

This reviewer had access to the cassette and found Bob's friendly, informal comments and his playing of the arrangements most helpful. Ralston only allows himself to be carried away once — a swing version of "Watch What Happens" which is fun to hear but bears little resemblance to the printed music.

The volume is quality printing throughout. Page turning has been avoided by eliminating a separate pedal stove; be advised that pedal notes appear on the bass clef staves.

One last consideration: could learning these Bob Ralston arrangements help the home organist create similar treatments of other tunes? Probably not, unless one has had considerable training in counterpoint. What the Ralston treatments will do, however, is to broaden one's perspective as to what makes for really good pop organ playing (*i.e.*, variety of approaches). This reviewer came away from *The Bob Ralston Touch* with a much better understanding of what separates the pro's from the dreamers. Unless you are truly satisfied with your present approach to playing pop standards, you'll welcome this one. □

Closing Chord

One of California's most beloved and respected pipe organ authorities, **Charles Hershman**, died in July at age 82 following a lengthy illness. He is survived by his wife of 52 years, Ruth.

Charles Hershman devoted over 60 years of his life to pipe organ building. He will be most remembered by clients and associates alike for his generosity of spirit and unyielding adherence to the highest standards of craftsmanship and business ethics. Toward the end of his career he devoted himself to giving freely of his knowledge to young people, who were ever grateful to receive the benefit of his unique experience.

Charles Hershman was thoroughly trained in all phases of pipe organ work from factory to installation and from church and concert instruments to theatre organs. He began his career with the M.P. Moller Co.

prior to the start of World War I. After serving in the Army overseas, he joined the Robert Morton Company of Van Nuys, Ca., becoming one of their prime installation and tonal-finishing experts. While there he was responsible for the installation of many of their most prestigious instruments, such as Loews New Orleans, the Orpheum (former Pantages) in San Francisco and the University of Southern California.

In the early 1930s, he settled in San Francisco to open his own pipe organ business which he continued until his recent retirement. Specializing in rebuilding and installation, his achievements were manifold and notable. He installed numerous sizable instruments for M.P. Moller, rebuilt and enlarged many instruments for prestigious churches and was a major participant in the theatre field, not only during the golden age of the movie palace but in the recent theatre organ revival.

Mr. Hershman often recalled as the highlight of his career his selection by the National Broadcasting Company to be fully in charge of all pipe organ installation and maintenance for the Pacific Network. In this capacity, he was responsible for two NBC organs in San Francisco, most notably the former Paramount Hollywood Studio Wurlitzer, which he so successfully reinstalled at the San Francisco Radio City studio where it was played by his friend George Wright.

What probably has become the most broadcasted and recorded organ in the world was designed, rebuilt and installed by Charles Hershman at the NBC Hollywood Studios. This was the famous "Bridge to Dreamland" organ built for Paul Carson and used on *One Man's Family*, *Amos 'n' Andy*, and so many other famous radio programs. This organ was created especially for NBC by Mr. Hershman, using the best of available pipes and components from both Wurlitzer and Welte instruments.

Charles Hershman was known and respected by numerous famous organists and organbuilders, as well as lesser-known musicians and enthusiasts. His ever humble and helpful attitude, knowledge and craftsmanship will be sorely missed by all who were fortunate enough to know him. □



the letters to the editors

Letters to the Editor concerning all aspects of the theatre organ hobby are encouraged. Send them to the editor concerned. Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.

Address:

George Thompson
Editor
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Dear Mr. Klos:

Your letter, notifying me of my induction into the Theatre Organists Hall of Fame, rekindled some fond old memories. Those early theatre days are among my most treasured remembrances.

I thank you for the honor of being included in the Hall. It's nice to be remembered. Please convey my thanks to the selection committee.

Bob Power gave me a dinner August 4th in recognition of the award, and he read your letter of notification to his guests.

Many thanks for your good wishes.

Sincerely,
Milton Charles,
Ojai, Calif.

Dear George,

I would like to take advantage of your column to express my gratitude to the fellows who took part in the jam sessions at the Music Grinder during the convention.

Many people remarked how well the artists played in the jam sessions, and everyone who attended got caught up in the spirit of having a good time. Rather than the artists being the stars of the event, the music was. This was exactly what we had hoped would happen.

Several of the artists who played