

Need a brand new bass drum action, surf or wind machine, shuffle effect — or even a complete toy counter, ready to wire in? Then ATOEr Bruce E. LeBarron is your man. His shop is in Lakeville P. O. (Lime Rock RFD), Connecticut (06039), and he has a goodly supply of used organ parts to browse through in his little shop behind the Rectory. Yes, Rev. Bruce is an organ enthusiast in his spare time, his first duty being to the Boss. But being a working pastor only seems to whet his interest in pipes — no, not THAT kind — theatre pipes. His specialty is building exact replicas of theatre organ effects and percussion actions. He even has a brochure which a business envelope, stamped (6c) and addressed, will fetch.

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While we're on the subject of stamped (6c), self-addressed envelopes, here's another goody which such an object will secure. Send a standard business-size envelope to Carsten Henningsen, Ye Olde Pizza Joynt, 19510 Hesperian Blvd., San Lorenzo, Calif. 94541. Henningsen, masterminder of the famous "dough and Wurlitzer" establishment, is handing out beautiful color brochures to customers covering the story of the 3-12 theatre organ, from movie house to Joynt. He's willing to mail one to anyone who sends him an envelope with "I read about the brochure in the BOMBARDE" written on the back.

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In Cinnaminson, New Jersey, Jim Carter reveals that he has completed installation of seven of a proposed 17-rank T.O. installation in his home. He says that the organ has no "home ground." It's built from Wurlitzer parts from all over the U. S. A.

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Each year Christmas cards continue to pour in "from the four corners" all through January. We can't possibly acknowledge them all but we TO-B staffers are most grateful for the remembrances. Easily the most novel card this year came from Britisher Michael Candy. On his card was mounted a 3x4" set of 8 postage stamp-size photos showing progress made in his Opus 1199 2-8 Wurlitzer home installation. There's Mike pouring foundation, Mike laying bricks, and Mike hoisting roofing timber. A man of many talents. And the specially designed building is well along.

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Remember who played B. F. Keith's theatre Wurlitzer in Grand Rapids, in the old days? One of the most prominent was Russell Thrall. We have located him and a story is in the mill.

DISC SQUEALS



WOW, WHAT A SOUND! Eddie Dunstedter and TOB Associate Editor Peg Nielsen react to a particularly bright passage heard during the mastering of Eddie's forthcoming "your request" platter. Location is the Sunset Recording Studio in Hollywood.

Eddie Dunstedter's forthcoming recording for an independent label will present the "Fast Freight" Eddie, the organist whose radio programs gave the theatre organ a nation-wide status over coast-to-coast radio links in the '20s and '30s. It's solo organ, with no assists from additional instrumentalists or rhythm sections. About two years ago we published an invitation to readers to send in requests for the numbers they would most like to hear Eddie play. This recording — "Eddie Dunstedter Plays Requests" — is the result. It is played on the 4-15 Robert Morton in the Carl Greer Inn, Sacramento, Calif., an instrument on which Eddie is able to recreate the characteristic "Dunstedter sound" of his broadcasts on Wurlitzers and Kilgens. Fans selected some old favorites associated with Eddie's illustrious musical past, some more recent ones and some show tunes. Included also are medleys from "Porgy and Bess" and "Kismet" and such singles as "Girl from Ipanema," "Holiday for Strings" and "Bali Hai." Of special interest is Eddie's first recorded grand opera selection, Wagner's "Pilgrim's Chorus." For the old timers Eddie has included his radio theme, "Open Your Eyes" and for the "now generation," a rocking "Can't Take My Eyes Off You." Watch for the release date in this column . . .



Chuck Davis — his organ records are something else.

Record producer Chuck Davis, who released the current 21-year-old Ken Wright 4-14 Kilgen record, operates in an area of the organ recording field which makes

his output immune to the fickle fingers of temporary popularity, distribution problems and retail sales.

He contracts with the manufacturers of hi-fi equipment to provide records to demonstrate and help sell phonos and components. He has developed a talent for picking tunes and musical arrangements which tend to cause a potential buyer to reach for his checkbook when Chuck's records are heard on the floor model. Much to our chagrin, Chuck informs us that some tunes on our "index expurgatorius musica" (over-recorded, over-exploited tunes) such as "Somewhere My Love," "Winchester Cathedral," "Alley Cat," "Exodus," "Laura," and "Born Free," for example, tunes no organist depending on popular sales could wisely risk now, are top-pers for clinching sales among prospects giving a phono a listening test.

Not organ hobbyists, we assume . . . "Mastering" is the word used to describe the various processes (e.g. equalizing, dubbing, transferring sound to stamper disc) performed to process a recorded tape to a pressing ready to seal into its jacket. Bill L. Robinson has been doing just that for Hollywood branches of major record companies (e.g. Capitol) for 20 years and likes to tackle the special problems of organ records (he mastered the aforementioned Dunstedter disc). Bill explains that the "rasp," which distorts the sound of far too many current recordings, is caused by a combination of too-heavy modulation (volume) and too many grooves to the inch. High modulation is desirable within reason (the limit being the point at which the grooves overlap) to reduce surface noise and electronic "hiss" (white noise), but too many grooves to the inch is the result of trying to get too much music on a side. The cutting needle excursion caused by the ample bass of the organ makes fewer grooves and carefully controlled volume maximums both "musts." . . . Do people read jacket notes which accompany records? Some apparently do not, judging from the comments of a few Concert Recording customers who complained about the "canned applause" following most selections on Billy Nalle's "Wizard of Organ" release (see FOR THE RECORDS). Had they but consulted the jacket notes they would know those selections were recorded during live concerts. There's no delaying applause from a theatrefull of live-wire organ enthusiasts when they're hearing music that turns them on. Read the notes, folks!

— Elmer Fubb