

restore and reconstruct the instruments in their homes.

A long-time theatre organ buff, Frank began the meticulous work of restoring and building one in his home in 1966 when he retired from Delco after 20 years in the engineering and quality control departments.

"I suppose I first became fascinated with theatre organs as a boy when I used to hear them in theatres in Elkhart (Ind.) and Chicago," says Frank. "I can remember seeing the movies twice just to listen to the thrilling music.

"When I retired, I viewed building an organ as a project that would both keep me active and call on my experience in the field of electronics."

Working with knowledge accumulated from a life-long study of theatre organs, Frank purchased several of the old instruments, one of which had been transplanted from a theatre to a Muncie Church where it had been used for 25 years. He obtained another fine Barton organ from Chicago radio station WLS.

He has added a sizable room to his home west of Kokomo to accommodate the more than 1,400 organ pipes. The same room houses the maze of electronics he substituted for pneumatic devices used to convert finger pressure on the console's four keyboards to music escaping from the pipes.

"At any given time, an average of six fingers are touching keys on the

console," says Frank. "When this happens, music is coming from literally hundreds of pipes, all controlled in computer-type fashion by the electronics."

With most of the components of the eight-ton instrument having been collected from other old organs, Frank pegs the average age of his organ at 50 years — not including the space age electronics.

Frank and his wife, Frances, are members of the 5,000-member American Theatre Organ Society (800 of the members have built theatre organs in their homes) and spend much of their time traveling throughout the country attending concerts and meetings of theatre organ enthusiasts.

Frank modestly asserts that he is a technician and not a performer, yet by way of lessons taken since his retirement he has sharpened his skills at the keyboard. He now plays the likes of *Lady of Spain* and *Fascination* with ease and smoothness.

Are there any problems associated with having the volume of sound in one's home that was originally intended to fill a theatre or arena? Not at all. And to make sure the neighbors don't get blown out, the May house is triple insulated.

Frank and his wife extend a welcome to Delco friends interested in pipe organs to listen to or play their unique instrument. □

Frank is dwarfed by some of the 1,400 organ pipes housed in a special room he built onto his home.



## VOX POPS



Conducted by Stu Green

*Readers are encouraged to submit interesting sidelights on the organ hobby (exclusive of chapter news items) material they believe will be of general interest about local organ activities and installations and the people who work at the hobby. We know "there's VOX POPS in them there chapters" and it only requires an 8 cent postcard to get it to VOX POPS Editor, Box 3564, Granada Hills, California 91344. If the contributor can afford a 10 cent stamp, why not include a black and white photo which need not be returned.*

Dr. Roger Elser reports from Charleston, West Virginia, that the 3/17 Uniphone organ, removed from the Rivoli theatre in Indianapolis, is now in storage, is for sale, and that owner Tom Ferree told him that he (Tom) and his crew would be glad to help the purchaser install the beloved instrument in a new home. Reading between the lines, there's a tinge of sadness apparent. Tom and his crew worked very hard to make the Rivoli installation a paying proposition.



Speaking of the Rivoli theatre, at least the future of its Barton lift is assured. The Central Indiana Chapter's April NEWSLETTER reports that it has been purchased by Phillip Hedback to raise and lower the console in the local Hedback Community theatre after the 2/10 Page organ has been installed, with chapter help. Mr. Hedback's hobby is classic autos.



But what was it that caused the Indianapolis Rivoli organ project to founder despite the great investment of money, time and TLC? A report from Edward Becco (Doc's son), stationed at Ft. Benjamin Harrison, says the 1200-seat theatre was the victim of diminishing business, a run-down neighborhood, vandalism, high operating costs and inability to obtain enough good films (Tom is reported to have nixed X-rated films). The final attraction was Disney's *Fantasia*, according to Becco. The last hope was the valiant but futile effort of the Central Indiana Chapter to raise funds to buy theatre and organ. Now it looks like a date with the wrecking ball.



It looks as if the Seattle area will be graced with still another pizza parlor with theatre organ, according to Puget Sounder, Margaret Sabo. Bob Koons, who owns Big Bob's Pizza at Federal Way, is planning to open one in the Burien area near the Seattle-Tacoma airport. He owns the ex-Coliseum Theatre's 4-manual Wurlitzer, and plans to use this organ as a basis of his installation which he hopes will have 45 ranks. If Koons' plans are realized, it will be the largest organ in a pizza parlor in the country.



