

DISC SQUEALS

The Readers Digest magazine which put out such a delectable package of organ records at a reasonable price a couple of years back, is going to try it again. For this stanza (presumably a set of 4 platters), Dick Leibert will play the Radio City Music Hall 4-58 Wurlitzer and the 4-21 RTOS Wurlitzer in Rochester, N. Y., and Billy Nalle will play the Detroit Theatre Organ Club's 4-34 Senate Theatre Wurlitzer and Dick Weber's 3-25 Wurli in the Strand Theatre, Plattsburg. Also to be heard are the big Concert organs in Grace Cathedral (San Francisco), and in Wanamaker's store (Philadelphia). Early 1969 release is planned... *Busy Billy* is also set for a recording session at the Roberson Center in Binghamton, N. Y., about the time this issue reaches the membership. He'll do an album on the 3-deck Link for Concert Recording release... Sadly we note that the pop album played by Jim Orcutt on the Cathedral of the Christian Crusade 3-10 Robert Morton in Tulsa was being mailed to members of the Organ of the Month Club on the very day of his death, October 28th. It will make a fitting memorial to an exceptional talent which was just starting to be recognized... Look for an album played by Chicago's Pearl White to be released soon. Actually, such an album was completed

and a few advance copies distributed before it was decided that the technical side of the platter left something to be desired and it was withdrawn. However, a new session with improved techniques will soon bring us Pearl playing the 3-17 Barton in Chicago's Patio Theatre. We've heard the one withdrawn and Pearl is great on it... Remember Frank Olsen, whose Concert Recording release played on a theatre organ in Scotland (entitled "Paisley"), made such pleasant listening? Frank has since moved to Canada and plays in a church at Port Colborne, Ontario. In September he came across the border to play a concert on the 3-11 Wurlitzer in the Riviera Theatre, North Tonawanda, for the Niagara Frontier Chapter... Twenty years ago a 15-year-old lad named Chuck Davis was helping manage a skating rink near San Diego, Calif. One of his jobs was locating suitable recorded organ music for use at the rink. One day he bought a 78 rpm biscuit played by Ken Wright on the WKY studio Kilgen, "St. Louis Blues." Chuck fell immediately under the musical spell of the Oklahoma City organist. He never tired of that record, but by last year it was worn out. Chuck contacted Ken, still at station WKY in Oklahoma City, and asked where he could get a replacement. There were none—but Ken recalled a tape he had made on the WKY Kilgen organ back in 1947. It had that version of "St. Louis Blues" on it but had never been released as an LP. Chuck located the original tape in the dusty vault of defunct Tempo Records, the company which had released Chuck's favorite 78 long ago. Then Chuck arranged with Ken Wright to release the 21-year-old

tape as an LP. That's the story behind our review in the FOR THE RECORD department... SIGN OF THE TIME: Allen Hughes, music reviewer for the New York Times, is writing reviews for that sheet of theatre organ concerts and recordings. His favorable "Sound of the Silent" review of Lee Erwin's score for Valentino's "The Eagle" made interesting reading... Concert Recording is branching out with a line of classical organ recordings which will supplement the TO line. First release is played by Italian organist Sergio de Peri at the Sharp organ in the War Memorial Building in Sydney, Australia. The program consists of five Bach-Vivaldi concertos, three of them recorded for the first time... Malar label's Helen Dell recording is "in the can" but hadn't been titled as we went to press. Plans are to release it early in 1969. It is played on both Hammond and the 3-27 Bob Carson studio Wurlitzer in Hollywood. Helen uses the Hammond for such tunes as "Little White Lies" and "How High the Moon" but moves over to the Wurlitzer for tunes of the type she charmed 1968 ATOE conventioners with, for example: "One Morning in May," "Dainty Miss," "Love Locked Out" and "I'm Through With Love." Helen had some expert help; organist Paul Beaver was recording consultant (he used the Dolby system of noise suppression on the master tape) and organist Lyn Larsen directed the session. Nora Peters, Malar's sonsy secretary, provided a steady stream of beer and sandwiches. With all that talent, it ought to be good.

Yes, sonsy!

—Bert Brouillon

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