

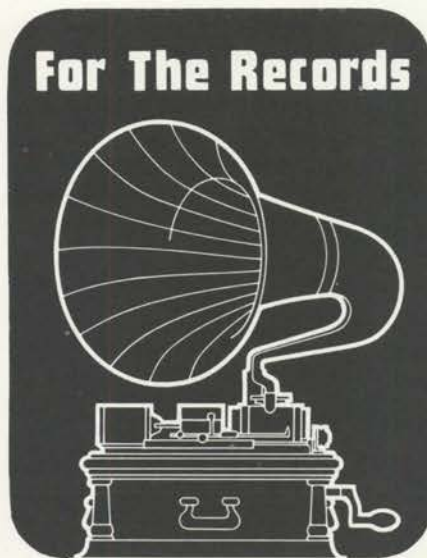
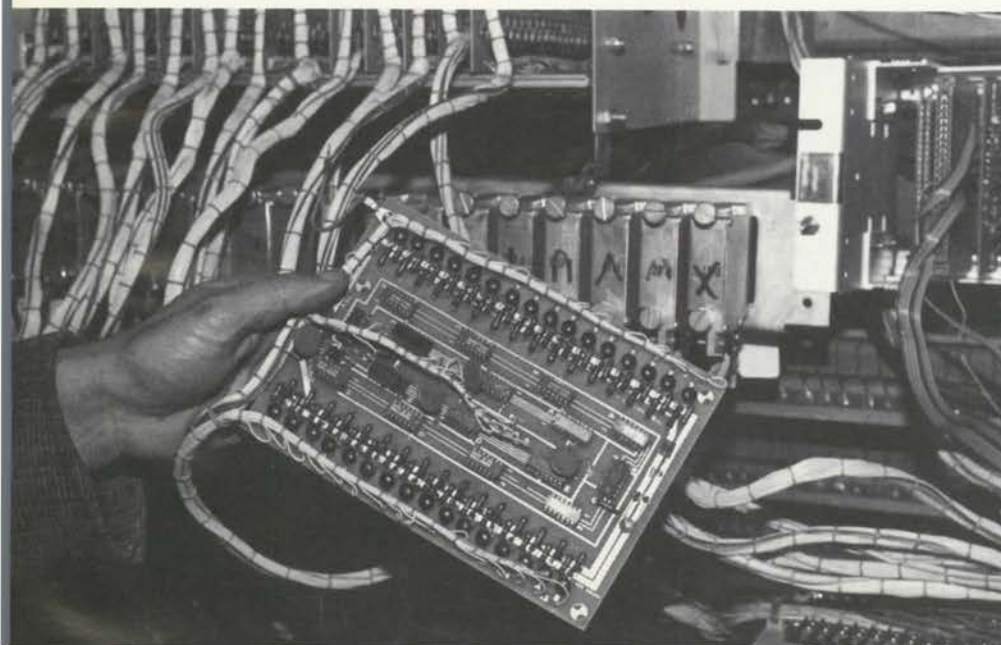
to get the information from the stop tablets to the computer. Each card handles one of the five divisions with 64 tablets being the maximum per division (this is not exceeded by any division). The pedal division card is also used to get the tremulant tabs to the computer. This gives an effective 6th division.

The 15 identical cards used to get information from the memory to the tabs each control 16 tabs. These cards also contain the driver circuits to energize the coils used on the stop rail magnets. The design of this card was the most troublesome in the whole project and major revisions to it were responsible for the all night session to get the action working for the Garrett Concert.

The end result of all this electronic madness is a much more versatile combination action which can be set in a matter of minutes. It is much quieter than the old system, no hissing pneumatics and no "whoosh" when combinations are changed. The console has been freed of its air line. But best of all, the basic organ is musically as it has always been. The addition of the computer has not altered any of the basic operations of the Morton, it is only a more versatile instrument.