We have a goodie from Karl Cole, who normally plies his organ-playing trade in the Central New York area. Karl landed an April concert en-

gagement at the famed Suburban restaurant, Wanaque, New Jersey, but didn't take into consideration the risk to his youthful waistline. House organist Frank Cimmino and owner Jim Provesserio were happy with Cole's music and they showed their appreciation by stuffing Karl full of wonderful food. Stepping on his scale back in Syracuse, Karl remarked, "The Suburban was the only place I ever played a concert where I gained five pounds the same evening — before I could even get out of the door."



John Muri. He's courteous. (Stufoto)

Add Rosa Rio to the list of those who think John Muri is tops. John was received most warmly at the time of his Connecticut concert early in February. "His background music to *Pacific 231* was very, very good,"



Karl Cole. Music with avoirdupois. Left: Frank Cimmino; Right: Jim Provesserio.

says Rosa. I have made it a "must" to have a letter of welcome for each visiting organist who gives a concert at Thomaston, and John Muri is the only one who ever wrote me and offered 'thanks for helping to make my visit memorable.'" Evidently, John follows his own advice, "Care and Feeding of Organists" which appeared in THEATRE ORGAN awhile back.



When Bill Glasson and Terry Lloyd left their native Australia for a visit to the land "up over," they didn't anticipate fixing a balky organ. But that's what happened. They are known "down under" as reliable organ fans and fixers, and here they were, guests of Doric Records' Frank Killinger and Dick Penberthy at the grand daddy of pizzerys, "Ye Olde Pizza Joynt" in Hayward, Calif., and organist Bill Langford was being pestered by strange noises issuing from the 3/12 Wurlitzer. So, Bill Glasson did what comes naturally; he rolled up his sleeves and dove into the Wurl's innards. In a few minutes the world's first "pizza organ" was perking perfectly. Declared Bill, "I didn't have to come 10,000 miles. There are plenty of balky organs at home. But this one was no trouble."



Harold Jolles, former theatre organist, now farming in Cattaraugus, N.Y., contributes this gem from his fertile memory. "C. Sharpe Minor once told me his real name was Charles Minor, and he added his mother's name of Sharpe."



John W. Landon, author of the current Jesse Crawford biog, has relocated all his theatre organ artifacts and memorabilia in a large house near the Lexington campus of the University of Kentucky, where he teaches. In addition to a mass of research material, Dr. Landon must also store circa 8,000 78 rpm recordings. Once settled, John will start work on his second book, this one to deal with the history, including the "golden era" of the theatre organ. Despite the attention the Crawford book has focussed on Landon, rank and file ATOSers know him only through the slide lecture he pre-



John Landon. Two new projects upcoming — lectures and a new book. (Stufoto)

sented so ably during the 1974 ATOS convention. They'll soon have a chance to know him better; John is going on the lecture circuit. Armed with countless slides, recordings and a wealth of theatre organ information amassed since childhood, John's illustrated talk should gain wide acceptance. It also isn't generally known he's a fine organist, with two albums released.

Billed as "the world's oldest performing theatre organist", Lloyd Del Castillo presented a most memorable concert for RTOS on May 11. On the first leg of a four-stop eastern tour, Del had the Auditorium The-



The Lloyds, Del Castillo and Klos, interview one another at the RTOS console. Both are organ publication editors. (Dick Harold Photo)

atre audience in stitches from his opening "exit march" to his "search" for the switch which lowered the console. The 1205 concert goes gave the 82-year-old Hall of Famer a standing ovation in appreciation of his musicianship and talent as an entertainer.

Airline Captain Duane Searle, on one of his Philadelphia-Rochester, N.Y. flights for United, reports that the ex-Rochester Piccadilly 3/13 Wurlitzer, Opus 1928, now has its fifth owner. A pizza parlor will be opened in Salt Lake City and the organ installed therein. "The new owner is going to do the job right; he is meticulous and patient. A good installation is assured," said the former ATOS "Veep."

