

If the organist has no control over the wiring of the crescendo pedal, he will have to be wary of what's set up on the manuals. A chime on the solo manual brought down to the great by a crescendo pedal can produce a horrible clanging.

We can learn registration from other organists. George Wright has shown us the tartness of a good 8-foot Krumet, Kinura, or Oboe when used with a 4-foot Piccolo of about equal volume. Leon Berry has shown us the merit of a heavy reed pedal for roller-rink work. Numerous organists have created ethereal effects by using Voxes with Strings in close harmony, creating an effect of a choir of voices. We can also learn from them what not to do. The old trick of ending a quiet ballad with a single-stroke chime is now too *deja vu*. Meaningless sudden shifts from big loud combinations to small quiet ones in ballad-work are unimpressive, if not stupid. This is not to deny that theatricality demands contrast. Indeed, monotony in the theatre is unforgiveable; what is necessary to hold audience-attention is frequent (but not frenetic) changes of registration, remembering that we can weary an audience with stop-tab flipping every few bars as much as we can by playing a whole program on one or two combinations.

Organists who use very small instruments can make imitations of a few stops they do not have. We can suggest a Clarinet by putting an 8-foot Vox together with an 8-foot Flute and a 2 2/3-foot Nasard, provided the Vox is not too fluttery. An English Horn may be approximated by adding a string that will give body or weight to the tone of the Orchestral Oboe. The standard synthetic Orchestral Oboe is made up of a string plus a Flute Nasard. A Saxophone may be approximated by using the above English Horn combination and adding a Vox Humana, again one that is not too fluttery. The Quintadena may be suggested by taking the synthetic Orchestral Oboe combination and adding a Flute-Piccolo to it, with perhaps a string that is not too prominent, to give it body.

Care should be taken not to make the pedal section too heavy. Visiting organists have a tendency to use too many heavy pedal stops when playing the larger instruments. Big Dia-

phones and Tibias can send unpleasant vibrations through an auditorium. Pedal parts in theatre organ work should usually include the 8-foot Tibia, unless it is too heavy for the hand-work. It often obviates the need for 16-foot pipes and creates a nice clean bass.

Before committing one's self to any registration, one ought to listen to what it sounds like in the auditorium. When in doubt, have someone play it for you as you listen in different parts of the building. Watch out for oppressive vibrations, for bad voicing, for poor tonal balance — for too much or too little of anything. The test of all registration lies in the ears of sensitive and perceptive auditors. □

Closing Chord



D.E. (Woody) Wood

D.E. (Woody) Wood, organist, owner of a Wholesale Sporting Goods Company in Saginaw, Michigan, died suddenly at the age of 67. Woody was a Charter Member of the Temple Theatre Organ Club of Saginaw, long time member of Wolverine Chapter, also the Saginaw Local 57 of AFM.

He is survived by his wife Helen. His loss will be greatly felt by his many friends.

On October 4, tragedy struck the Lance Johnson family of Red River Chapter.

Their daughter, **Nichole**, was struck and killed by an auto in front of the family home.

Nichole, although only 2½ years old, had already shown consider-



Nichole

able interest in Theatre Organ. She would listen attentively when Lance practiced and would seat herself at the residence Robert Morton, playing the keys as if she were an organist.

Lance Johnson has been most active over many years in his area for the ATOS cause. All ATOS members and friends extend heart felt condolences to the Johnson family.

George W. Baylor, pianist, organist, composer and teacher, died recently in Chicago at the age of 83. He was a graduate of the Cincinnati Conservatory of Music, and studied at the American Conservatory of Music and Northwestern University. In Indianapolis, he played piano and organ for many years, performing for silent movies, comedy shows and hotel audiences.

Moving to Chicago, Mr. Baylor played organ at the Hollywood Roller Rink and the North Avenue Rollaway for 18 years. A private music teacher, he was organist for several churches, and wrote a number of organ compositions.

Tony Little (Anthony Malecki), one of Pittsburgh's most celebrated and popular organists, died on July 18. During his career, he played and arranged for some of the leading bands in the country. He was staff arranger for Pittsburgh's WCAE, and performed at the Ankara, a night club, for 7½ years. He was appearing in Fort Meyers, Florida when he died.

Harold W. Luebke, chairman of the Rocky Mountain Chapter in Denver for the past year, suffered a heart attack and passed away in his sleep September 4, 1975. He was

born in Milwaukee, Dec. 22, 1912 and had lived there until 1956. He attended Marquette University there, and it was while there that his interest in owning an organ began. He then operated a boat business in Lake Geneva, Wisconsin. In 1956 he moved to Denver.



