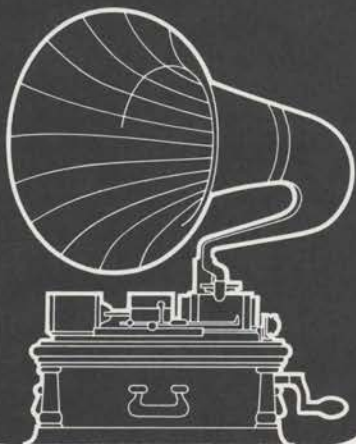


For The Records



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.

COLUMBUS DISCOVERS HECTOR, Hector Olivera playing the Ohio Theatre Robert Morton. EAR-10254 (stereo). \$6.50 postpaid from HBG Enterprises, 5567 Crawford Drive, Columbus, Ohio 43229.

Let us start by stating that, in our humble opinion, this is the South American's finest recorded effort to date. One reason is that he's discovered Buddy Cole's style. Cole's distinctive harmony, registration, phrasings, fillers and pedal glissandos permeate several numbers, notably "Secret Love" and "Have You Met Miss Jones," which are uncanny copies of even the registration Cole used when he recorded those numbers. Another reason for the excellence encountered here is the well-maintained 4/20 Morton organ. It provides all the voices and mechanical facilities (touch responsiveness and swell) to enhance the phrasing, nuance and feeling exhibited on this record by Mr. Olivera. From the overall spirit reflected by the varied program, Hector holds the instrument in high regard. Recording engineer Paul Engle confirms this and adds that there are no spliced-together lengths of tape

represented here; Hector does each selection in its entirety. If he is satisfied, fine. If not, he requests a re-take. Much care was taken to obtain the best possible microphone positions, says Engle. Phasing problems were finally overcome on the sixth try in setting up the four microphones. Results are excellent, the best recorded sound yet from the Ohio Theatre.

The selection of tunes is good, with the exception of a couple of over-recorded standards. But in Hector's case, it isn't so much the title as what he does with the music. Here he manages a high interest value throughout. His opener is a pleasant bit of Joplin, "Pineapple Rag." Next it's the two Cole arrangements already noted, then a spectacular "I Love Paris" which can only be described as "wild." It's no longer the bland ballad but more like a trip through the French capital on a fire engine (in fact, the sound of a European emergency vehicle horn is heard briefly). One of the most captivating selections is Debussy's "Arabesque No. 1." Originally a piano piece, Hector carries portions of it on the Morton's percussions with great subtlety and understatement.

Side Two opens with "Tico-Tico." Hector wasn't here for three decades of bombardment by that tune or he would have shown us some pity.



Hector Olivera at the Ohio Theatre Robert Morton. (Paul Engle Photo)

Those of us who suffered through all that Ethel Smith plug-in chop-chop and fanny wiggling can't see the tune as a fit vehicle for pipes. Hector plays it well on sometimes ponderous registration. "People" is another example of a good ballad marred by over-exploitation. To his credit, Hector's very tender version is far different from that of the actress whose screamed "pee-pul" issued from radios for months when her record was released a few years back.

One of the catchiest tunes is a rhythmic "All I Need is You," an exercise in restrained jazz variations and understated registration. There's more than a hint of the Buddy Cole style of arrangement in "Someone to Watch Over Me," which speaks well for the results. The closer is a bolero version of "What Now My Love." Maurice Ravel would approve. Catch the two-octave toe and heel pedal glissando near the end.

Performances are tops all the way and the microphones caught it all flawlessly. Lots of jacket notes. The writing, especially about the music, reflects a good understanding of the material and the instrument. Recommended.

AMERICA, I LOVE YOU, Lyn Larsen playing the Kimball organ in John Dickinson High School. DTOS-1002 (stereo). \$6.50 postpaid from Robert E. Wilhelm, Jr., 2507 Limestone Rd., Wilmington, Delaware 19808.

Lyn Larsen seems to be recording a variety of organs these days and this circa 25-ranker is worthy of his prowess.

The organ has been described many times in organ journals. Originally, it was a 3/19 in Philadelphia's Boyd Theatre. It was moved to the school in 1969-70 under the guidance of faculty member Bob Dilworth. Shirley Hannum played the opening concert in February 1970. Plans call for an ultimate 31 ranks, plus a 4-rank stage organ played from a separate console. The sound is typical Kimball — hard, bright and orchestral. Kimball had a different concept of tonal makeup for a theatre organ and softpedaled the Tibia sound so dear to the hearts of TO fans. For example, to get a theatre organ sound from the LA Wiltern

4/37 Kimball, chapter members added a large scale Wurlitzer Tibia, after which everything fell into place. Please forgive the diversion but it's an idea.