Just before the first of his two presentations of *Kings of Kings*, at the Coronado theatre in Rockford, Illinois on March 20, organist Rex Koury expressed admiration for the well-kept theatre, its organ and the Land of Lincoln Chapter's thoroughness in promoting the event (see cut). Then he discussed his score for *King of Kings*, a film which has become a pre-Easter tradition. What he told the interviewer should be of interest to every young organist who wants to learn the art of accompanying silent films. "The original score was composed as a 'book score,' tailored to follow the movie. However, it is

LAND OF LINCOLN THEATRE ORGAN SOCIETY  
PROUDLY PRESENTS

**"KING OF KINGS"**  
CECIL B. DEMILLE'S 1927 CLASSIC  
PRODUCTION OF THE LIFE OF CHRIST

**CORONADO**  
312 N. MAIN ST.  
ROCKFORD, ILL.  
THURSDAY  
MARCH 20, 1975  
5:30 P.M. & 8:30 P.M.  
MUSICAL SCORE  
PLAYED BY  
REX KOURY  
AT THE BARTON PIPE ORGAN

**GENERAL ADMISSION**

5:30 Performance	8:30 Performance
Adults (Advance).....\$3.00	All Seats (Advance).....\$3.00
Day of Show.....\$3.50	Day of Show.....\$3.50
Students.....\$2.00	

pretty bad for this day and age. My score uses the 'thematic system.' I wrote distinct, recognizable original themes for all the main characters. Then, I improvise on these themes to weave the music together.

"The audience should never be aware of the organist. If they are, he's not doing his job. I don't even know the audience is there, as I lose myself in the music and the film. An organist should heighten the receptiveness of the audience. Both film and music should blend as one. In comedy, we 'close cue' the music, matching it closely to the action. The music can actually make the film funnier."

Peter DeYoung of Cassapolis, Mich. is spearheading a crew of four which is rehabilitating the 2/11 Kimball in the Elco (formerly Lerner) Theatre in Elkhart, Indiana. Working since May 1974, DeYoung reports that the blower was in perfect shape, and most of the leaks in the wind lines have been stopped. The big task is in the console which is in bad shape.

Kimball, now a part of the Jasper Corp., is located in Jasper, Indiana.

Enroute to Denver to see his new grandson, Todd, Doc Bebko stopped off at Rockford, Illinois on March 25 to see his old friend from New York radio days, West Willcox, who was observing his 81st birthday. Then at the Coronado Theatre, Doc performed a special 1½-hour program of "seasonal music and a batch of marches," the latter at the request of Coronado's manager, Mr. Stephen-

son. Rex Koury had played two performances of *King of Kings* the previous week, and Orrill Dunn and his crew had the 4/17 Barton in perfect condition. The audience numbered about 150 and most came down to the console afterwards to shake Doc's hand and talk with the maestro.

Organist Virgil Fox heads a five-member trusteeship which recently took possession of famed Hammond Castle in Gloucester, Mass. Fox will organize and direct an international school of the concert organ, complete with library and museum facilities. Concerts, featuring the castle's 10,000-pipe organ, will be held. Fox came up with the required \$250,000 and set up the trusteeship.

The castle was built in the mid-twenties by inventor John Hays Hammond (no kin to the electronic organ developer) and it was acquired in 1965 by the Catholic Archdiocese of Boston following the inventor's death. The owners have operated it as a museum as Hammond's will directed. Money has become short recently, hence the new ownership. This explains why popular concerts featuring the organ, planned in the coming months have been cancelled. The series had been well received in recent years and artists included Gaylord Carter, Rex Koury, Dennis James, Lee Erwin, Kenneth Wilson and Al Winslow.

ATOSer Harold E. Reynolds of Jackson Heights, NY, says that the Nuggets item in the December THEATRE ORGAN, relative to Egon Dougherty's playing at Loew's Triboro Theatre in 1931, was timely. The theatre was in the process of being razed for an office building. Progress!

On March 15, Carol May presented her dad, former theatre organist Eddie May, with a new 3-deck Rodgers organ. She had been saving it for his 75th birthday in June but Eddie had been ill and needed cheering up. It worked, aided and abetted by the arrival of about 40 friends, including former Central New York theatre organist Betty Lee



Daughter Carol and Eddie May enjoy the new arrival.

(Acme Foto)

Taylor, at the May home in Miami. The 3-hour celebration kept the barmaid hopping, as well as the special cop assigned to keeping traffic untangled out front. It was just the thing for Eddie's ulcer.

"This Rodgers is so close to pipes, it's unbelievable," chortled an overjoyed Eddie May.

Not much point in reporting on an event more ably covered in Chapter



Chamber shot. Verne Langdon pursues the 'Phantom' through a very old theatre. (Stufoto)

News, but we got to nosing around the catwalks of the Mayfair Music Hall in Santa Monica, Calif., during its initial silent movie night and discovered that the areas once used as chamber space for the long gone 2-chamber Robert Morton are now little balconies often used by the live performers to make contact with their audiences. The movie was the ever-chilling *Phantom of the Opera*, with Verne Langdon accompanying on a borrowed Conn 651 horseshoe job. The shot of the console from the location of the former right chamber was a natural.

