



Don Leslie showing a friend the elaborate model railroad system he designed and built.

pedal, organ tremulant, a non-tremulant channel, and an acoustical tremulant channel which sounded like a vibraharp on the keyboard sustained outputs found on the X77.

The console was designed for flexible switching into these channels from the two manuals, and a variety of effects could be obtained. The four 60-watt amplifiers produced a total of 240 watts of electrical output, making it very satisfactory for the commercial use for which it was designed.

After the design of the console and speaker cabinet was completed, Leslie produced the speaker and Hammond produced the organ. Dealers would purchase the console direct from Hammond and the speakers direct from Electro Music.

The success of the Leslie interested CBS,

which was in the process of acquiring music-related companies. They eventually acquired Leslie, Steinway, Rodgers, Gulbransen, Lyon & Healy and others. Don was retained as a consultant by CBS. Later, CBS had a change of heart on some of their acquisitions and finally sold Leslie to the Hammond Organ Company.

The battle between Don Leslie and Hammond was ended when he was honored by the Hammond Organ Company at their Frankfurt Fair dinner. "All these years my speakers have generally been looked on as necessary evils. To have Hammond — and where would I be today without Laurens Hammond? — publicly acknowledge that I shared importantly in the development of the electronic organ was my greatest reward." □

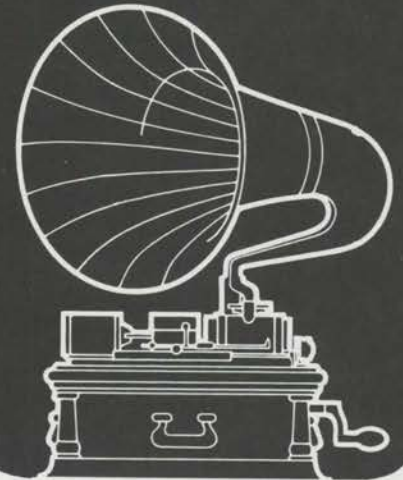
## NOTICE OF ANNUAL MEETING

**To:** Members of the American Theatre Organ Society  
**From:** David M. Barnett, National Secretary  
**Subject:** Notice of Annual Meeting  
**Date:** June 1, 1986

The Annual Meeting of the members of the American Theatre Organ Society will be held on Tuesday, July 8, 1986, at the Mosque Auditorium, Six North Laurel Street, Richmond, Virginia 23220, beginning at 11:30 a.m. The meeting will be held immediately following the 1986 Convention performance by Jim Roseveare.

**David M. Barnett**  
 National Secretary

## For The Records



*Manufacturers, distributors or individuals sponsoring or merchandising organ recordings are encouraged to send review copies to the **Record Reviewer, THEATRE ORGAN, 3448 Cowper Court, Palo Alto, California 94306.** Be sure to include purchasing information (post-paid price, ordering address) and a photo of the artist which need not be returned.*

**COMMAND PERFORMANCES VOL. 3, Selected Gems from the Library of the Detroit Theater Organ Club. Stereo Dolby cassette only, available postpaid for \$10 from DTOC, 6424 Michigan Avenue, Detroit, Michigan 48210.**

With Volumes 1 and 2 behind them, the folks from the land of American know-how have conjured up another formidable program from their extensive archives. First let it be said that the reproduction of the Wurlitzer 4/34 on tape is marvelous. The various new gimmicks introduced since most of these performances were mastered — whether digital, direct-to-disc, half-speed masters, or compact discs — really are no substitute for careful engineering at the source. Hats off to Ted Amano and Frank Laperriere. Nor is there any substitute for a superb Wurlitzer in the right theatre. Producers Don Jenks and Mac McLaughlin had the magic combination before they ever started this project. All they had to do was pick four odds-on favorites from the last two decades of DTOC concerts.

From his concert of December 1967, the legendary Don Baker couldn't do anything wrong. He opens with "Zing Went the Strings of My Heart," which he had probably played more times than Judy sang "Over the Rainbow," and the results are high voltage excitement all the way. The launch starts as a snappy march with full organ and then goes into orbit. The jazz riffs are perfectly registered, and Don's breath-taking "triple tongue" ef-