O.E. having attended the organization meeting held by Dick Simonton at his home on February 8, 1955. It was at this meeting that some of the tapes were first played that were soon to be released as the first of the HI-FI Theater Organ records . . . a preview that few had any idea would be so important. Quiet and unassuming, he prefers to be known as just another theater organ enthusiast. Recently re-elected to a second term as a member of the Board of Directors of A.T.O.E., you can be sure that he is not about to retire from his theater organ activities . . . which is indeed fortunate for theater organ enthusiasts the world over!

## THE RICH VAUGHN ORGAN

The Theater Organ Hobby as it is recognized today has not been established by accident, but is the result of many activities. As a matter of fact, there are as many facets involved as there are theater organ enthusiasts and to trace them all would be almost impossible—certainly time-consuming. There are, however, a few factors that stand out as being primarily responsible for not only bringing this most interesting and fascinating of hobbies to the public's attention, but even for the existence of A.T.O.E. itself, to say nothing of this very magazine.

If these factors were to be listed, among the several that would have to be counted as most important would be the Rich Vaughn Organ—the Wurlitzer that “made” HI-FI.

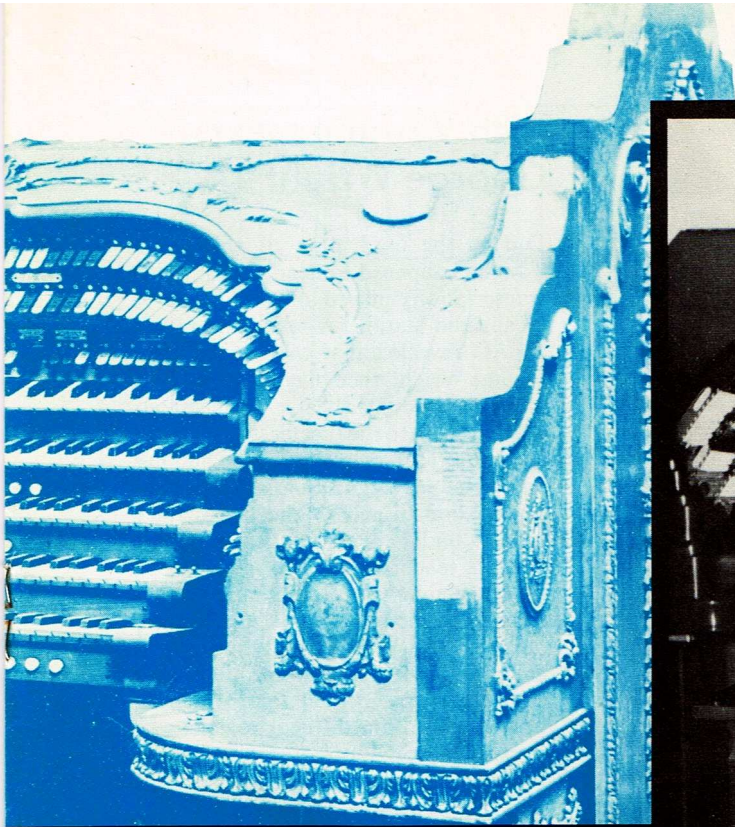
The Rich Vaughn Organ is not just another theater organ that was purchased from a theater, dis-mantled, transported to, and installed in a home. These events to be sure are a part of this story, but only a small part. Actually, this theater organ which is today more famous throughout the world than any other, was started on the road to fame by another organ, equally famous in it's day. For it was hearing Jesse Crawford recordings, made on the renowned Paramount Studio Or-

gan in New York that first attracted Vaughn to the theater organ (as was the case with many of us).

Finding that a newly acquired Hammond did not meet his requirements as a theater organ enthusiast made Vaughn want to own an instrument with pipes, preferably Wurlitzer. A lead from F. M. Brown, a Los Angeles Wurlitzer Violin collector, resulted in the purchase of the three manual Wurlitzer which was featured at the 1939 San Francisco Exposition located on the man-made Treasure Island. Removed and crated by the Wurlitzer Company, the organ was trucked from San Francisco in 1946 for installation in Vaughn's newly completed residence in Los Angeles. Even with several additions to the original eight ranks, this organ still did not fulfill the desires of this determined enthusiast, so he set out in earnest to locate a theater organ that would.

Starting in New York, Vaughn made a nation-wide tour visiting theaters and studios in which he suspected there was any possibility of finding the instrument he was searching for. Included in his itinerary was the New York Paramount Studio and several neighborhood theaters, four or five theaters in Chicago as well as





... and as the same console appears today.



stops in Texas and the Pacific Northwest. It was in the old 4000-seat Paradise Theater in Chicago that Vaughn found the five manual, twenty-one rank Wurlitzer that eventually became his. All of this activity was on a bid basis, theater managements saying, in effect, "Go out and look at what we have and if you are interested in any of them give us a bid". He did just that!