Trumpeter Vic Hyde (remember those four harmonizing bugles at the Detroit ATOS convention last year?) adds a footnote on the new land of opportunity, Alaska. Vic did a two-week stint at Anchorage in March and reports that thanks to the big pipeline project, truck drivers are making \$1100 a week and even a salad chef can pull down at least a grand a week. Vic hasn't turned down an October engagement offer for a 21-show deal at \$2,000 a week plus transportation, lodging and meals. Who says show biz is dead?

The production departments of the Wurlitzer Co. in North Tonawanda, N.Y. are being phased out. The closing, which will eliminate

200-plus production and maintenance jobs, was dictated by economic considerations, according to plant manager, Howard F. Mower. Engineering and research operations will be continued at the plant however. Juke box production closed down in April, 1974, after 40 years and 750,000 units. Since then, 80 electronic organs a day have been fabricated. Future organ manufacturing will be done in Corinth, Miss., and Logan, Utah.



Col. Harry Jenkins (right) and friend. (Stufoto)

Colonel Harry Jenkins, well-known circus organist and ATOS member, is planning a tour next winter. It will involve a silent picture, sing-along, vaudeville playing and organ concert. Harry discovered many theatre organs in good condition during his '74 circus tour and would like to return for some more exposure. Lucky will be the audiences of the silent movie era veteran.

In Toronto, Kay Stokes has become quite a theatre organ enthusiast again, now that the Casa Loma installation is presented in concert monthly. According to Clealan Blakely, the Hall of Famer attends every concert and "her eyes fairly sparkle when talking about the concerts; I am of the opinion that the theatre organ will help her maintain her health and vigor." Kay's good friend, Lillian Brookes, has contributed much background information for a future feature story about Kay.

Our friend Irma — Glen, that is — played a stint for the Unity Vil-

lage, Missouri, "Rose Festival" (May 31 - June 6). She appeared in concert in the Activities Center, playing the religious foundation's new Rodgers style 340.

"Somehow it seems just like having Jess with us again," — that was the reaction of lifetime Jesse Crawford enthusiast Clealan Blakely on hearing the current Doric recordings of Crawford's perforated roll recordings. Writing from his home in Picton, Canada, Blakely also expressed interest in the jacket notes which are part of the package; "I have often felt frustrated in trying to convey to friends the feeling of the '20s in New York. That sense of well-being and feeling of freedom — they were very hard to put into words. (The jacket notes) phrase 'those wonderful innocent days' effectively summarizes the feeling of that era. How sad that the present generation can never know it."

In Celina, Texas, Rodney Yarbrough made comparisons of Doric's *Jesse Crawford Poet of the Organ at His Ballad Best* selections with the same selections recorded by Crawford on Victor 78s and later on radio transcriptions. Rodney reports, "It has been fun making the comparisons. The 'new' recordings are most interesting and enjoyable, actually much better than I anticipated. I believe the old recordings win on phrasing and general feeling in the music. However, the selections never before released on records were really welcome."

Jim Stemke, reporting from Chicago, fortifies our solid belief that the younger generation of organists has the same ingenuity often displayed by silent movie era organists caught in a bind. When Tom Gnaster agreed to play a concert on the 4/32 Wurlitzer in the Temple Sholom, he didn't realize the designation was misleading. Wurlitzer it was, but the layout was rather straight, by divisions, with lots of couplers and little unification. There were very few stops available on more than one manual, real oddball for Wurlitzer.

Tom's presentation was supposed

to include both popular and classical selections, but part way through his performance, the neither-fish-nor-fowl instrument got through to him and he announced an unprogrammed selection, which would be rather lengthy, an Italian composition called *Alba* (Dawn). he provided comments on what to listen for e.g., the quiet sounds of early morning, then went into *Alba*. It earned him a substantial hand but inquiries about the composer and availability of the notation forced him to admit he had improvised it on the spot.

Thus did Tom Gnaster match off-the-cuff improvisation to the expressive capabilities of his instrument.



