

"So we must investigate something which most of us don't want to take time to investigate. There are four kinds of sound. First and foremost is the Flute sound which goes down the scale real low or up very high. It is a pretty sound and velvety. It becomes even more velvety if you add a tremulant to it.

"The second sound is a harsh one — the strings. Many makers of organs use different names for certain sounds. It is well to know some of these names: Violin, Cello, Gamba, Salicional are used to identify strings.

"The third sound is the largest family in the organ, the reed family: Oboe (plaintive), Tuba (fat reed), Kinura (buzzing), Clarinet (medium), Saxophone, Trumpet (harsh), Post Horn (sharp, snarling) and Vox Humana.

"Fourth sound is the Diapason, the fundamental sound behind the solo voices.

"The stops are so wonderful and so useful, but like the swell pedal, we must use them correctly. All in all, when we're playing the organ, we have just about everything going for us. Certain fundamentals, of course, must be observed.

"Going back for a moment to 1925, I was a teacher and demonstrator at the Wurlitzer store on 42nd Street in New York. At that time, in a little auditorium downstairs, we had a Style E. I used to demonstrate and teach on this instrument, and very often in the middle of a lesson, one of the salesmen would come in and say, 'demonstration.' The student had to sit back and wait while we did our demonstration for the prospective customer.

"We had a completely lined out demonstration so that the salesman and his prospect could sit at the back of the auditorium and say, 'Now

you're going to hear the Flute, the Tibia, the big brass band, the drums, the xylophone' or whatever it might be. It was worked out ahead of time so that the salesman and I never spoke to each other nor did we get within 50 feet of each other during the whole demonstration. He concentrated strictly on talking with the prospect, while I concentrated on playing the demonstration as we had laid it out.

"We owe a great debt of thanks to Robert Hope-Jones who made fine individual sounds which combined to make an ensemble. Back in those days when I was at the Wurlitzer store, Wurlitzer made a small instrument which was a piano keyboard with 88 notes, plus 2 or 3 ranks of pipes and inevitably all the rhythm sounds necessary in even such a small organ as that. Of course, the organs got bigger and bigger, and better and better.

"Another of the thrills for me was joining ASCAP in 1947. I had written several tunes. "Bless You", which ran as a favorite for many weeks, was one of them.

"In July 1971, Mr. Stillman Rice, then president of ATOS, was kind enough to ask me to come to Seattle where I was installed as a member of the Theatre Organists' Hall of Fame, for which I am very, very grateful.

"Thank you for the chance to talk to you. I have sincerely enjoyed it. I hope to meet many of you in the coming weeks and months. Your many kindnesses to me have been most appreciated. Thank you very much."

*To Don Baker, Hall of Fame Theatre Organist, all of us in the ATOS say, "Thank you, Don. Many of us will have the opportunity of seeing and hearing you when you appear throughout the United States and Canada. And thank you also for sharing your life's experiences with us in THEATRE ORGAN magazine."* □



*Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send pressings to the Record Reviewer, Box 3564, Granada Hills, California 91344. Be sure to include purchasing information, if applicable, and if possible a black and white photo which need not be returned.*

**IT'S ALL WRIGHT, George Wright playing the 5/21 Wurlitzer in the Vaughn home, Inglewood, Calif. and the 4/36 Wurlitzer in the San Francisco Fox Theatre. No. DO 1215 (stereo). Available postpaid at \$5.50 from Doric Records, Box 605, Alamo, Calif. 94507.**

Just at a time when George Wright isn't doing much on pipes and the schlock houses are about out of bargain-priced HI-FI label leftovers, Doric offers these welcome reprises of cuts on which George rode to fame. Doric has not duplicated the HI-FI pressings but has selected some of George's most popular and enchanting arrangements from several records for this release, which represents the George of 12 to 18 years ago, a period regarded by many as his most productive, from the theatre organ viewpoint. The tapes have been remastered by Doric prexy Frank Killinger for a brighter sound and are notably more pleasing to the ear (less distortion) than the HI-FI "Life" series of releases. Tunes played on the Fox organ are quickly identifiable by the increased "liveness" in case the vast difference in the over-all sound fails to register.

The wonders of those less-sophisticated days are present in these cuts.