With a master of the orchestral organ such as Lyn Larsen, the Tibia is hardly a factor. The organ has what he needs for the program undertaken — plenty of brass. And that brass is a delight.

It's inconceivable that anyone hip to the TO scene wouldn't know all about Lyn Larsen. But for the few neophytes, a few notes. Lyn played his first TO concert on the 2/6 Wicks in the Orange Theatre, Orange, Calif., in 1964. He made rapid strides in the concert field as a protégé of Bob and Ruth Carson after the release of his first Malar label recording. It was played on the 3/26 studio Wurlitzer in the Carson home in Hollywood, as were most of his Malar releases on the Carson's label for the next few years. Lyn has played very successful concerts throughout the country and overseas (two Australian tours) and is now resident organist at the Organ Stop pizzeria in Phoenix, Arizona. So much for history.

Lyn has addressed himself here to the somewhat limited field of patriotic music. The problem: to make the old chestnuts interesting via colorful arrangements. He succeeds admirably. The tunes are "America the Beautiful," "You're a Grand Old Flag," "Battle Hymn of the Republic," "Dixie," "God Bless America," "America I Love You," "Your Land and My Land," "Let There Be Peace," "This is My Country," "When Johnny Comes Marching Home" and "Stars and Stripes Forever." The school band carries the load during the last selection, and with highly professional results.

Lyn uses full combinations effectively for much of the heavy work, the nature of the music being what it is. He inserts an occasional solo voice here and there. He's especially adept in the phrasing and use of the swell pedal. There doesn't seem to be as much registration contrast as in previous records by Lyn. Yet, there are moments, such as the banjo/washboard effect during "Dixie" and the piccolo ornamentation heard during "Grand Old Flag" and "Battle Hymn." The high-pitched frippery is so realistic that he just might have borrowed the piccolo



Lyn Larsen

(Stufoto)

player from the school band.

Lyn certainly overcomes the limitations imposed by the type of selections and whether or not the listener enjoys the overall program depends on his degree of acceptance of that category. Lyn certainly did his part.

The packaging is most attractive. The disc comes in a red, white and blue double envelope which opens to notes about and photos of the school, organ, band, Lyn and the Dickinson Theatre Organ Society. Also included is a stoptlist. Although it isn't stated, this album is a tribute to the guy who, more than anyone else, made the Dickinson organ project come true — Bob Dilworth. Long may he wave!

PACK UP YOUR TROUBLES, Douglas Reeve at the Mighty Wurlitzer Organ of the Gaumont, Manchester. Acorn label No. CF 255 (stereo). \$9.25 postpaid (airmail) from Mr. Tom Herd, Amsel Cottage, 19 Coupe Green, Hoghton, Preston, PRS OJR, Lancashire, England. Checks made out to the Lancastrian Theatre Organ Trust accepted.

Readers who purchase records from the Lancastrian group will note a price increase. The non-profit club's Export Sales Officer explains it had to be done because they were

simply losing money at the old prices. Sign of the time.

We've had the wrong slant on the music of Douglas Reeve for several years due to a previous record released as *Brighton Brassy*. It was played on what to us sounded like a lacklustre instrument. On checking the jacket notes it turned out to be one of those dual-purpose organs, supposedly as effective for classics as for pops. As recorded for *Brighton Brassy*, it was all strings, flutes and too loud brass. The playing was clean and according to the notation. Not much imagination involved.

Now along comes *Pack Up Your Troubles* and we meet an entirely different Douglas Reeve. All he needed to get through to us was the 4/14 Wurlitzer late of the Manchester Gaumont Theatre. Gone is the reliance on rum-te-tum "quick-steps" and Mr. Reeve "ooh-hoos" the Tibias ballad style to compare with the best artists heard on the two Trust organs. To make sure we were hearing the same organist we dusted off *Brighton Brassy* and listened to a little of it. Same thin registration, but Mr. Reeve's playing sounded more attractive. To prove we were off the beam all along, the record releaser informs us *Brighton Brassy* was a best seller.

If true, the *Pack Up Your Troubles* should do even better if only for the more appropriate (to his style) organ. Also, *Troubles* is beautifully recorded.

Side One is light classics: "March Lorraine," Rossini's "Tancredi Overture," Martin's "Evensong," Gra-



Douglas Reeve

(John D. Sharp Photo)

inger's "Country Gardens," Massenet's "Meditation" (mis-labeled *Thais*, the parent opera) and Monti's "Czardas."