The Paradise Wurlitzer proved to be in practically new condition having been played for only about one year, it was claimed, following its installation by the Wurlitzer factory, after which it was covered up. Its appearance seemed to make this story reasonably true, and although it could not be played since the console had been disconnected, the more Vaughn looked at it the more enthusiastic he became over its possibilities. He made an offer (well into four figures) and continued his tour, not knowing whether or not his bid would be accepted. After several more weeks of travel he arrived back in Los Angeles only to be disappointed—no word from Chicago. Finally after another month had passed with no word, he called Chicago and learned that his offer had just been accepted—the Paradise Wurlitzer, Opus No. 1942 shipped August 27, 1928, was his—still in the theater to be sure,

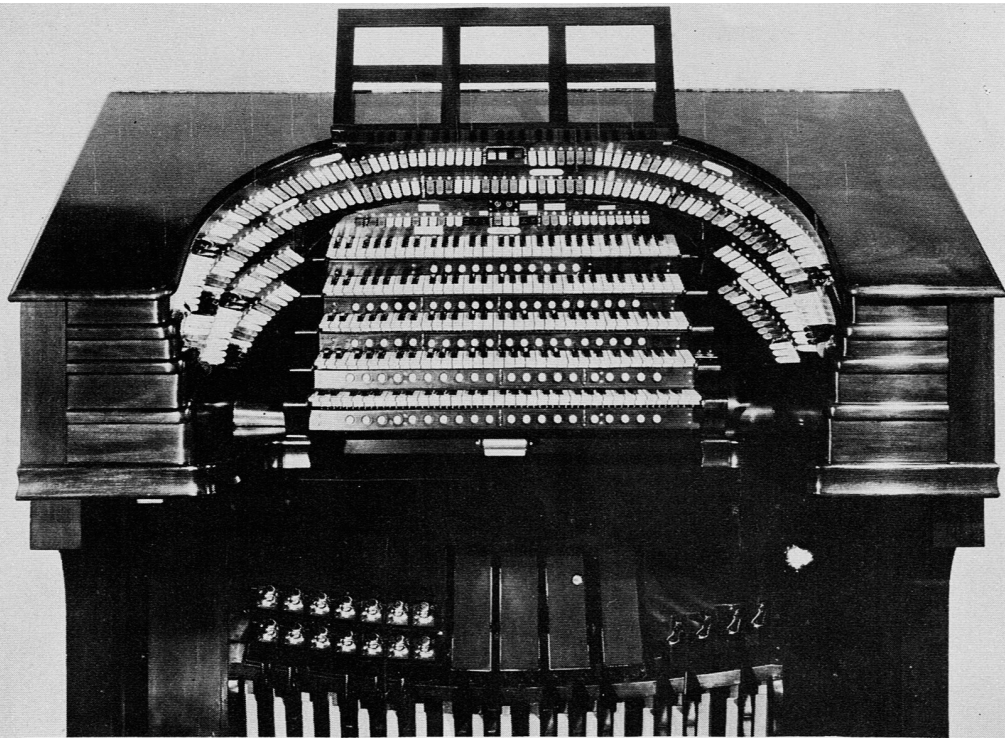
but his!!!! Having started his tour determined to locate a suitable four manual Wurlitzer, it is possible for any enthusiast to share the feeling Vaughn had in finding, not a four manual, but a late model FIVE manual (which he hadn't even realized existed), complete with twenty-one ranks of pipes and seven sets of percussions.

As installed in the theater, the organ contained the following ranks:—Open Diapason, Concert Flute, two Tibia Clausa, two Solo Strings, two Viol D'Orchestres, Quintadena, Dulciana, Tuba Horn, Tuba Mirabilis, two Vox Humana, Clarinet, Orchestral Oboe, Kinura, Oboe Horn, English Horn, Brass Sax and Brass Trumpet. Included in the percussions were two Xylophones, Glockenspiel, Chrysoglott with Vibraharp attachment, Marimba, Piano and toy shelf and traps.

Now began a period of concentrated activity. For, having purchased the organ, there was the exacting task of removing, shipping, cleaning, rebuilding and re-installing it in the Los Angeles residence. Locating a competent organ man, Vaughn returned to Chicago and supervised the removal. The organ was loaded into a thirty-five foot truck-van and into one half of a railroad freight car. By the

time it arrived in California, the original Exposition Wurlitzer had been removed and sold to another enthusiast and the chambers had been made ready for the new arrival.

A crew of five men went to work on the organ the minute it was unloaded, and the console was sent to the shop of the German cabinet maker, Mr. Finkert. One of his craftsmen, following a design prepared by Vaughn, re-veneered and refinished the console. A new top, new bench and new side jambs were crafted, carefully following the new plan, in matching split grain mahogany. The manual and stop keys were in perfect condition and required no replacement or re-finishing. It took about thirty days to complete the console, and in the meantime, Vaughn and the five man crew had not been idle. Into the prepared rooms went the floor frames, reservoirs, chests, duct-work, relays and blower (Spencer Orgblo 15 H.P.). The organ itself is installed in two chambers, each 14' by 14' with 14' ceilings, located side-by-side, with floors just below the basement floor level. The shutters open into a sound mixing chamber that extends up two floors, the organ actually speaking into a 25' by 35' room through two grilles 6' by 9' long. The relays are located in a separate room, adjacent to the Solo



... and as the console is planned when rebuilt to accommodate the addition of 25 ranks!

### RICH VAUGHN ORGAN (Cont.)

Chamber. Behind this is the blower room which also houses the action-current generating mechanism. Current is supplied by a specially built motor-generator set with a variable output of 10 to 15 volts at 100 amps.

As has been the case with so many home installations, getting the three phase power run into the residence proved to be a real trial. After much negotiating with the local power company, the necessary connections were made to the blower motor. Being unable to use lifting equipment, it required 14 men to move the console into place, which was now completed and ready to connect up to the junction boards in the relay room. This was carefully accomplished and the organ was complete! Seventy-three days had elapsed since the installation was started. It is doubtful if a more meticulous installation had ever been accomplished, so carefully executed was the entire operation.