# LYN LARSEN

## CONCERT TOURS

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George

The speeded up and overdubbed "Dancing Tamborine" sounds as phony as ever (George recently performed some very similar tricks when he redid "Tamborine" for one of his Conn demo records), and we are still trying to determine whether the piccolo counter melodies heard during "Strike Up the Band" and "Stars & Stripes Forever" are played by George or by a second musician, a substitution he admitted to when he redid "Stripes" years years later for the Dot/Hamilton label. A two-part roll during "Band" near the end of the piccolo bit sorta indicates both hands were otherwise employed — but there's always overdubbing.

We won't comment on each selection because they are already familiar to most organ buffs, or should be. Other selections are "Wabash Blues," "Hernando's Hideaway," "Just One of Those Things," "Edelma," "Toot Toot Tootsie," "Honky Tonk Train," "Mood Indigo," "Waltz in Swing-time," and "Roller Coaster" — All "G. W." gems.

The packaging includes jacket notes which reveal much more about artist and music than the "surface treatment" which appeared on the original HI-FI jackets. Even if the old HI-FI's are in top shape, audiophiles will want to acquire this one to enjoy the new mastering.

**OH, LADY BE GOOD!** Doreen Chadwick Plays Favourites at the Organ of the Gaumont Theatre Manchester. Amberlee AML-304X (stereo). Available at \$5.50 postpaid from Doric Records, Box 605, Alamo, Calif. 94507.

The 4/14 Gaumont Manchester Wurlitzer is familiar to readers through our reviews of the Lancastrian Theatre Organ Trust's "Double Touch" series, but Doreen Chadwick will be a new personality on this side of the pond. Not so in Britain, where she has long been a favorite on both plug-ins and pipes, in the latter case often in connection with British organ hobby club events.

Like all British organists, Doreen shows strong evidence of a classical organ foundation (a "must" before tackling the T.O. in England), but that doesn't interfere with a wild and jazzy "Tiger Rag" in a style not unlike that of Sidney Torch. She's equally adept at making the music of George Gershwin meaningful and her medley of his tunes reflect the aura of the Gershwin era with good effect. There's a good moment during "Man I Love" with only a Tibia carrying the melody while a singular Vox chortles harmony. Other selections which U.S. denizens will recognize are "I Will Wait for You," an early '20s medley including "Yes Sir, That's My Baby," "My Blue Heaven," "You're Driving Me Crazy" etc. Also a medley of tunes associated with Petula Clark, Jobim's "Meditation" and Poldini's "Waltzing Doll" which so many of us had for a piano lesson long ago. There's also a grouping of continental waltzes of considerable merit. Less familiar material, but no less interesting are a very Italian

"Chianti Song" by Austrian Gerhard Winkler, "The Jolly Juggler," Hal Bourne's "Tenement Symphony" and some film music from "Spartacus."

Doreen, who will not object to being described as a "veteran" organist, plays cleanly with many changes of registration. She's a member of the "trem on, trem off" school which adds considerable variety. She holds the listener's interest throughout a varied "programme." Recording is good (medium perspective). Alan Ashton's jacket notes trace Doreen's playing career from the time Reg. Foort heard her playing one of the earliest cinema organs installed in a Wales theatre.

This is the first Amerlee recording to be released in the U.S.A. by Doric as part of an exchange. More recordings by British organists will follow.

**FRANK OLSEN PLAYS THE RIVIERA WURLITZER.** Engle Associated Recording No. EAR 10225 (stereo). \$5.50 postpaid from Laura Thomas, 3534 Bowen Rd. Lancaster, N.Y. 14086.

One of the best maintained and least recorded organs is the 3/13 Wurlitzer (originally a 3/11) in the Riviera Theatre, North Tonawanda. The company once used it as a demonstration instrument and in recent years it has become the showcase organ for

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Frank Olsen at the Riviera Theatre console.

the Niagara Frontier ATOS chapter, with much thanks to the craftsmanship of Bill Hatzenbuhler for additions and maintenance.

Frank Olsen is an import from Britain. We first experienced his playing when the Concert Co. released his "Paisley" album, recorded on a 3/10 Hilsdon in Scotland, a few years ago. He later emigrated to Southern Canada, from where he conducts concert forays into the U.S.A. from time to time. He has found acceptance by U.S. audiences.