The author wishes to thank Carlos Parker and Ed Smith for the marvelous job they did on the console wiring — not a single error, Tom Hamilton for building the input and output cards and wiring the card nest, and to John Winter a special thank you for helping to get the system running. □

One of the output cards — in the background the rack which holds them is visible along with the cable connectors.



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.

REX KOURY PLAYS THE FAMOUS SCOTTY'S CASTLE THEATRE ORGAN. MCR 1130 (stereo). \$5.95 postpaid from Rex Koury Enterprises, Box 197, Steamboat, Nevada 89436.

The instrument is a 3/15 (plus piano) Welte installed in 1929 in Scotty's Castle, Death Valley, Calif. "Scotty" was a desert rat/pro prospector

who struck pay dirt in his association with a Chicago financier, Albert M. Johnson, who grubstaked the promotion-conscious Scotty through most of his mature years. Scotty supervised the construction of Johnson's desert residence and it became known as "Scotty's Castle." Johnson wasn't there very much. The Welte organ was purchased and installed by James H. Nuttall (once Hope-Jones' chief voicer). The castle and organ underwent many ups and downs over the years. The Welte is currently maintained by ATOSer Fred Beeks of Reno. It has a solid "round" tone, with stress on ensemble sound, plus a few solo reeds which Rex uses sparingly, notably a fat Tuba. The Tibia has a curious adolescent "teenage" quality as though it hadn't yet developed the sexy huskiness of maturity. It is prominent throughout the program.



Rex Koury. A first recording on an historic Welte. (Harold Photo)

Rex Koury needs no introduction. He's a veteran theatre organist at home both in pops or classics, as this set of grooves will prove. He's known all over the land as a top-rank concert artist and film accompanist (his score for *King of Kings* is an annual Easter treat for lucky viewers). One of his good traits is his respect for the intent of the composer, as illustrated on this record by Rimsky-Korsakoff's *Song of India* and Liszt's *Second Hungarian Rhapsody*. They are played mostly as the composers wrote them and there is no effort made to "jazz them up." All to the good; *Song* and *Rhapsody*, as played add up to silent movie music, the first to picture an oriental garden, perhaps, and the

second perfect, in places, for a movie chariot race.

The other trend in selections is toward the western motif, with such tunes as *Wagon Wheels*, *Streets of Laredo*, *La Cumparsita* and *Release Me*. Unclassifiable but well performed are *More*, *Little Bird*, *Man of La Mancha*, *The Entertainer* (in deference to its current popularity) and that World War (II) horse, *Jingle Jangle Jingle*, which is also vaguely "western."

This is a recording "first," the initial recording by a live organist on the Scotty's Castle Welte (it also plays automatically). The recording is good; not too much "stereo separation" to keep one glued to an apex location: There are jacket notes about artist and organ plus a brochure outlining the history of Scotty's Castle. A worthwhile first.

SNAZZY RHYTHM, FEATURING TERRY CHARLES at the Long Island University Theatre Organ. CR-0147, stereo. \$6.50 postpaid from EM-CEE Productions Limited, 2285 Lagoon Circle North, Clearwater, Florida 33515.

The instrument, of course, is the 4/26 Brooklyn Paramount Wurlitzer, still sounding forth in its original location, even though the theatre has been transformed into a college gym. The artist, Terry Charles, is perhaps best known as the driving force behind the theatre organ he assembled, maintains and manages at the Kirk of Dunedin, Clearwater, Florida. Terry has become well known as the impresario for the Kirk, where he has brought in top artists for concerts on a regular basis since 1968. These are in addition to his own Kirk concerts, heard several times each year.

Terry's records are few, and we think this to be his best to date. His apparent aim is to satisfy rather than astound and in this he succeeds very well. His instrument is in top shape, thanks to the LIU organ's protector, Bob Walker, and Terry plays a mostly relaxing program of pops and standards. He makes effective use of non-obtrusive tonal percussions (e.g. Chrysoglott, Glockenspiel) and his performances include a variety of rhythms, from his fast console riser, *Snazzy Rhythm* (with echoes of



Terry Charles, shown at the console he designed for the Kirk of Dunedin organ.