To the original organ has been added sixteen foot octaves of the Oboe Horn (Bassoon) and Solo String (Double Solo String). Several additional Tibia mutations have been wired in also.

All of the available space is now taken. Which brings us up to the present. But what of the future? There is no more room available, sooooooo—

OUT IT COMES!!!!!! A new organ room 50' by 100' with a 25' ceiling is soon to be built . . . not a Celotex lined "stu-

dio" which implies deadness, but a live theater-like enclosure. Vaughn has just purchased and taken delivery of, most of the Denver Auditorium Wurlitzer, a four manual organ with thirty-five ranks. The Paradise Organ has one major shortcoming—there are not enough accompaniment stops—soft pipes and gentle sounds. To be added to the organ to overcome this deficit will be 25 ranks as follows:—a four rank Vox Humana Chorus (16' Vox, 8' Vox, 8' Vox Celeste, 4' Vox), Krumet, Musette, French Horn, Horn Diapason, Open Diapason, Dulciana, Dulciana Celeste, 4' Metal Harmonic Flute, Quintadena Celeste, Solo String (II ranks), Viol D'Orchestre (II ranks), Viol Celeste (II ranks), Flute Celeste, Gamba, Gamba Celeste, English Post Horn, Style D Trumpet, and Doppel Flute. Additions to the pedal organ will include 16' Quintaton (an extension of the Quintadena), 16' English Post Horn, 16' Clarinet, 16' Metal Diaphone, 16' Gamba and 16' Trombone (an extension of the Style D Trumpet). All of these additions will be from the Denver organ with the exception of the Krumet, Musette and Quintaton. The stop lay-out of the five manual console will be expanded to the maximum possible to include all of the necessary new stop-keys to a depth of four bolsters!

For a while the organ will again be silent—but not for long. When re-installed with these additions, a wonderful new theater organ should emerge, which will place it among the great theater organs of all time!

## Rich Vaughn meets George Wright

During the later part of the work, Vaughn happened to hear several organ transcriptions played on the air by a local radio station. A telephone call to KFAC revealed that the organist was George Wright, then playing at the New York Paramount Theater. Immediately placing a call to the theater, the operator connected him with Wright who had just completed his Organ Solo. The conversation soon turned to the five manual project underway in California, with Vaughn tendering an invitation to the new acquaintance to come and have a look-see. About six or eight months later, in 1951, Wright did fly to the west coast and with several of his friends stopped by to see the organ which by now had been tuned, regulated and was in excellent condition.

The rest is history. Having made himself thoroughly familiar with the tremendous five manual console and its thousands of possible combinations, Wright was soon making tapes of the organ. In 1955 the first George Wright—Rich Vaughn Organ HI-FIRECORDS were issued. Since that date, memorable to all theater organ enthusiasts, the records of this series sold has numbered over two million copies! They have done more to popularize the theater organ today than any other single activity. But even more important, they have served as an introduction to the gorgeous sounds of a fine theater organ superbly played, thus opening the entire field of the theater organ to thousands of newly created enthusiasts!

Many hours have been spent by Ken Simpson, an extraordinary organ technician, in revoicing and refining the organ to meet the demands of a perfectionist. The organ, as heard on the records, is as accurate a reproduction of the actual sound heard in the room as modern recording equipment can make it.

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Announcement of the formation of a new A.T.O.E. Chapter to be called the DALLAS CHAPTER has been received from Dennis Guill, Secretary-treasurer. Organized with 12 regular members and 2 Charter Members, the Chapter's first project will be the renovation of the Dallas Melba Theatre 235 Wurlitzer. At least two members have home installations, a 2/7 Wurl. and a 4.30 Morton. The A.T.O.E. Board welcomes the new Chapter with their best wishes for success.

# SPECIFICATIONS OF THE RICH VAUGHN WURLITZER

## CHAMBER

## MANUALS & PITCH OF STOPS DRAWN

MAIN	COMPASS	No. of PIPES	PRES.	PEDAL—33-2p 10 Pistons	ACCOMP—42-13s-2p 10 Pistons	GREAT—55-3s-1p 10 Pistons	BOMBARDE—29-3s 10 Pistons	ORCHESTRAL—33 10 Pistons	SOLO—25 6 Pistons
Tuba Horn	16-4'	85	15"	16-8	8	16-8	16-8-4 -16s	16-8	8
Open Diapason	16-4'	85	10"	16-8	8	16-8	16	16-8	8
Tibia Clausa	8-4'	73	12"	8 -8p	8-4	16-8-5 1/3-4	16-8-4	16-8-4.2 2/3	8-4
Solo String	8-4'	73	10"	8	16-8	16-8	8	@16-8	8
Vial D'Orchestre	8-4'	73	10"	8	8-4	8 -4	8	8-4	8
Vial Celeste	8-4'	73	10"	8	8-4	8 -4	8	8-4	8
Clarinete	8'	61	10"	8	8	16-8	8	8	8
Bourdon-Flute	16-2'	97	10"	*32-16-8-4	8-4 2/3-2	8 -4	8	8-4	
Quintadena	8'	61	10"	8	8				
Dulciana	8'	61	10"	8	8				
Vox Humana	8'	61	6"		8-4	16-8		8	
Chrysoglott		823			x	x		x	x
<b>SOLO</b>									
English Horn	8'	61	15"	8	8	8	8	8	8
Tuba Mirabilis	8-4'	73	15"	8	8	8	16-8-4 -16s	8	8
Brass Trumpet	8'	61	10"	8	8	8	8	8	8
Tibia Clausa	16-2'	97	15"	16-8 -8p	8-4	16-8	16-8-4 -8s	16-8-4	8-4
Oboe Horn	16-8'	73	10"	16-8	8	8	8	8	8
Solo String	16-4'	73	10"	16-8	16-8	16-8	8	@16-8	8
Orchestral Oboe	8'	61	10"					8	8
Kinura	8'	61	10"					8	8
Brass Saxophone	8'	61	10"	8	8	8	8	16-8	8
Vox Humana	8'	61	6"		8-4	16-8		8	8
Xylophone		694							
Glockenspiel		37							
Bells-riet Glock		37							
Chimes		25							
Marimba		49							
<b>HARP OUTSIDE</b>									
Master Xylophone		37							
Piano		85		16	8	16-8			
Sleigh Bells		25							
<b>COUPLERS</b>									
Bass Drum					A4-58	G16-G4-S16	-58s-58p	016	
Kettle Drum									
Cymbal									
Brush Cymbal									
Field Drums									
Mandolin									
Snare Drum									
Tambourine									
Castanets									
Chinese Block									
Tom Tom									
Sand Block									