Harold Luebke

Previous to his year as chairman, he had held other offices in the chapter. Harold was instrumental in successfully obtaining the non-profit corporation status of the chapter. He had been very devoted to the chapter's current work program of the past three years — renovation of a 2/7 Wurlitzer at Fred Riser's organ building in a suburban area of Denver. He had been employed by Mine and Smelter Supply whose operations are worldwide and had done considerable travelling for the firm. He was in charge of the music program at St. Stephens Lutheran Church and was an active member of the choir.

He owned a Conn 650 theatre organ, complete with Leslie and Conn pipes, and had graciously hosted many chapter meetings.

He is survived by a brother, Robert, in Milwaukee, and two nephews.

Harold will be greatly missed.

Carl "Charlie" Weiner died at St. Ann's Home, Techny, Ill., on September 19 at the age of 84 according to information provided by Brother Norbert of the Divine Word Seminary, Techny. Mr. Weiner was a Chicago area organ builder who had emigrated to this country from Germany with his father, Bartholomew Weiner, who was also an organ builder. Following their resignation from Kimball about 1920, the Weiners built, installed, and main-

tained pipe organs in the area. One of the largest is in the chapel at the Divine Word Seminary and is played and maintained by Brother Norbert. The Brothers, including Brother Norbert, fabricated the entire organ under the supervision of the Weiners. It features a unique four manual console with three rails of colored tabs in a horseshoe, plus drawknobs and tilting tablets. Mr. Weiner was responsible for the maintenance of the Chicago Stadium Barton for many years. He is survived by a sister.



Bob Rhodes

Well known Chicago organist, **Bob Rhodes** died suddenly Sept. 10th, 1975 of a heart attack on a visit to Phoenix, Arizona. Bob played for many years in Chicago in various clubs as well as the Trianon and Aragon ballrooms. He later moved to Ft. Lauderdale where he played for several years at Dania Jai Alai Palace. He will also be remembered for his Sunday afternoon concerts at Victor's in Ft. Lauderdale. An excellent musician he will be missed by all who knew him. He is buried in Zanesville Memorial Park in the family plot, Zanesville, Ohio.

The following item appeared in *The Diapason* in August 1975:

George Losh, organ builder, died March 30, 1975. Mr. Losh was the former owner of Midmer-Losh Inc., having retired from the organ building firm in June 1973.

Midmer-Losh was best known for the construction of two very large organs: the Atlantic City High School organ and the Atlantic City Municipal Auditorium organ. Both were built in the early 1920's and 1930's

respectively and from that time on, they overshadowed all other work done by the firm. Coming from a family of monument builders, both George Losh and his older brother, Siebert, were destined to build what was hailed as the world's largest organ.

Born in Perry County, Pa., in 1892, George Losh obtained his technical organ expertise early in life. He spent summers working in the Moller factory, gaining experience in the construction of wood pipes and chests. After graduation from Pratt Institute in 1912 with a degree in mechanical engineering, he worked full time for the Moller Co. He assisted in the erection of many small and large organs, and it was at that time that he learned tuning and voicing techniques. In 1914, he was given full charge of the maintenance of the Moller organs in his area. When the first World War began, George enlisted, and was sent to France, serving 17 months.

In the meantime, Siebert Losh was also working for Moller and was becoming successful in his job as eastern sales manager. He had many radical ideas which led him to feel restrained, working for someone else. When in 1920, the opportunity to purchase the prestigious Reuben Midmer & Son Organ Co. came, the Losh Brothers wasted no time in buying it. Deciding to take advantage of the famous Midmer name, they called it the Midmer-Losh Co. With the purchase came a well equipped factory in Merrick, Long Island. Many of the original Midmer craftsmen stayed on. Business was booming, and three years later after building about 43 two and three-manual organs, the firm was awarded the contract for the 150-stop Atlantic City High School organ. New features, never before used in this country, were introduced, among them the Schulze Diapason, the Grand Diapason Section and the Double Harmonic Tuba. At first, a 4-manual console was constructed, but a year later, a fifth manual was added.

A contract was awarded to the company for the construction of an organ for the new Municipal Auditorium in Atlantic City in May 1929. The successful bid was for \$347,200. According to the contract, the organ was to have two consoles, one of six

manuals and the other of five. Both consoles controlled the organ of 297 stops. Several subsequent contracts increased the size and cost of the organ by increasing the number of ranks and adding a seventh manual. George Losh spent most of his time supervising the installation. Many of the organ's features were his ideas. He developed a novel right-angle miter assembly for the chorus reeds which gave a more accurate degree of tuning. He also worked on the stop tablet mounting design of the large 7-manual console. The internal reservoir pressure tremulant, new efficient chest designs and the use of plywood in chest work were a few of his contributions.