Hector Olivera. Bach was never far away. (Dick Harold Foto)

A crowd of 1849 was at the Auditorium Theatre in Rochester, N.Y. on February 22 when RTOS presented Hector Olivera at the 4/22 Wurlitzer. He entertained with some flamboyant playing, some show tunes, the ever-present Bach, some truly remarkable interpretations of two Debussy works, a modern jazz treatment of *Little Red Monkey* and a rousing finale, *Cumona*.

Jim Ford's big hopes for a long run at the Red Vest pizzeria in Monterey, Calif., collapsed when he was terminated after playing the 2/8 Wicks for only three weeks. The abrupt end of a continuing pipe or-

gan music policy was given as the reason for Jim's departure; the dismissal was in no way to be considered Jim's fault according to an insider. Jim departed for his home area, Detroit, and the future of the \$40,000 (plus) Wicks organ would seem to be in doubt.

If you read in a local chapter newsletter around April first that the ATOS San Francisco July convention had been cancelled, and the item was credited to "A. Prill Phoul," would you immediately cancel your convention reservation in abject disappointment? As incredible as it must seem, such a thing happened. When National ATOS officials started getting long distance phone calls inquiring about the "cancelled" convention, they were more than mystified. But soon the pattern was traced to second and third-hand reports quoting a handful of those who claimed to have seen the cancellation report "in print." Sure enough, a chapter newsletter had published such a report as an April Fool joke. The joke backfired when a few readers without either a sense of humor or the ability to digest what they had read, spread the alarm at a number of chapter gatherings.

So, before this item starts another unfounded rumor — there *will* be an ATOS convention in San Francisco in July — else chairman Judd Walton is a monkey's uncle. (get ready for the calls from the zoo, Judd).

Central New Yorks' long-lived radio program, The Organ Loft, celebrated its 14th anniversary on April 20 with the opener of a 4-part series highlighting the 20th year of ATOS. The former Utica-based weekly broadcast is now heard over WLFH, Little Falls, which, according to originator-announcer-scripter-producer Don Robinson, provides better listener coverage of the Mohawk Valley. Each of the weekly shows covered a significant event in ATOS history and the accompanying recorded theatre organ music was selected from releases of the period of the event depicted. The final program presented a taped message from ATOS Prexy, Dr. Paul Aber-

nethy who commented on goals and challenges that lie ahead for ATOS. With a few more supporters with the untiring zeal of Don Robinson, that future would have an even brighter assurance.



Virginia Byrd tries out Harold Darringer's Hammond.

For many years, Harold Darringer has been a fan of a pair of musical sisters from the Indianapolis area, Virginia and Dessa Byrd. In fact he has accumulated a collection of photos of them over the years. A long-time resident of San Diego, Harold hit the jackpot in April when Virginia Byrd Rechteris, Musical Director of WISH-TV in Indianapolis, and her sister, Dessa Byrd Rappaport, arrived in southern California for a brief vacation in La Jolla. Naturally, Harold threw out the red carpet. Besides a visit to Harold's San Diego home, the guests enjoyed a session at the Fox theatre where they played the 4/32 Robert Morton. It was a good week for Harold Darringer, with a promise of a return by ATOSer Virginia, who was asked to play a Fox concert in the Fall for the San Diego Theatre Organ Group, the local businessmen who refurbished the organ a few years ago.

The Chicago Area Theatre Organ Enthusiasts (CATOE) did a nice thing for two veteran Chicago or-

ganists on May 19. During Tony Tahlman's silent movie show and concert at the Patio theatre, the ATOS Chapter bestowed Honorary Membership on Pearl White and Leon Berry. Both responded with cameo performances. The show was aptly named, *It's a Great Day*.

Organist Lee Erwin advises us that New York City will soon have a small midtown theatre devoted solely to silent films — and it will have a pipe organ. There he stopped, before dropping the other shoe. Lee had quite a silent film experience in March and April when he accompanied eleven classic feature films by D.W. Griffith during the Bleeker Street Cinema's tribute to that film maker. Lee reports that his audiences were 99-percent current generation. But, Lee — please drop the other shoe.



Pres. Abernethy. A stranger among friends. (Stufoto)

LA Chapter members thought the stranger at the April John Seng concert at the Wiltern theatre looked familiar. Sure enough, it was ATOS Pres. Dr. Paul Abernethy who had planned in from his North Carolina home to attend a medical symposium on new eye-care techniques at a Santa Monica hospital. The symposium was a time eater but Paul did manage to get down to San Diego to present the new chapter there with its ATOS charter.