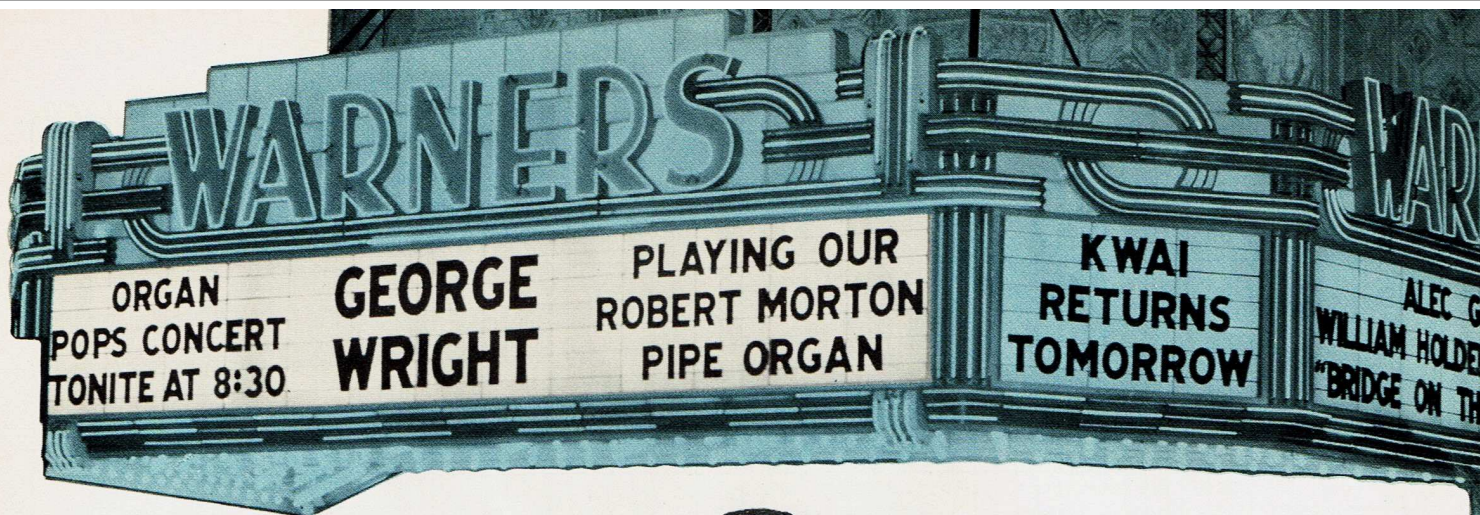
**TREMOLO—9**  
 Main  
 Solo  
 Tibia Clausa (S)  
 Vox Humana  
 Vox Humana (S)  
 Tuba  
 Diaphone & Siring  
 Tuba Mirabilis  
 Tibia Clausa

Key Cheek Switches  
 Vibrachap  
 Chrysoglott Damper  
 3 swell pedals  
 1 Crescendo Pedal  
 3 Swell Coupler Switches  
 3 Swell Indicators

Right levers for:—Thunder  
 Grand Perc. Crash  
 Grand Reed Storzando  
 Grand Cymbal Crash

Left Toe Pistons for:  
 General Cancel  
 Tremulants Off  
 Tremulants On  
 Bird Whistle

Train Whistle  
 Boat Whistle  
 Fire Gong  
 Triangle  
 Chinese Gong  
 Surf  
 Auto Horn  
 Klaxon  
 Gong  
 Ship's Bell



By this time many theater organ music lovers have had an opportunity to hear George Wright perform on a theater organ. In a recent concert appearance in the Pacific Northwest, Wright played an electronic organ, which had been installed in a theater for the occasion. For his final encore, he moved to the theater organ, which had reposed sadly in the pit through-out the evening. The response to this bit of "real" organ music is said to have been deafening, and one can well imagine the difference between the two instruments.

Last April 21st, however, a rather unusual factor was introduced to the concert played by Wright in Fresno at the Warner Brother's Theater, even more unusual than the switch from an electronic to a pipe organ as occurred in Seattle. The 4 manual 14 rank Robert Morton in the Fresno Theater is a decidedly unique instrument, and is without a doubt, the loudest 14 rank organ that Morton ever built! In 1953 this organ was serviced preparatory to having the instrument broadcast as a regular feature of a local radio station. The console lowers on an elevator into a circular concrete enclosure, and when at the bottom of this barrel-shaped well, the sound of the organ when played was absolutely deafening.