Side Two is standards played in the lighthearted style which appears to be a Reeve trademark: "Ding Dong Samba," "Canadian Capers," a "blues" medley without one real blues tune — "Where the Blue of the Night," "Blue Skies," "My Blue Heaven" and "Goodbye Blues" — but all well worth their grooves, "Elephant's Tango," "Comedian's Gallop" and a medley of eight British Music Hall favorites including old standbys as "Till We Meet Again" and "If You Were the Only Girl in the World." This varied selection is a relief from the too often repeated tunes of temporary interest heard on far too many platters grooved on this side of the pond. As always the playing is clean and accurate but this time there are more ingredients — warmth (possibly due to the instrument) and imagination applied to the selections which invite variations. Registration is tops all the way — lush for ballads and piquant for rhythm tunes. In all, it's a delightful package. Recording is excellent and the organ sounds gorgeous. Jacket notes document the career of Mr. Reeve (it's an illustrious one) and two color photos of the organ are included, one showing the organist fondling a small pipe in a garden of Solo Chamber ranks.

The only sour notes are in the Reeve broadcast theme. On both the *Brighton Brassy* and *Troubles* albums, which must be about 10 years apart, Mr. Reeve includes in his theme, "Pack Up Your Troubles," two ugly smear glissandos. Perhaps someone should inform him that serious pipe organists just don't do that.

The Classic Corner

ORGAN ORGY, a Wagner Sound Spectacular. Anthony Newman on the great Aeolian Skinner Organ of St. John the Divine, New York City. Columbia stereo M 33268. Available through music dealers. Price ranges from \$4.95 to \$5.98.

In the early days of this century there lived a remarkable concert organist named Edwin H. Lemare.

He was known throughout the land because he had developed a technique which could grind a listenable concert from any organ, large or small, which had at least a suitable Diapason chorus. Lemare is remembered today mainly because a theme he composed as "Andantino" was Bowdlerized by Tin Pan Alley into the hit, "Moonlight and Roses," despite Lemare's disapproval. Lemare was strictly a classical organist and his antagonism toward the theatre instrument was often stated in the strongest of terms. Yet there was one type of theatre music which appealed to him — opera. He was fascinated by the dramatic orchestral music which thundered forth from the operas of Richard Wagner. He



Wagner

prepared what are termed "orchestral transcriptions" — the process of extracting from the many-voiced orchestral scores something playable with two hands and two feet which still retains the flavor of the original — of several concert selections from the Wagner operas. More than half a century passed before another organist with Lemare's technique and determination arrived on the scene — Anthony Newman, who is known as a harpsichordist! He has recorded four of the Lemare Wagner transcriptions plus one by a Mr. Parkhurst.

The selections are "Ride of the Valkyries," Overture to *Die Meistersinger*, "Wotan's Farewell" and "Magic Fire Music" (from *Die Walkure*) and "The Entrance of the Gods into Valhalla" (from *Das Rheingold*), all arranged by Lemare,

plus Prelude to *Parsifal*, arranged by H.E. Parkhurst.

Most of the music is exemplary of the almost carnal excitement inherent in witnessing a Wagner opera performance. The transitions from orchestra to organ are most successful. All the essential lines are maintained — but not by Mr. Newman alone. He employed four helpers to clue in musical lines for which he hadn't enough hands and/or feet, and to manipulate stops and swell shutters.

Results from the performance viewpoint are excellent. The full majesty of Wagner's music soars from the 141-rank romantic organ. It isn't all bombast and action adventure; there is the tender mountain top scene where chief god Wotan, incensed over his daughter's dalliance with a mere human male puts her to sleep on a bier surrounded by a ring of fire, to remain so until a hero shall awaken her. It's a real touching scene. Perhaps centuries later professional hero Siegfried shows up and it's the Sleeping Beauty awakening scene all over again. Siegfried's claim to heroism rests partially on his penchant for knocking off fire-breathing dragons, some of which wander onto the stage to challenge Sig. His trusty "Excalibur"-type sword makes short work of one particularly nasty flame thrower named Fafnir, a former human fink whose foul deeds have transformed him into the huge, lumbering reptile. What a field day for the special effects boys!

We relate this bit of plot because some background in the Wagnerian epics help with the understanding and enjoyment of the music. Listened to with no preparation, it's still exotic music but it's better to know the names of the players to fully enjoy the game.