Unfortunately, the Atlantic City organ project met with many difficulties, both political and financial. There were claims of missing equipment, organ breakdowns, substitution of used parts, uncompleted work etc. All of which were disputed and proven untrue in the courts. In fact, much extra work not called for by the contracts but requested by the original architect, or dictated by the specific requirements of the situation during the installation, was never reimbursed.

The organ was completed in March 1932. After months of suits, hearings and litigation, the organ was finally accepted in September 1933. But final payment was delayed until much later. Meanwhile, several judgements by creditors were made against the firm's ability to handle large contracts. When the Atlantic City organ was finally paid for in full, all the creditors were paid. Yet, in the end, the Atlantic City Municipal Organ was considered a financial and emotional disaster for the firm. The Midmer-Losh Co. was never able to return to its original prosperity and reputation.

George Losh took over the firm after Seibert's death in January 1924. He went into partnership with James Campagnone in 1958, and sold all of his interests to his partner upon retiring in 1973.

His family and friends knew George to be an easy-going and respectable man. He was well liked by all who knew him and although he never married, did have close family ties. He was always ready to help those in his family who needed it, especially during times of hardship.



Bob Carson

(Stufoto)

Robert S. Carson first came to the attention of west coast organ enthusiasts when he and wife Ruth moved into the vacant Joe Kearns residence, where the late movie/TV actor had installed the famous Hollywood CBS 3/26 Wurlitzer. They had recently (1961) moved from Chicago to Los Angeles. Their studio became a Mecca for local and visiting organ buffs for the next 10 years. In this time period Bob Carson was a supporter of the organ hobby in demonstrable ways. He served as Chairman of the Los Angeles Chapter of ATOS. He was also chairman of the 1968 ATOS convention in Los Angeles. During this period Bob established his Malar record label and discovered the talent of Lyn Larsen, whom he and Ruth promoted through records and concerts until Lyn was thoroughly established. In the same manner he helped further the careers of a number of organists through the Malar and Essential record lines, among them Tom Hazleton, Bud Taylor, Shirley Hannum, George Wright, Karl Cole, Gaylord Carter and Helen Dell.

Bob was a man of courage. He moved to California from Chicago with the confidence of one whose future was assured. He tackled the LA job market cold, and his confidence was justified; he soon landed an accounting job with a Glendale vitamin manufacturer. In a few years he had risen to a vice presidency.

Bob lost Ruth about four years ago to embolism. He was desolate during the memorial service to her, held at the Kearns studio, during which notable west coast organists played their tributes to Ruth. Among them was Helen Dell, a longtime friend of the Carsons and already

a Malar recording star. Bob and Helen were later married and continued the Malar record line of quality organ recordings.

During this time, Bob applied his talent to promoting Helen Dell's concert career, and many audiences were the richer. Yet, he maintained his identity; he was rarely addressed as "Mr. Dell."

Perhaps it was the "open house" Bob maintained at the Kearns studio which endeared him most to organ buffs. He was well aware of the historic value of the former CBS Wurlitzer. It was always a stop during conventions, organ crawls and a natural gathering place for "visiting firemen" of the TO persuasion. It was a blow to Bob and Helen when the studio rent was raised to an unreasonable figure. They moved to new quarters and sought another pipe organ, finally acquiring the former Phoenix "Beefeater" restaurant Marr & Colton from Bob Read. A lot was bought in Granada Hills, Calif., and plans were made for a new home which would also house the organ. Bob's death vetoed the project.

Bob never blew his own horn. Although it was known that he grew up in a small town Monticello, Indiana, very few knew of his days at Wabash College, and fewer yet knew about his World War II record in both the European and Asiatic theatres. Tech. Sergeant Robert Carson was awarded the Bronze Star. His specialty was radar installation and maintenance.

Bob suffered several heart attacks a few years ago, and had heeded the medical advice to "go easy." He followed the advice, but it wasn't easy for the normally active Carson. The final attack caught Bob in his sleep on Nov. 11.

It was a bright Saturday afternoon when Bob's friends and dear ones gathered at the Church of the Hills in Forest Lawn for a brief memorial service. It was conducted by the same pastor, William Hornaday, who had married Bob and Helen. Bob's friend, Robert Power presented a resume of Bob's life and stressed the characteristics which endeared him to so many. Gaylord Carter made a wheezy little pipe organ sound good as he played some of Bob's favorite tunes. The little chapel was filled with Bob's friends

and admirers. It was a beautiful sunny, spring-like day for such a sad occasion.