The chambers are located under the stage, with shutter openings across the entire width of the stage. The 14 ranks include: —Tuba 16'-4', English Horn 16'-8', Open Diapason 16'-4', Tibia Clausa 16'-2', Flute 16'-2', Gamba 8'-4', Violi 8'-4', Celest II 8'-4', Celeste III 8'-4', Oboe Horn 8', Kinura 8', Krumet 8', Vox Humana 8', and Clarinet 8'. The 16' octave of the Tibia is so large that a double secondary is required in the chest to operate the pallets!

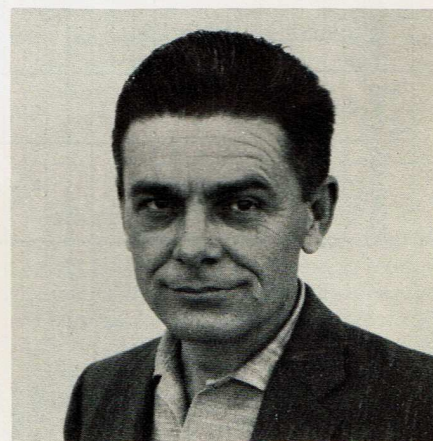
To have heard the organ in 1953 and then to have heard it as played by Wright in 1958 was to reveal a difference in the instrument almost impossible to describe. Under the command of George Wright, the organ was breath-takenly beautiful. It was obvious to the experienced listener, however, that more had transpired than met the ear. The organ which had before sounded loud and raucous, unrefined and coarse, even when in perfect tune was now smoothly beautiful. Responsible for the transformation was Dick Villemin of Porterville, Calif. Many hours of exacting work had been put in on the organ by Villemin, revoicing, refining and tuning. Changes were made in the Tibia tremolo hook-up so that the right adjustment in speed and depth were now possible. Other changes were completed in the mechanical parts, and finally, for the concert, the top half of the Tibia rank was replaced with a Wurlitzer Tibia. The results were almost unbelievable, and Villemin must be given

Close-up of the 4 manual Robert Morton console. Note three small floodlights to illuminate manuals.

credit for making the "Wonder Morton" an instrument worthy of the capabilities of Mr. Wright.

The concert included 17 numbers, three of which were medleys. From This Moment On, Edelma, This Nearly Was Mine, Duke Ellington Medley, When Day Is Done, Vanessa, Quiet Village (with friend bird) and Selections from "My Fair Lady" made up the first half of the program. After a short intermission, the concert was re-opened with Married I Can Always Get, followed by Nobody Knows The Trouble I've Seen, Medley of Cole Porter Hits, Roller Coaster, What Is There To Say, The Whistler And His Dog, Five Songs By Rogers and Hart, Honky Tonk Train Blues and American Bolero. The Five Songs By Rogers and Hart featured Guy Thomas, a vocalist. He did a professional job, and was very expertly accompanied by Wright.

This was the first chance for most of those attending to hear George Wright at the console of a Robert Morton. It must be truthfully stated that the Warner Theater Morton was outstanding and worthy of the talents of the soloist. It was truly a memorable evening of pure enjoyment.



Richard Villemin, the man responsible for the excellent condition of the organ.

# CHAPTER ACTIVITIES

## DELAWARE VALLEY CHAPTER

The first quarterly meeting of 1958 was held at the "19th Street" Theater in Allentown, Pa. The organ is a 2m/6r Moller, adequate for the size of the theatre and well complemented by good acoustics. It should be mentioned that George Mac Neal helped to rescue this organ from the fate of most old theatre organs, and aided in restoring it to its present fine condition.

The second meeting of the year took place at the home of Mr. Charles Dix, Leesport, Pa. Mr. Dix's 3m/12r Marr and Colton, formerly in the Capitol Theater, Reading, Pa., is installed in a studio built in a barn behind his home. The beautiful setting in the country made it ideal for the picnic meeting planned with the weather cooperating beautifully. Leonard MacClain entertained in an uproarious fashion with some still and community sing slides (from his extensive collection of silent film days fame) and gave the typical Wurlitzer type accompaniment to two rented silent films.

The third meeting was divided into two parts. The group met first at the home of Mr. Reginald Watson, Manhasset, L.I. Mr. Watson's fine 3m/14r Wurlitzer installation is a marvelous example of what can be done to get real "lush" theatre type Wurlitzer sound in a home despite the totally different acoustical environment. The group then moved over to Merrick, L. I. to the home of Mr. Wayne Schmidt, who has managed to achieve very outstanding results with his 2m/8r Wurlitzer.

The last meeting of the year occurred at the studio of Mr. Richard Loderhose, Jamaica, L.I., whose Paramount Studio Wurlitzer, enlarged by almost ten ranks, is absolutely sensational. It is a 4m/30r, at last count, as it is still growing. It is in beautiful condition, the installation expertly done, and sound and acoustics of the studio are superb. Ann Leaf was featured organist at the meeting, which also proved to be the dedication concert for the organ in its new home.

Due to Mr. Loderhose's kind invitation to chapter members to a private concert at his studio, many were treated to an encore of this lovely organ. On this occasion, Ed Gress did the honors at the console, with many notables of the organ world 'taking a turn' later in the afternoon.

The Chapter acknowledges the wonderful hospitality accorded us by our various hosts, and thanks each of them for the opportunity of seeing and hearing these fine instruments. It would be hard to top the past year's activities, yet we are in hopes of more of the same to come in the new year.