While performance of Mr. Newman and his helpers is most effective on the huge organ, the recording technique leaves something to be desired. Being unfamiliar with the instrument, we sought out one who has played it — Dr. Fred Tulan (remember his concert on that same organ during the New York convention!). Fred fully approves the Newman performance but feels the Columbia engineers have not done right by the organ. True, many of the dramatic volume changes have been dulled by a "limiter" and the

bass "rolloff" (diminution) sometimes makes those 32' pedal stops and resultants seem two octaves higher. Also, some of the solo voices seem to lack contrast with one another. This is typical of what happens when the "majors" attempt to record an organ; their experience with organ recording is so limited at the present time. They should take some miking lessons from those who record for the British Lancastrian Theatre Organ Trust!

But, despite flaws in the recording techniques, the overall effect is one of magnificence. The magic of Wagner and Mr. Newman's interpretation of the almost forgotten Lemare transcriptions transcends minor complaints. It's truly an "organ orgy," one this reviewer has awaited for over half a century. Best of all it's dramatic theatre music which will appeal to the silent movie cuers among us. Be sure to hear this one.

THE PLUG-IN CORNER

'MY WAY,' WITH LOVE. Don Lee Ellis playing the Hammond Concorde. DLP-1505 stereo. \$5.50 postpaid from Don Lee Ellis Productions, Box EH, Garden Grove, Calif. 92642. Also available as a cassette (\$7.50) and 8-track cartridge (\$10.00).

To our knowledge, this is the organist's fourth recording. All have been good sellers and this one should also do well. We have listed Don Lee's previous records in this col-



Don Lee Ellis

(Chuck Craig Photo)

umn, so it will suffice to say he's a concert artist for Hammond (a recent tour took him to Tokyo). He's appeared for that brand at the California Home Organ Festival. He's an accomplished baritone, singing to his own accompaniments.

The organ selections are "Manhattan," "Penthouse Serenade," "Fly Me to the Moon," "Pearly Shells," Bach's "Air for a G String," "Blue Prelude" and "Lullabye of Birdland." These tunes feature the traditional Hammond sound plus some intriguing percussions e.g. "Pearly Shells" features the Concorde's bell-like Chrysoglott Harp while "G-String" is played on a Harpsichord effect. The Concorde's piano effect is heard during "Prelude." Side Two is all well-done vocals with Concorde accompaniment: "My Way," "I Love You So," "Easy to Love," "Yellow Ribbon," "You Don't Know Me" and "Life is Just a Bowl of Cherries." Small wonder that Don Lee is considered to be one of southern California's top cocktail lounge entertainers. He gets the most from an electronic instrument.

MARK RENWICK PLAYS RHYTHM AND SCHMALTZ on the (Gulbransen) "Rialto" theatre organ. MMC-0001 stereo. \$6.00 postpaid from Multi-Media Communications, 267 Mossman Rd., Sudbury, Mass. 01776.

Here's a new approach. While most organists try for a "big theatre" sound Mark Renwick pitches his effort to the majority who get their kicks from playing instruments in their parlors. Therefore, the miking here is designed to show off one of the finest efforts of the electronic builders, the "Rialto," as it might sound in the hearer's living room — no artificial "echo." The results are novel.

Mark Renwick is a youthful Eastern Massachusetts Chapter ATOS member, with a sharp ear for mimicry but also much originality. His instrument is listed as a "custom" job, which perhaps explains the voices we never before heard issue from a "Rialto" — especially a brassy solo reed. Of course, the Rialto's strong point is a Tibia that won't quit, and Mark makes excellent use of it during his carefully-



Mark Renwick. He makes the oldies shine, on the best of a discontinued line of plug-ins.

phrased arrangements of the standards which comprise his program.

Every record has one high point and on this one it's Mark's recreation of Fats Waller's "Sugar." He catches the mood of the circa 1928 recording with great accuracy, even to Waller's jazz variations on the tune. Mark dedicates this recording to his idol, George Wright, and some of George's trademarks show up now and then but not in imitative succession. In fact, he includes a GW original, "Sanctuary." He credits the arrangements of also "Swanee" and "Bugler's Holiday" to others, but the rest are his — "Bidin' My Time" (with interesting ninth chord progressions), a schmaltzy "Laura," "Nightingale," "One Night of Love" (with good trumpet sound), "I Married an Angel" (with brassy accents), "Ivy" (with an Oboe melody line), "She's Not Worth Your Tears" and "Rosetta."

Occasionally, we can state that the auditioning of an electronic effort is pure delight. Mark's *Rhythm and Schmaltz* is such a record.

A Guest Reviewer

The following record was reviewed by Carroll F. Harris

PIPE DREAMS. Organist Emil Martin, 4/20 Wurlitzer, Arden Pipes & Pizza, Sacramento, Calif.