Nola), through the ragtime of *The Entertainer*, to the tango time of *Hernando's Hideaway*. A peppy high-kick *Charleston* gives way to an equally moving but unlisted *Limehouse Blues*. Terry likes big solid registration and uses solo brass occasionally for counter melodies. And he solos a mellow brass combination during *Serenade* by Romberg. His rhythm tunes have a carefree lilt, for example, *Red Roses for a Blue Lady* and *Dansero*. There are some pleasant harmony "cascades" in *Never on Sunday*. *The Little Shoemaker* is a vaguely familiar charmer.

Arrangements are simple, not flamboyant, and there are few key changes within a tune unless the notation demands it. This procedure works for most of the selections but some tunes call for more elaborate treatments. For example, *Chloe*. This reviewer has been "roamin' through the dismal swampland" tracking down the mystique of *Chloe* for nearly 45 years and each time he managed to catch up with her, she proved to be an irresistible, sexy huzzy. Yet, Terry pictures *Chloe* as a plain-Jane, right out of the church choir — probably wearing horn-rim bifocals. But that's merely

a subjective opinion probably born of too long an intimacy with the image of the swampland wraith. New victims of *Chloe* may find her as inflammatory in plain garb as did the writer in 1927 when she sprang full-grown from the imagination of song writer Neil Moret.

The jacket notes make us familiar with the organist, instrument and some of the tunes.

GERALD SHAW AT THE ODEON, LEICESTER SQUARE, LONDON. Deroy ("studio stereo") No. 929. \$6.50 postpaid from Deroy Records, P.O. Box 3, Carnforth, Lancs, England. Checks on US banks are accepted.

The late Gerald Shaw was undoubtedly one of Britain's organ greats and the instrument he plays here is one of the finest examples of the Compton organ, Britain's answer to Wurlitzer. This disc was obviously not recorded professionally, yet its technical flaws are small ones (mostly occasional overload distortion). But by the same token, the organist also isn't playing as though he was aware of open microphones. He performs informally as

though for a group of friends. While most of his playing is topnotch, he occasionally reverts to the level of "schlamperei" which an organist might insert to amuse his friends but would avoid during a performance before an audience.

This recording reveals Gerald Shaw as a very forceful organist, with much emphasis on the attack and lots of brassy riffs during his rhythm numbers. That hard-to-classify voice is most likely the Melotone, that early electronic "synthesizer/solovox" Compton sometimes used as an excuse for an extra manual. Some of its voices are very attractive.

The Compton heard here is a 5-manual 17-rank instrument with one manual devoted entirely to the Melotone. It's a real beauty, with plenty of solo voices as well as a fine ensemble sound. Shaw became a British institution at the Odeon, the last organist playing regularly in a London theatre, until his death last year.

The selections are *Try a Little Tenderness*, *Edelma*, *Cole Porter medley*, *Sweden in Springtime*, *I Know Why, Summertime* (gorgeous Vox chorus) and *Nice Work If You Can Get It* (interesting jazz variations). Side 2 offers *Carioca*, *Gold Dust*, *Parade of the Wooden Soldiers*, *Solitude*, *Somewhere a Voice is Calling* (with Crawford overtones and one colossal clinker), *Small Hotel* and *I'll String Along With You*.

Shaw's arrangements add much interest value, he doesn't relish repeating normally repeated pop tune phrases exactly the same each time. An example is the somewhat cut and dried melody line of *Parade of the Wooden Soldiers* (mis-labeled *Tin Soldiers* here). Instead of the continued repeats Shaw offers jazz variations of repeated phrases which tend to forestall any possible monotony. And he knows just how much percussion to throw in for variety. In places his masses of brass, and occasional schmears, become overwhelming, but over-all, Gerald Shaw, as presented here, is a one-of-a-kind experience.