Besides wife Helen, Bob leaves a brother (Bill) and a sister (Barbara), both back in Indiana.

Stu Green □



Safari Survey Response Very Positive!

If all those who say they want to go to England for the Organ Safari follow through we will have two airplanes full. Actually that's okay, although we were originally planning just one planeload of about 200 people.

The surveys are still coming in so if you or your friends haven't sent in your advance reservation and survey form, please do so immediately.

The Safari survey indicates that the timing is right — 71% say this is the best time for them to go. The 15 day tour length meets with 85% approval. Only a few think it's too long, even fewer want to lengthen it.

About 50% of the respondents want more sight-seeing and we'll adjust our schedule accordingly. In fact, we'll probably offer some options between regular sight-seeing and extra organ visits.

Everyone seems to be agreed on our air travel plans. Over 93% want to fly on a fixed itinerary and keep the airfare cost to a minimum. We are now negotiating for the best possible deal.

On hotel accommodations, first class won 64% approval but about 30% of the membership responding preferred economy. Since we may find it difficult to get everyone bunked down in the same hotel we will probably offer some price variation depending on the accommodations you finally select.

On total cost, the majority want the middle bracket of \$850 - \$1,000, though about 25% would prefer to keep the cost lower. Perhaps we can accommodate that need with a

choice of hotel accommodations and make more of the sight-seeing optional.

Altogether the positive responses at this time number nearly 400 persons. Depending on the type of aircraft, a full plane load runs about 200. Consequently we recommend that you immediately send in your firm reservation and deposit so that you are assured of space.

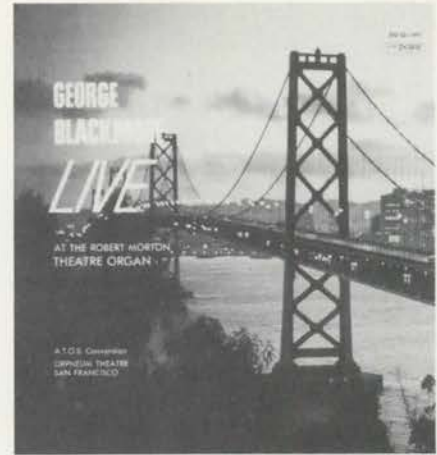
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Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send pressings to the Record Reviewer, Box 3564, Granada Hills, California 91344. Be sure to include purchasing information, if applicable,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

GEORGE BLACKMORE 'LIVE' AT THE ROBERT MORTON THEATRE ORGAN, in Quadrophonic/stereo. No. DOC(Q) 1501. \$5.95 postpaid from Doric Records, Box 282, Monterey, Calif. 93940.

Two things about this album will be familiar to 1975 ATOS conventioners. First, the album cover photo, which shows part of the San Francisco Bay Bridge scene which adorned the jacket of the convention souvenir record. Next, the Blackmore selections will seem familiar because they are the same ones heard during that memorable final



convention concert, which was also broadcast "live" by a San Francisco FM station.

Organists always take their chances when they permit a commercial record to be made from tapes of a live concert. George Blackmore comes off remarkably well in this respect. Very few "flubs" are heard.

The selections are varied, ranging from the "Zampa Overture" to a tribute to San Francisco ("San Francisco" and "I Left My Heart in SF"). There's a lively operetta medley of Franz Lehár selections: "Merry Widow Waltz," "Vilia" and "Girls, Girls, Girls." The Spanish medley includes "Granada," "Jalousie," "Spanish Eyes" and "España Cani." Memories of England during the "blitz" are evoked by "The White Cliffs of Dover" and a defiant "Dam Busters' March," Eric Coates' musical tribute to England's answer to the blitz — The Royal Air Force, in which Blackmore served. A lengthy "Raggedy Rag" potpourri includes such titles as "Doin' the Raccoon," "Don't Bring Lulu," "Pasadena," "Get Out and Get Under," "Yessir, That's My Baby," "12th Street Rag" and four other tunes from the 1911-1928 period. All are played in the British "quickstep" style, with emphasis on a fast dance tempo which leaves little time for registration variety or expression. Wisely, Blackmore chose titles which wouldn't suffer from such summary treatment. Yet, this medley is the weakest link in a fine performance.

This record is also another step toward establishing the Robert Morton as an excellent recording organ. The brand is a late bloomer, due partially to the shortage of recording quality Mortons (unadulterated, that