

DISC SQUEALS

Jim Orcutt, whose Christmas concert tape played on a 3-10 Morton in a Tulsa, Okla., church proved such a "sleeper," is dickering with Concert Recording for the release on discs of his latest recording. The new recording, played on the same instrument (after considerable trem readjustment), offers pops and standards in the same appealing Orcutt style. As we went to press, the prospects looked good.

The newest in music is the "psychedelic" fad. Hal Blaine's "Psychedelic Percussion" (Dunhill No. 50019, stereo) is probably a fair example of what is described as "mindblowing" music, the latest thing in "happenings." Yet, on the jacket are listed the instruments used to produce this futuristic "brain-buster." Among them are: Train Whistle, Klaxon Horn, Castanets, Cow Bells, Glockenspiel, Bird Call, and Chinese Gong—all of which may be found on any well-equipped theatre organ built 40 years ago! New, huh? The jacket also lists the musicians and among them is organist Paul Beaver, whose Wurlitzer'd "Perchance to Dream" album (Rapture, stereo IIII) is a gem of understated tonal psychedelicism. But his instruments this trip are listed as "electric modulation apparatus" and "Moog Synthesizer." We are not recommending this recording (not having heard it) but the jacket is a dream!

One of Concert Recording's first efforts was a disc played by Al Bollington on the Harvey Heck 4-27 Wurlitzer. Those who were disappointed in the recording's lack of audible pedal bass will be happy to learn that "A Lovely Way To Spend An Evening" is about to be released as an "Organ of the Month" offering but with a drastically altered response curve, one which brings out the

normal bass tones. Best of all, Concert's prexy, Bill Johnson, will encourage those who were unhappy with the first version to trade in their "Evening" on the improved record—even Steven, no additional fee. Fair enough?



RECORD RELEASE: An LP played by Jimmy Boyce on his 4/43 Wurlitzer in the Alexandria Rink (Va.) (originally the Radio Center Theatre organ, plus additions).

"The Organ of the Month Club" has announced a subsidiary to be called "Moonlight Records" which will introduce a line of lower-priced monaural organ records of special interest to collectors. Material for the Moonlight label will be drawn from the vast store of taped organ music which doesn't quite meet the quality standards of the Concert Recording line but which still has strong appeal to organ music aficionados. Thus we may be able to still obtain music played by a beloved deceased organist who made test tapes on his home recorder. Another case would be music taped a few years ago before present standards put it in the "medium fidelity" class, perhaps a recording of an organ long removed and its theatre transformed into a parking lot. Prices will be lower but processing, surfaces and jackets will boast the same quality as the Concert

line. The first two Moonlight platters come from "down under" and features the organ in the Regent Theatre, Adelaide, Australia. Knight Barnett's disc is labeled "Australia in Music" while Ian Davies' is "The Song of Australia." Club members will be mailed details.

Most of us are careless in handling recordings. To find out what could be done to prolong record life we asked Concert Recording Co., for some tips on prolonging record life. The company's prexy, Bill Johnson, provided the following suggestions:

"The greatest enemy to a quality phonograph recording is the turntable or changer and its stylus (needle) and tone arm. The second greatest enemy is the user. Never touch the surface of your records. Body oil softens the vinyl and is also picked up by the stylus and causes corrosion to its mounting. Never allow a record, in or out of its jacket, to remain in the direct sunlight or become overheated. Keep them in a record rack or shelf where they may be stored vertically. Never stack them horizontally. Use only a diamond stylus and have it checked semi-annually by your dealer (diamonds do wear, especially when used to play monophonic records). Be sure that your stylus exerts no more than 3 grams pressure on your record (the weight of a penny). Older changers and inexpensive record players require much greater pressure than this and do definitely damage all records played on them.

"The old cliché was never more applicable than to the modern day phonograph record—with the proper care it will outlast the user."



But Mr. Bibbitz—I told you on the phone that it wasn't multiple track recording!