His program here consists mostly of unfamiliar but captivating material, some from the classics. He manages to get through 15 selections with no feeling of "hurry." The pops and

standards with a familiar sound are: "Petite Waltz," "The World is Waiting for the Sunrise," "Who's Sorry Now?", and perhaps "Day by Day" (from "Godspell") and "I Don't Know How to Love Him." One delightful re-acquaintance is "Polly," a finger-bustin' novelty by that prolific composer of silent movie cue music, J. S. Zamecnik. In the British vein is a chin-up "We'll Gather Lilacs in the Spring Again." "Who's Sorry Now?" is given a novel cha-cha-cha-beguine treatment with percussions highlighting the ornamentation. The same goes for "Sunrise."

Two fine marches are included, "Rotary March" and "On the Quarterdeck." Side 1 is mostly well-performed

classics, two by Bach ("Air for G String" and "Jesu, Joy of Man's Desiring"), Chopin's "Waltz in C-Sharp Minor," and *Traditional's* "Skye Boat Song." A special treat is Lang's rollicking "Tune For the Tuba." Grieg's "Last Spring" is played almost in the tempo of a slow march instead of as the dreamy, soporific radio poetry background that a long ago recording by the Philadelphia String Sinfonietta prepared us to expect; just a different approach.

Frank Olsen exhibits no stylizing characteristics or gimmicks; his approach to each selection is toward giving it the best possible setting. He manages to make the Riviera organ, with tremos set for U.S. ears, sound very British, indeed.

Recording is on the bright side and may require some high attenuation to counter possible harshness. If there is a complaint it's that the cuts have not all been mastered to a common level. Some are a bit over prominent in volume. However, the level differences in no way affect Olsen's performance values.

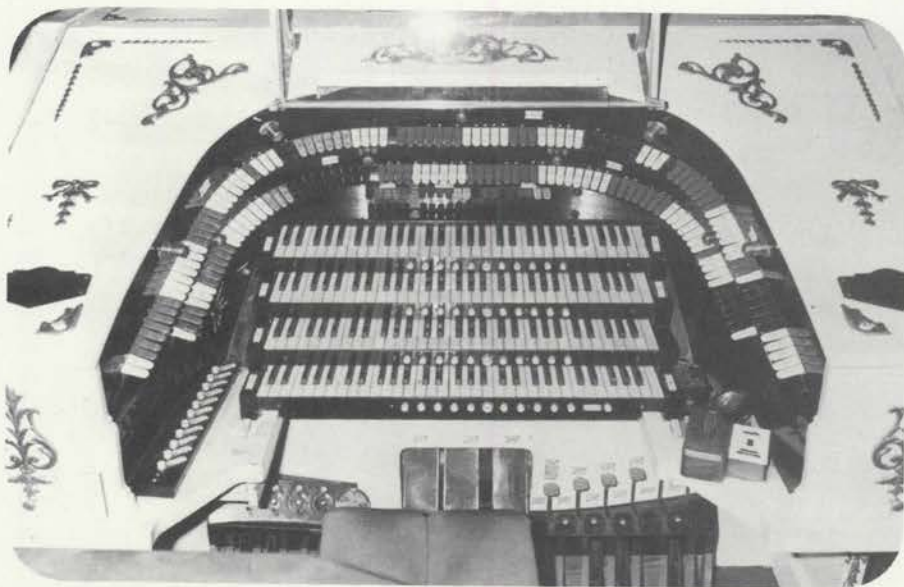
Well written jacket notes by Laura Thomas tell about artist and instrument.

**BILL DALTON, OHIO THEATRE, VOLUME 1. 4/20 Robert Morton organ. CR-0141 (stereo). \$5.00 postpaid from Concert Recording, Box 531, Lynwood, Calif. 90262.**

The name Bill Dalton is sure to conjure memories among those who listened to mid-western late night radio in the early '30s or who were near enough Columbus, Ohio to catch him in person. The impression he left in Columbus was such that he rated an ovation when he returned there for a concert — only 40 years later.

The Robert Morton in the Ohio is the largest organ in an Ohio theatre. Restored by a team of ATOSers headed by Carlos Parker and Tom Hamilton a few years ago, the organ is a fine example of its brand.