We hope this little account of our travels will be interpreted as an invitation to all A.T.O.E. members in our area to join us in future activities.

*Esther A. Sweet  
Secretary-Treasurer*

## MIDWEST CHAPTER

The second meeting of the Midwest Chapter or A.T.O.E. was held Sunday, May 18, 1958 at the Palace Theatre, Gary, Ind. John Shanahan, Vice President, welcomed all members and



Officers of Delaware Valley Chapter welcoming new member Ashley Miller. (Left to right) George MacNeal-Chairman, Dotty MacClain-Vice Chairman and Chairman of Program Committee, Ashley Miller, Esther Sweet-Secretary-Treasurer, Jim Sweet. (Kneeling) Bill Floyd and Stanley Warzala, Program committee Members.

their guests. After giving a brief outline of the history of the 3m/9r Kilgen theatre organ, he introduced the first soloist of the day, John Muri. Mr. Muri, a charming gentleman and an excellent organist, delighted his audience with various pop selections, including Porgy and Bess and An American in Paris. His clever performance of the light classics was very reminiscent of the silent movie era. Muri, a student of Arthur Gutow, played in many of Chicago's and the Calumet Area's leading theatres.

The second soloist of the day was Jack Gustafson, popular young organist of Rollareana Skating Rink in Wheaton, Ill. Jack, who specializes in Latin-American music, did a fine job and was received enthusiastically by all present. He has installed a six rank Wurlitzer organ in his home and a future meeting will be held there.

Credit for restoring this instrument goes to Mr. Tex Richter, organ artisan of the Chicago area. Mr. Richter has altered the sound of the Kilgen considerably. He has replaced the original Clarinet with a Hope-Jones Post Horn from the Covent Garden Theatre in Chicago. The Kilgen strings have been replaced by Kimball strings and there is an actual accordian, which is playable from the solo manual. The organ sounds very large for a nine rank instrument.

Our next meeting is set to be held at the Chicago Stadium. Plans to hold a meeting at the Rialto Theatre in Joliet had to be cancelled because of the extensive water damage done to the organ.

*John Seng, Secretary*

## NORTHERN CALIFORNIA CHAPTER

Summer activities were started with a full day spent in Sacramento, Calif. The morning session was spent enjoyably at the Alhambra Theatre where we were guests of the manager, Mr. Richard Mears and the United California Theatres. Judd Walton introduced the 3m/11r Robert Morton and gave a demonstration of its various tonal possibilities. Members and guests who followed at the console were Fred Clapp, Clyde Derby, Don Reed, Aletha Bowman, Warren White, Bob Vaughn, and Larry Vanucci. The morning session was finished off by a sparkling performance by the featured organist, Dave Quinlan, who regularly plays the 2m/6r Wurlitzer at the 615 Club in Benicia. After luncheon, many members accepted Clyde Derby's invitation to hear and play his Model 210 Wurlitzer installed in his home in nearby Carmichael.

The August meeting was held at the Marina Theatre in San Francisco. The organ installed there is a 2m/6r (open diapason, violin, tibia clausa, trumpet, vox humana, cremone) Robert Morton which has been capably kept in condition by Larry Vanucci in his "off" hours from the Lost Week End night club where he is regularly heard at the console of the Wurlitzer. Larry introduced the organ and gave its history and then turned it over to members to play. At show time the meeting was adjourned to Fishermen's Wharf for luncheon.

The final meeting of the year was held Dec. 28, being co-sponsored by the Wurlitzer Organ Guild of Oakland. Mr. Dewey Cagle, president of the W.O.G. and an enthusiastic member of the N.C.C., "MC"ed the meeting which was held on the 3rd floor of the lithography establishment of Gregory and Falk in San Francisco. Vern Gregory of this firm has combined a Wurlitzer and a Smith organ, added a 3rd manual to the Style D Wurlitzer console, and at concert time had 13 ranks playing.

Our host introduced the organ and invited members of both organizations to play. After intermission, Larry Vanucci, the featured artist, performed at the console. Larry demonstrated his versatility by playing a wide variety of numbers including ballads, Latin American rhythms, boogie beats, and blues.

*Bob Jacobus, Chairman*



Larry Vanucci, organist at The Lost Weekend, S.F., featured at the Northern California Chapter December Meeting. Vern Gregory's 3-13 Wurlitzer-Smith.

*Introducing*

**YOUR  
NEW  
DIRECTORS**

**who they are,  
what they do,  
their interests, etc.**

*Judd Walton*  
**President**



Walton is a Field Representative for the Farm Bureau, a private organization of farmers. His travels take him throughout the West, but primarily he covers a five county area. Married, he has three children, two of whom are married. His interest in theater organs dates back to 1926 when he first heard one. Is presently installing in his home a Style E (7 rank) Wurlitzer to which he is adding 4 ranks. Builds, services and plays the organ, but not publicly—enjoys spending a lovely day in some musty old organ chamber. Has a large library of theatre organ records obtained by searching thru thousands of 78's in Salvation Army Stores, and by trading with collectors in Europe & U.S.

*Tiny James*  
**Vice-Pres.**



James is an auditor for Alameda County, California, and plays the organ professionally throughout the Bay area. His musical background dates from school days, and includes most of the band instruments as well as the organ. He is married, and has two children, one of whom is in the Marines, the other, a daughter, in school. Tiny is noted for his perseverance, for one thing—keeping the Oakland Paramount Wurlitzer playing. It has been "rained on" four times, and each time he has had to re-leather and repair many of the chests on both the Main and Solo chambers. It paid off—they put on a new roof this fall (not a drop of rain has fallen since!) Has issued one LP on Doric Label, a gem.

