

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.

Hall. Once again his playing seemed to lack the authority and sparkle of his illustrious colleagues on the program. Consequently, I was totally unprepared for what is, in the writer's opinion, one of the finest theatre organ records in a blue moon.

Nigel kicks off with a hectic little show tune "This Could Be The Start of Something Big" and instantly this "dawg" becomes a thing of beauty. The bouncy full Wurlitzer opening chorus gives way to a quiet, introspective, small ensemble treatment which glows with wit and sentiment. Ever searching for new tempos, the song moves toward its climax with surprise after surprise.

Then the "Theme From Summer of '42." No one has played a ballad that well since the late Buddy Cole. Exquisite harmonies and perfect registrations. But this was no imitation. This was Nigel Ogden doing his own thing his own sweet way. All too soon Nigel was jazz waltzing his way through "What The World Needs Now" wedded to "Wives and Lovers." Some liberties with melody notes? Yes, at times. At times ever a few slips — but when you are flying that high and that well, a bit of turbulence just adds to the excitement.

Next a respectful reading of "Love's Old Sweet Song" which has to be the ultimate recording of this sentimental classic. Duke Ellington's "Flamingo" is a pleasant interlude which gives the listener a chance to relax before the next blockbuster. And Nigel has fun with the old chestnut, "Chloe," but again, his humor is not ridicule. It is as though we were laughing at ourselves for forgetting what a lovely powerful dramatic song "Chloe" really is.

Side 2 begins with one of those inevitable British marches, "Down With The Curtain." Nigel's treatment is lighthearted so that one feels like skipping along. The British approach to marches usually leaves us

cold; this one didn't. "Pink Panther" is titillatingly funky and mysterious without being too cute. Nigel suggests the beat without hitting us over the head with it. His registrations are masterpieces of understatement and the Wurlitzer Marimba has never sounded better on a recording. The church-like solemnity of "Rose of England" never becomes stuffy or over-selfconscious. Some of the patriotic English pieces are a bit much to American ears. This one, as played by Nigel, has power without pomposity. "Rush Hour" is one of those snappy novelty tunes British audiences like so well. The organist turns tinsel into silver and glass into emeralds.

"The Party's Over" reminded us again of Buddy Cole, only because Nigel manages to turn the song inward with the controlled passion which we came to expect in Buddy's best. Tibias and voxes are back, and better than ever! The album jacket warns us that Nigel has chosen "Those Were the Days" as his signature tune. We are not warned that Mr. Ogden is quite capable of turning a worn out trick into a superb new treat.

There are a few flaws. Occasionally Nigel opens the swell shades a bit too abruptly, and there are tiny pinhole lapses in transitions here and there. The fidelity and balance of the recording are technically miracles of perfection. Perhaps it is the four chamber installation of pipes, or the acoustics of Free Trade Hall, or inspired recording engineers, or the restored integrity of the "Queen" Wurlitzer, or Nigel's familiarity with his tonal resources. No matter, the end result is diamonds on velvet, a glorious sound that sparkles and shimmers. Even the tremos will please American ears.

The record envelope features an impressive overview of Free Trade Hall with an insert of Nigel at the four manual console. Commentary includes a statement by Eric Penny, head of the L.T.O.T. technical team. L.T.O.T.'s Honorable Secretary John Potter writes, "I would be surprised if, within the next few years, Nigel does not become a very much sought after organist internationally. Welcome to the top of the bill — Nigel Ogden." To that we can only add "Right on!"

WALTER BEAUPRE □

DINNY'S COLYUM

as
transcribed
by
Del Castillo



Well now, these is the days, like they say in All In The Family, when they is organ players convenshuns along with everbody else. We had the one down in Atalanta where I noo it would be so dum hot I jest skipped the hole thing, even tho I woulda liked to here that organ in the big theayter. Then Bill Worrall he had another one of what he calls his Home Organist Adventures in Pasadena California and he gets about fifteen organ dealers and they all bring in there noo organs and there best players to soup up there sails. And so they is a humdinger of a organ concert everyday and they is organ music acomin rite out of your ears from all the show rooms agoin full blast, and then they is meetins and work shops where they is lectures and discussions and so forth and so on like they say, and that goes on four-five days until everbody is all tuckered out.

Then up near Frisco they is ever year what they call the Home Organ Festival they been having one ever year for so long I lost count. They got two things agoin for them that makes me want to go. First off they is a champain party ever afternoon by the different organ dealers. And then the grub is great and three times a day everbody falls into long lines and they is told which section they got to sit in that is after they go down the line where they is three shefs aladlin out good tastin meals. And then late at nite they is jam sessions where everbody cuts loose and makes the welkin ring as they say tho I never found out what makin the welkin ring is. Must be it is somethin like a big gong.