What do Helen Dell, Dennis James and Lloyd "Panamint" Klos have in common? All are ATOS members, true. But, surprisingly, all three got

their starts in the world of music by studying the accordion. Yes, Helen's first instrument was an "abdominal Steinway" until she "got religion" and progressed to the organ. Dennis began his study of the accordion at the age of seven before going to bigger things. Lloyd was a latecomer to music study, starting accordion lessons at the old Wurlitzer School of Music in Rochester at age 15. What a setup for banquet entertainment at the '75 ATOS convention! "I'm ready to walk the plank for a trio - if my two friends are", says Lloyd.



Hall of Famer Fred Feibel expresses a wonderful philosophy about his musical life. "You may not be able to take it with you when you leave this world; therefore it is essential that you make good use of such gifts while able to do so here on earth." Furthermore, he says that his playing of the organ today is more pleasurable than in the days he performed under pressure in theatres, on radio, in television, and in recording sessions. Since 1963, Mr. Feibel, assisted by his wife and business manager, Lenore, has given 20 fund-raising concerts in the Vero Beach, Florida area. Included in these activities is the Feibel Scholarship Fund at Indian River Community College, which provides tuition for an eligible music student each year. ATOS attendees to the San Francisco Convention will have a chance to meet this fine musician, as he and his wife plan to be present.



ATOS members who have visited the Radio City Music Hall recently probably have wondered what happened to the Hall's symphony orchestra conductor, Paul Lavalle, since Will Irwin replaced him in the program credits. Lavalle resigned several months ago to play a series of concerts and to work with the All-American Band, sponsored by the McDonald food chain. He had been musical director and principal conductor at the Music Hall since 1968. Old-timers remember his stirring "Band of America" radio programs sponsored by Cities Services Oil Co. before television. Remember Raphael Mendez, the band's triple-tonguing trumpeter?



Laurel, Lee and dog, CIPHER, pose for portrait with completely rebuilt console. The Brass Trumpet bell is an ashtray. (Stufoto)

An early morning delivery brought cheer to Laurel and Lee Haggart. It was the completely rebuilt console of their now 3/11 composite theatre organ which had been upped from a Smith 2-decker by their friend Dick Schroder. Dick invested about six months of spare time to add a manual, saw out a new stoprail and - well, in brief, only the side panels of the old Smith console remain. The restructured console is fabricated from parts of four consoles but it looks brand new. Laurel is already planning its eventual decoration. The bare studs in the photo are in front of the vertical swell shutters in the Haggart's Granada Hills, Calif., home.



Dick Schroder (Stufoto)



According to Frank W. Pratt, ATOS member in Kingston, Ontario, organist Ron Padgett is installing an historic Legge organ in his suburban Toronto home. This instrument began its playing life in Casa Loma in the early twenties. Then it went to CKNC radio, then for a long spell to CBC radio where it was played by Quentin Maclean, Al Bollington and Roland Todd, among others. It had a "straight" console and was not quite a theatre organ, but knowing Ronnie Padgett's talents as a theatre organist, it soon will be.



The brief item in an early 1974 THEATRE ORGAN about Frederick Kinsley, who played the Midmer-Losh organ in the New York Hippodrome theatre (before it was replaced with a Wurlitzer), reminded ATOSer Buck Strickland (Bellingham, Wash.) that he had a couple of Edison acoustical recordings played by Kinsley on a Midmer-Losh (probably a New York salesroom installation). The titles are *Poor Butterfly*, *The World is Waiting for the Sunrise*, *The Palms* and *Silent Night*. Buck reports that the sound is exceptionally good for acoustical recordings.

What some readers may not know is that the sound modulation on an Edison recording is along the bottom of the groove, rather than on the sides of the groove like all current recordings. The Edison (vertical) system is far superior to the lateral grooving system but Edison patents never permitted it to become widely used. This factor accounts for some of the better sound quality of even the mechanical recordings, which preceded the electrical system (circa 1925). Buck dug a little deeper in his record stack and came up with another Edison "biscuit" (they're nearly 1/4-inch thick), this one featuring Rollo Maitland, one of the big names of the Golden Era, also playing a Midmer-Losh: *Down the Lane* (probably preceded by *Swinging*) and *At Sundown*. Unique relics of the playing of two '20s "name" organists and the rarely recorded Midmer-Losh "straight" organ.

**NOW** IS THE TIME TO SEND YOUR RESERVATIONS TO SAN FRANCISCO!