To those who collect "typical" performances, this platter may not be the answer. We recall a much tidier and interesting performance presented by Gerald Shaw on the same instrument on a Concert re-

lease a few years ago (and still available) entitled *Fanfare*, with the organist giving a fine account of his best efforts, and they are considerable by any standards. To those who have *Fanfare*, this disc makes a worthy companion piece.

COLLEGE DAYS, Rupert Otto playing the 3/13 Barton organ in the Michigan Theatre, Ann Arbor, Mich. In stereo, No. STD-1002. \$7.00 (\$7.26 in Mich.) postpaid from Liberty Music Shop, 417 East Liberty Street, Ann Arbor, Mich. 48108.

Frankly, this reviewer had never heard of Rupert Otto before this biscuit arrived in the post. Our loss; one hearing of the record content establishes Mr. Otto as an able performer on the theatre organ. He has the ability to "sell" unfamiliar music by dressing the tunes in enticing arrangements. Of course, those who have attended the University of Michigan will recognize some of the tunes (some date back to 1878), because all of them are associated with that school. There are 14 selections and they present plenty of musical variety as treated by Mr. Otto. True there are a few heavy-handed "I'd Die for Dear Old Siwash" hymns present but there are also plenty of sentimental ballads and campus marches, too. One of the latter, *The Victors*, was once praised by Sousa according to the jacket notes.

The other selections are *Flight*, *Men of Michigan*; *The Bum Army*, *Michigan Memories*, *We Will not Forget Our Alma Mater*, *Back Again at Michigan*, *College Days*, *Varsity*, *When Night Falls*, *Dear*; *Goddess of the Inland Sea*, *Ann Arbor Days*, *I Want to Go Back to Michigan*, *Take Me Back to College* and *The Yellow and the Blue* — all tunes to quicken the heartbeat of a Michigan alumnus. Most were written in the teen years of the century or before.

The record has possible faults from the organ buff's viewpoint. The great range in recording levels may bother those who are used to having levels kept constant (and dull). But Mr. Otto's approach to the music requires a great range. And the use of full organ for stretches doesn't allow for as much registration variety as some auditioners may desire. Yet, most tunes are treated to ample stop changes.

The 3/13 Barton, which was restored and is maintained by the Motor City T.O. Society, sounds great. It meets all the demands of Mr. Otto, from marching band to sentimental ballad, from pop tune registration to cathedral effect.

While this is a specialized platter, aimed at Michigan students and grads, it holds interest also for organ buffs. The tunes are, in turn, jolly, majestic, sentimental, pop and ballady — same as the usual array of T.O. selections, and this one is guaranteed to be free of such overcooked items as *Alley Cat*, *Lara's Theme* — and it's about time we added *The Entertainer* to the "list unexpurgatorius."

ORGAN POWER, Don Thompson playing the Preston ("Sandy") Fleet residence Wurlitzer organ. Organ Power label No. OP-001 (stereo). \$5.95 postpaid from Don Thompson, 903 Pacific Tower, 4944 Cass Street, Pacific Beach Calif. 92109.

Another "first" recording, on two counts. It's the first record cut on Sandy Fleet's residence organ and according to the jacket notes it's also the first "quadraphonic" T.O. record released in the west, in case any readers are concerned with that 4-speaker reproducing system. It also plays on 2-channel playbacks. The organ was the subject of a previous article in this publication, so we won't repeat.

Since that article was published,



Don Thompson. First recording on a new installation.

the first Organ Power pizzeria has opened in San Diego with Don Thompson at the console. Don is one of those musicians who is a gifted music notation reader and his repertoire is one of the most comprehensive and expansive we've encountered. Of course, that's a far cry from what is known as "pizza music" but the management of Organ Power No. 1 told us that the place went "in the black" just eleven days after it opened. Since pizza doesn't vary in fabrication much, it had to be the music and the novelty of hearing an organ that continues to draw the crowds. So much for background.