Bill Dalton's program is a pleasant mix of standards and light classics. He uses theatre organ registration for both and it is interesting to hear Tchaikowsky's "1812 Overture" played on Tibia-topped combinations. Bill is more at home on the pops and standards than on Strauss' "Tritsch-Tratsch Polka" but his revival of that fine old



Console of the Ohio Theatre Morton. — (Western Reserve Chapter Photo)





Bill Dalton

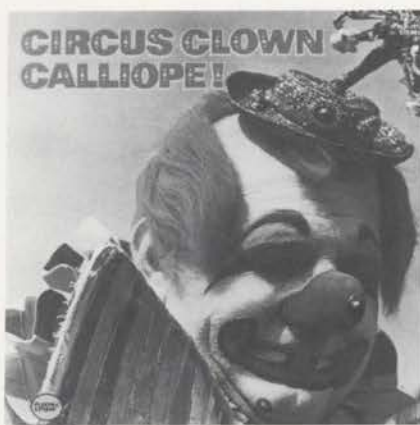
Tibia-arpeggiated "Waters of Minnetonka" comes off well. Selections include "The Candy Man," "Autumn Leaves," Leroy Anderson's "Promenade" and "Serenata," "Mood Indigo" and a roaring '20s medley of "Chicago," "Tea for Two," "Charleston," "Bye Bye Blackbird," "Four Leaf Clover," "Five Foot Two" and "It Had to be You." Frequent registration and tempo changes keep the tunes interesting. The record indicates Bill Dalton has the same pizzazz which earned him his Ohio fans so long ago. The record was produced for Concert by Tom Hamilton, Neil Grover and Frank Babbitt, with informative liner notes by the latter. The cover photo is a gorgeous color shot of a portion of the Ohio Theatre auditorium.

— CALLIOPE CORNER —

**CIRCUS CLOWN CALLIOPE**, Verne Langdon playing the Tanglely model 990 air-powered Calliophone. \$6.50 postpaid (plus 5% sales tax for Californians) from Electric Lemon Record Co., 7001 Franklin Ave., Hollywood, Calif. 90028.

Just as man ponders the antics of monkeys frolicking in the zoo, sometimes it is mind clearing for a theatre

organ enthusiast to examine some of the offshoots in the development of his favorite instrument. Never should it be forgotten that the Rudolph Wurlitzer Co. was happily making automatic merry-go-round orchestrions when the need for theatre organs changed the firm's evolution. But the calliope is a much more primitive step in the organ's evolution, probably more closely related to the Hydraulus than the Hurdy Gurdy. Yet, listening to this whistlebox can set one to checking into his accumulation of musical values; the sound of the calliope conjures the nostalgia of the circus in the days when it was a national institution, when city streets



were cleared to accommodate its eagerly anticipated parade. The calliope was part of the circus from about 1904, when the raucous volume of the newly-developed steam-powered models proved to be crowd attractors that no band could compete with. So much for philosophy.

The calliope played here is an air-

powered model with 43 tubular brass whistles. It is a completely "baroque" instrument, with no chamber enclosure to dull its tonal purity, no nicking of its circular languids to impede the articulation of its very pronounced "chiff/proof." This one was built about 1926 by the Tanglely Co. of Muscatine, Iowa, and is now a part of the Lenny Norman collection of musical antiques. We can't help wondering how a dose of Palestrina would sound on it since it meets most qualifications for a "portativ." But fortunately Mr. Langdon, who doubles as Electric Lemon's "veep" in addition to his callioperly, has chosen colorful circus and carnival-oriented music, including some originals.

Titles include "Be a Clown," "Walkin' Happy," "Ginger Snaps," "Carousel Dreams," "The Silly Sorcerer," "Baby Bear Suite," "Oriental Blues," "Chipmunk Song," "Lassus Trombone," "Goofus," "Cuckoo Waltz" and others to total 16 tunes — count 'em — 16! Performance is good.

Of course, with a complement of 43 whistles, Mr. Langdon can't do much by way of registration variety. But what can we expect of a guy who has used his Electric Lemon label to push a weirdo quest? Yes, to help preserve the Spike Jones' musical tradition he has issued a disc entitled "The New Society Band Shoves It In Your Ear," and that has plenty of registration variety via pistol shots, gargling trombones, cowbell accents, auto horns and tuned chamber pots. So we can overlook any lack of changing voices on the calliope record; it is baroquery at its carnival-hawking best. □

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