Where they have it is at a place by the name of Asilomar wich is a Cal.

state park in Pacific Grove rite by the ocean. The concerts is packed with peepul so much they have to show them on a speshal TV they got rigged up in the next room. It comes in the middle of Sept. so they is still time to get on bored this year and if you never gone to one of them you ought to try it. Last year wich was the 18th one they had thirteen different kinds of organs and mostly good organ players like Ann Leaf and Gaylord Carter and Bill Thomson and peepul like that there.

And then they is things like fashun shows and a costoom party where ther is prizes and everbody dresses up funny, but in between times they dress up in any old thing because that is the kind of a place it is. Ever day they put out a paper by Mr. Stew Green wich he calls a Poop Sheet wich is a word he made up that means Parlor Organ Offishal Press. Mr. Green he is a funny riter and he goes asnoopin around to find things to put in the Poop Sheet and he gets

some pretty good ones. Like he says about Mr. Tiny James who is called Tiny because he aint, he says Tiny James come out without a coat because it was reprocessed by Omar The Tentmaker, and he says Mr. Bud Iverson he played Fascinatim Rythm and he dedicated it to the Birth Control peepul. And he says Dont leave the Champain glasses on the grass because it makes the squirrels drunk and besides they need to use the glasses again for next day. Oh that Mr. Green he is a card.

And then at the end he tells about the two organ players and the first one says Whats for Breakfast and the second one says Hammond Eggs and the first one says Now dont Conn me, and the second one says his wife left him and the first one says Well dont Kawai and then he says I see you lost all your hair and the second says Thats OK I like to see the Baldwin. Well, that gives you an idea. But just the same it was a good convenshun. □



Rex Koury chats with his listeners in his informal manner of entertaining. A lightly-draped sound outlet covers the passage between the chambers while providing maximum volume to the music room.

BEEKS 3/12 HAS A BUSY WEEK

by Ray Sawyer

One six-rank Smith plus one six-rank Wurlitzer tied into a three-manual console provides the expected good listening to those present during a series of concerts in Fred Beeks' charming music room here in Reno. It is played frequently by local organists as well as many leading performers from out of town. Rex Koury entertained twice this week, once for an arranged organ-crawl for a bus-load of Sierra Chapter ATOS Sacramento members (Note: see Sierra Chapter Notes) and the second time for an enthusiastic group of handicapped athletes who thoroughly enjoyed Rex's bright crackling style.

Later in the week the Pacific Locomotive Association, (steamtrain buffs!) hosted the legendary Tiny James. Few organists may boast the years of experience Tiny has obtained while playing a wide variety of installations, all of which differ greatly, thus the Beeks organ posed no problem. Upon getting his fill of playing "Johnny One-Note" on the locomotive's whistle up in Virginia City, Tiny got acquainted with Fred's instrument and, as with Rex Koury, gave a masterful demonstration. Tiny's tunelist embraced mostly songs from away back while indicating his liking for second touch, the principle stop being a meaty Gottfried Tuba.

Kudos must also go to the Beeks family, offering the only theatre organ in the area to any number of groups, as well as access to their comfortable home. □

NEW PIPES BUILT IN TONAWANDA FOR MIGHTIEST WURLITZER

Delaware Organ Company employees prepare to place top section on a 32' Diaphone. Robert Colby, president of Delaware, supports the tallest and the shortest pipes of the 12-note set.

(Photo Courtesy Buffalo Evening News)



*Condensed from material supplied
by ATOS member Harvey Elsaesser*

Upon preparing for the installation of the Mightiest Wurlitzer at the headquarters of the Wurlitzer Company in De Kalb, Illinois, it was discovered that no 32' diaphones were in the inventory of pipe ranks. A search proved there were no Wurlitzer diaphones readily available, therefore, a set would necessarily have to be made.

The contract for the 12-note set was given to the Delaware Organ Company of Tonawanda City, N.Y. Company President R.C. Colby stated that his firm had furnished other parts, had acted as a consultant to the Wurlitzer Company on the project, and was elated to have the opportunity to furnish the 32' octave for the Mightiest Wurlitzer.

A touch of irony is the fact that the Delaware Organ Company, as a supplier and manufacturer of organ parts, is located only a short distance from the original Wurlitzer Pipe Organ Factory which produced all of the Mighty Wurlitzers. Mr. Colby started his career as an employee of Wurlitzer. □