Have you ever wondered about how duplication of a album titles is avoided? It comes from a thorough review of Phono-Log and Schwann, but it has been found that some albums don't get into those august

pages. Emil Martin found it out and now his first record bears the same title as a great Lloyd Del Castillo album — *Pipe Dreams!* There is consolation though: Lloyd did his dreaming on a beautiful Robert Morton; Emil did his on an equally beautiful Wurlitzer.

One of the things heard most at the Roaring 20th National was, "It's a shame Martin doesn't have a recording out." Now he does, and frankly it's a dream in spite the fact that three tunes have been overdone on theatre pipe organ records. The redeeming value though, is that two of them have that unique Martin arrangement. The third tune has no musical value, no matter who plays it, in this reviewer's estimation.

Emil Martin is no stranger to the theatre pipes. He was playing them before he could legally join the union. His efforts are from love for the instrument, and it shows in every note. His feel for the classics is second to none and as anyone who has had the pleasure of hearing him in person can attest, he plays every type of music well, with vim, vigor and refreshing vitality. He is not playing notes on a page.

Titles on Emil Martin's *Pipe Dreams* are:

"Granada," "The Entertainer," "Lara's Theme," "Spanish Eyes," a Beatle Medley, Overture from *Orpheus*, *Desert Song*, *Student Prince*, as well as selections from *Tosca* and *Madame Butterfly*, "Summertime in Venice," "Beautiful Blue Danube," "Al Di La," "Chatanooga Choo-Choo," Theme from *2001*, and an all too short excerpt from "Rhapsody in Blue."

The price is \$6.25 postpaid. Address requests to Emil Martin, Pipin Records, 1168 Volz Drive, Sacramento, CA 95822. Make check or money order payable to PIPIN RECORDS. Please include zip code in return addresses. □

HOW TO CURE AN OVERBEARING CHRYSOGLOTT

by Scott Smith

Several months ago, those of us on the maintenance crew of the 3/11 Barton in the Michigan Theatre in Lansing, Michigan, became increasingly aware that our Chrysoglott-harp (so dubbed by Barton) had become "clanky" and overbearing, as so many of the Deagan harp-equipped Bartons do, and decided to do something about it.

Well, somehow, I was assigned to the project, and through trial and error (mostly error) and several long-winded discussions with many organ experts who threw up their hands, I almost gave up all hope of ever attaining my goal. However, in the midst of this entire project, I met Ben Levy, who had previously met and tackled this very problem on the 3/13 Barton in the Michigan Theatre in Ann Arbor.

Let me back up here for a few notes of explanation. The action and hammers used by Barton differed slightly from the Wurlitzer type. The latter had what appeared to be oversized piano hammers, almost undaunted with age. The Barton type, on the other hand, had what appeared to be a round rubber core with a felt sock over it, and when new, apparently some kind of rubber band-like material wrapped around the center. In addition to this, the bottom twelve hammers had some kind of tape wrapped directly over the rubber center, with the felt and rubber over it, to soften it further. Over the years, the rubber turned to stone, the rubber bands disintegrated and fell off, the tape turned to dust, and the hard core beat through the felt, until it started to

"clank," and many do. Couple this with the fact that most of the Bartons I've encountered were blessed with a Chrysoglott of rather small dimensions in comparison to say, that of a Wurlitzer. One almost gets a Glockenspiel effect with the worn-out hammers.

A temporary way to correct this is to turn the felt sock around so that the hole is off to the side, and only the felt strikes the bar. However, in a matter of a few months, you are left with the same problem again.

Curing the problem consists of using the silicone rubber used for bathtub caulking, found in virtually any department store. Position the felt (if not already) so that the hole faces the bar it is striking. I used a small amount of the silicone on each hammer; enough to cover part of the surrounding felt, as well as the exposed hardened rubber, which is what you are mainly concerned with covering. This serves two purposes — one, to mellow the harp, and secondly, to hold the "sock" in place when doing its thing.

The result, in our case, made a most desirable change in the harp. We've received many compliments on it. I'm sure that Barton was not the only manufacturer who used this type of small-scale harp, nor the action, but it is representative. If anyone has any questions in this matter, please write to the address below. In fact, I'd be interested in hearing from anyone who tries this method.

Scott Smith
435 W. Hodge Ave.
Lansing, Michigan 48910 □

after your turkey . . .

Central Ohio Regional Convention

COLUMBUS, OHIO

FRIDAY - SATURDAY AND SUNDAY
NOVEMBER 28, 29 and 30