We mentioned Don's expansive tune list. A good example is march master E.T. Paull's *Napoleon's Last Charge*, a dramatic descriptive piece much performed by pianists during the early years of this century. Don revives it with much relish, marching the Emperor's troops into battle in steady cadence, and covering their retreat in the same patient beat, but with drums! — enough to cause "Nap" to turn in his charge card!

The remainder of Side 1 is devoted to a tribute to Judy Garland — *Trolley Song*, *The Boy Next Door*, *Meet Me in St. Louis* (merry-go-round style), *While We're Young*, *Singin' in the Rain* (complete with that jingly counter melody), *You Made Me Love You* and of course, *Over the Rainbow*. The latter has a most offbeat harmonic pattern. Lots of registration variety here.

We might re-iterate that the Fleet residence installation consists of a style 260 Wurlitzer (3/15) in three chambers. A Post Horn and piano have been added. It's a well balanced organ which dominates the music room built to accommodate it. The Tibia is especially mellow, although it needs some trem adjustment for a sexier sound. Don uses it in most all of his combinations.

Side 2 is a variety program of *The Continental*, *The Carioca*, *Breezin' Along with the Breeze*, *Spring is Here*, (very nice Tibia work), *Puttin' on the Ritz*, *Bill Bailey* and *As Time Goes By*, all played in a variety of styles bound to please Don's legion of fans.

Recording is good. The jacket has oodles of notes about Don (including a genuine "Stufoto"), the organ and the selections.

It should be mentioned that the recording was made before all the "bugs" were removed from the new installation, but Don managed to surmount any technical difficulties with a generous application of enthusiasm.

THE BLUE-LL RECORDS

MUSIC FROM 'SONG OF NORWAY' played by Maria Kumagai on the Rodgers model 340 organ, SR-1002 (stereo). \$6.00 postpaid from Sunrise Records, Box 559, Camarillo, Calif. 93010.



Maria Kumagai. "Woodshedding" paid off.

Maria Kumagai has got to be something of a prodigy. The diminutive Japanese arrived in the USA five years ago, speaking no English, but with one burning desire — to learn U.S. styles of playing the organ. Maria ruled out all activities except organ studies. She was accepted by teachers Bill Thomson

(pops) and Richard Purvis (classical). Within two years of her arrival Mr. Purvis felt she was ready for her classical debut and arranged a concert in San Francisco's cavernous Grace Cathedral. Playing works by Bach and Franck on the 100-rank Skinner, Maria was awarded a standing ovation.

But her first love has always been the entertainment organ, and on this disc she veritably shines. It is difficult to imagine such a polite and almost retiring person as possessing all the fire, authority, command and general pizzazz heard on this recording. But a lot of both woman and musician are evident, plus a proof that 8 to 13 hours "woodshedding" each day pays off.

Side 1 is devoted entirely to nine selections from *Song of Norway*, which means music by Edvard Grieg. By now it's music familiar to all, but rarely have we heard it played with such passion as here. Maria gets excellent cooperation from the Rodgers model 340, an instrument with the potential to come as close to theatre organ sounds as the state of the art permits — provided a proper voicer is on hand to hone the beast to its finest playing condition. Apparently, Maria located such a voicer. The result takes one's mind off the fact that he isn't hearing pipes.

Side 2 is especially interesting from the variety standpoint. There are only four titles, all minor classics: Debussy's *Claire de Lune*, the Strauss' *Tritsch-Tratsch Polka*, *Valse Triste* by Sibelius (remember "I Love a Mystery?") and Karg-Elert's *Soul of the Lake*, all proper descriptive entries, and all played to the hilt. However, it's the final selection which intrigues us most. *Soul* is pure fantasyland, a musical picture of the mysteries of a lake, slightly distorted as though seen and heard from the reflections of the lake's shimmering surface. It waxes from stormy/dramatic to serene and it is solid theatre organ — easily the best organ interpretation we've yet heard of this unorthodox minor work by a major straight organ composer.

This is not Maria's first recording. Her first, *The Musical Magic of Maria Kumagai*, has been around for over a year and we have an idea we'll be giving it the once over in an upcoming column.