*Paul Pease*  
**Sec'y-Treas.**



Pease is Comptroller for the Walt Disney Studios in Hollywood. His father was prominent in organ affairs in the early days, a love which has been inherited by Paul. Has an organ installed in his Burbank home which he plays "when the spirit moves him". Has been actively interested in the Theater Organ for many years, and has been the A.T.O.E. Secty-treasurer since the group was organized in 1955. He lives with his wife and children high on a hillside overlooking San Fernando Valley. Has served faithfully as Secretary-Treasurer since A.T.O.E. was founded in 1955. His is the task of filing all of the necessary forms for tax-exemption requirements.

*Ralph Bell*  
**Editor**



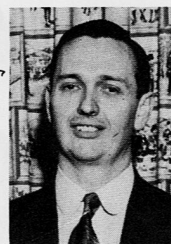
Bell hails from San Luis Obispo county, on California's Pacific coast, and is a Radiologist. He has had considerable musical education, and played the theater organ in the towns near his home professionally while attending school. He also holds a degree in engineering and has built a three manual electronic organ. Married, Ralph has two children no longer living at home. He and his wife have been interested in writing for years, and their past experience in this field is indeed fortunate for A.T.O.E. Has just recently purchased an 11 rank 2 manual Wurlitzer which he intends to install in his home in the near future. His presentations as Program Chairman at the Annual Meeting will be long remembered!

*Bob Jacobus*  
**Asst. Editor**



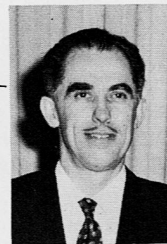
Jacobus is an Electrical Engineer employed at a west coast navy shipyard. He is from a family long engaged in the construction and maintenance of organs, his father having been associated with his uncle in the formation of the old American Photoplayer Co. This was later merged with a Los Angeles Organ building firm to become the Robert Morton Organ Co. Bob plays a little bit (says he doesn't play at all) and is married. He lives with his wife and two school age boys in Vallejo. He has been associated with Judd Walton for nearly 15 years in the pursuit of the Theater organ hobby. He owns a 2 manual 8 rank Wurlitzer, which he has plans for installing in his home later on.

*Richard P. Simonton*  
**Director**



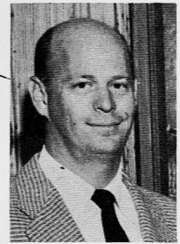
Simonton is the immediate past president and was responsible for calling together the group that became A.T.O.E. three and a half years ago. He is a businessman engaged in the musical field (program music, radio, and TV) and is an electrical engineer. He invented many of the circuits now used in electronic organs. Married, he resides in North Hollywood with his wife and four children. An organ enthusiast from way back, he has two organs in his home—an Aeolian-Skinner Concert organ (60 plus ranks) and a beautiful custom built 4 manual 37 rank Wurlitzer. He has travelled throughout Europe and is known in musical circles throughout the world. Above all, he is a serious and informed enthusiast.

*Gordon Kibbee*  
**Director**



Kibbee is a professional musician and is widely known throughout the West. Married, he calls home a lovely ranch style hillside house in Encino, Calif. where he resides with his wife. For many years the organist for the radio program called "The Beulah Show", Gordon has made many appearances on radio and TV. He teaches, and plays a permanent engagement at the Mir-A-Mar on the beach. He does movie work, one of his latest appearances being the organ music heard in "Giant". A thorough and superb musician, Gordon is one of the truly great contemporary organists. At home he plays a custom built Hammond, and owns a 3 manual 10 rank Wurlitzer which he has plans for in the near future.

*Bud Wittenburg*  
**Director**



Wittenburg is a Los Angeles Businessman, and for years was active in the foreign sports car market. Married, his abode nestles in Beverly Hills, Calif. and contains a fine 2 manual 10 rank Wurlitzer. Bud was an unsatisfied electronic organ owner a few years back when he was introduced to the Theater Organ. It did not take him long to decide that this was for him, and presently his wife's storage room gave way to pipes, percussions, and organ parts. He has been an avid follower of the theater organ hobby, and has made possible the two records released by Bill Thomson, played on the Wittenburg Wurlitzer. Without a doubt, his organ has the only rhinestone studded English Horn Stop Tablet!

# Letters To The Editor

P.O. Box 211  
Gettysburg College  
Gettysburg, Pa.  
April 30, 1958

Dr. Ralph Bell  
601 Tennessee Street  
Vallejo, California

Dear Dr. Bell:

When I received a reply to a letter I sent to Mel Doner, I was advised that you had taken over the job of editing the TIBIA. Congratulations! Ever since I received my first copy of the TIBIA, I knew that I would be looking forward to receiving each succeeding issue as I had the first.

Although I am perhaps one of the youngest theatre organ enthusiasts belonging to the A.T.O.E., (I am 19), I feel that I have as sincere an interest in the instrument as a person who spent their spare time at silent-picture theatres during the 1920's. I have managed to build up a collection of some 100 L.P. recordings of theatre organs all the way from the Radio City Music Hall 4-59 Wurlitzer to Leon Berry's little 3-12 farce in Chicago.

Since I have been a small child, I have had an ever-growing interest in the Radio City Music Hall Wurlitzer. You might be interested to know that this organ is as active today as it was the day it was installed. It is used not only during intermissions, but also in conjunction with the symphony orchestra. Unlike the (4-36) Wurlitzer in the Paramount Theatre in New York, the RCMH organ is utilized eight times or more every day. It is interesting to note that while this is the largest of all organs Wurlitzer built, there is only one LP recording on the market featuring this splendid instrument. (Columbia—*The RCMH Organ*—Ashley Miller)

Let us hope that publications such as the TIBIA will promote the recording of such fine instruments and keep alive the interest in the "Mighty Wurlitzer."

Best wishes,  
Rodger L. Reiner

January 25, 1959  
Granada Hills, California

Judd Walton  
227 Texas St.  
Vallejo, California

Dear Sir:

Please send me the first 2 volumes of TIBIA, and enter my subscription for the balance of the \$9.00 check enclosed. I understand this will give me all issues to date.

I am the owner of a Robert Morton 2M-8R organ, but it will probably be a year or so before the installation is complete.

Sincerely,  
John F. Spradley  
11218 Montgomery Ave.  
Granada Hills, Calif.

Fort Knox, Kentucky  
January 29, 1959

Dear Mr. Walton:

Enclosed you will find a copy of the program that Reginald Foort will play for us this coming April 3rd. We are quite happy to have him come to play and Richmond Organ Enthusiasts are really going all out to give him a royal welcome.

I like his choice of selections and he will do a little bit of serious work besides some of his better known lighter renditions of the popular songs.

The admission price for the concert is \$1.00 and tickets are going to be available in music stores from Washington to Baltimore and all over Virginia and we hope to have a good crowd.

The latest news is that the organ club has its own pipe organ if it can find the space to put it in. It is a large Kimball job reported to be in good condition. Fortunately I will be leaving active service at the end of February so I will be able to hear the concert.

I am awaiting the arrival of a very overdue copy of the TIBIA. I am going to send in my dues for membership soon but I believe the card states that we are due for four issues of the TIBIA but so far I have received only three so I'm waiting.

Yours truly,  
Raymond A. Brubacher

## A Program of Classical and Popular Organ Music at the Richmond Mosque

by

Mr. Reginald Foort, F.R.C.O.

to be given Friday evening, April 3, 1959 at 8:30 PM. at Richmond, Virginia

Signature Tune: "Keep Smiling" Reginald Foort  
Overture from Orpheus in Hades Offenbach  
Reminiscences of the Great Masters  
Recording Favorites—Past & Future  
Toccata and Fugue in D Minor J.S. Bach  
In a Persian Market Ketelbey  
Medley of Scottish Melodies

## INTERMISSION

Waltz-time on the Organ  
Dust Storm  
The Bells of St. Mary's Emmett  
Nightmare in the Mosque  
More Recording Favorites  
Parade of the Wooden Soldiers Jessel  
Second Hungarian Rhapsody Liszt

Note: Mr. Foort will announce and explain each selection himself.

Admission \$1.00

## THE CINEMA ORGAN SOCIETY

American members of the C.O.S. were doubtless mystified on reading, in the \*paragraph relating to the Robinson Cleaver Theatre Organ Club, that "Although other fan clubs were formed or reformed after the war, none survived for long." The explanation, of course, is that the indefatigable Frank Hare does not regard the C.O.S. as a fan club.

The Cinema Organ Society is more than a fan club, and the relatively high dues enable it to keep British members in close touch with current events, by means of monthly newsletters and an illustrated journal produced six times a year.

Although a considerable proportion of C.O.S. members are amateurs, subscribers also include many professional organists, and persons connected with motion picture theatre management, music publishing, broadcasting, and organ building. This was explained by Vice-Chairman Douglas Badham in the course of a Midland Radio Broadcast at which Chairman Hubert Selby was one of the featured organists last Easter.

The C.O.S. was formed at the end of 1952 "to cater for those interested in the organ as a means of entertainment, by providing opportunities for the exchange of information, and facilities for the enjoyment of organ music." Since the beginning of 1953 it has visited almost one hundred different theatres, concert halls, etc., and well over sixty different professional organists have played for the Society. Great Britain is smaller than the State of Colorado, but within that area, the C.O.S. has a number of District Secretaries to look after local members' interests.

Joint meetings with the Theatre Organ Club are sometimes held in the more remote towns. The policy of the Society is controlled by a committee elected at the Annual General Meeting, which is always associated with a unit organ recital. The scope of C.O.S. activities may be judged from the fact that, in addition to the usual officers, there is also a Press Relations Officer and a Liaison Officer. The General Secretary is Dennis Mathew, 19 Gianville Road, Bromley, Kent.

\*In "The Tibia" Vol. II No. 2.

HERE, THERE, AND EVERYWHERE organs are in the news again. Cleveland, Ohio boasts a 'theatrical Organ' in its Lamplight Inn, mentions the toy counter in typical delight of a new found friend. In Littleington, Herts, England, the Gaumont cinema organ from Northampton, now reposes in a 'soundproof cowshed' but the doors are left open so that the music can be appreciated by neighbors.

IN MEMORIAM: From the Los Angeles Times

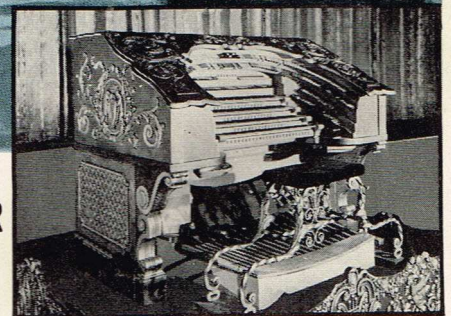
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