

Hammond **TIMES**

VOL. 21

NO. 4

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NIAGARA FALLS



A
VIEW
WITH
MUSIC

from the Editor's Desk

PASSING THE TEST

We have read a number of articles recently about the increase in Gross National Product which is the total of all goods and services produced. With the increase in productivity, comes higher personal income used to purchase and enjoy the goods manufactured and the services rendered.

Along with the "boom" comes more products designed to fulfill the new dimension in leisure time activity—sporting goods, garden tools, lawn equipment, boats—hundreds of products which are today purchased in ever-increasing numbers. Why? Because we have more leisure time today than ever before, and increased personal income permits purchase of these goods.

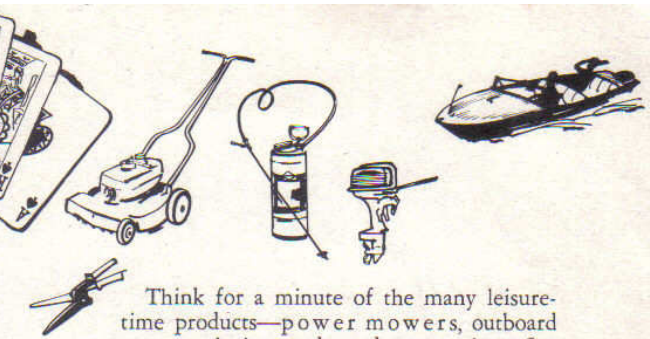
You might ask, "But what has all this got to do with the Hammond Organ?" The fact that the Hammond Organ is becoming one of the most popular musical instruments is well established. Yes, there is another factor, one we are quite proud of—a characteristic of our product which puts it in a class by itself, setting it aside from the thousands of products in the "leisure-time" market.

The easy-to-play Hammond Organ may be played and enjoyed by *everyone*. This universal appeal extends to all members of the family from four and five-year-olds to grandmother. We doubt if any other product can match the Hammond Organ in its adaptability to different age groups. In the house or out of the house, in church, school or lodge, when played by boys or girls, men or women, the Hammond Organ has an appeal which is almost unlimited.

THE HAMMOND HOME MODEL ORGAN is used constantly by one of the six members of the H. G. Wittman family, Lemon Grove, California.



THOUGH ONLY 5 YEARS OLD, LUANN SMOCK, Austin, Minnesota, has already played the Hammond Organ on television and at the Austin Hobby Show.



Think for a minute of the many leisure-time products—power mowers, outboard motors, playing cards, and many others. See if you can think of any which will pass this little test of usefulness and universal appeal.

- ✓ Can the product be used in summer or winter, in the house or out doors?
- ✓ Can the product be easily used by people of all ages, both sexes, as individuals or in groups?
- ✓ Does the product add a new dimension to the user's life, or is it only a modern substitute for a product outdated?
- ✓ Does the product increase the knowledge and skill of the user, and at the same time entertain others exposed to it?

We believe the Hammond Organ passes the test with flying colors. As we said before, we are rather proud of it.



Hammond TIMES

VOL. 21 NO. 4

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HAMMOND ORGAN WELCOMES VISITORS TO NIAGARA FALLS



The world-famous Niagara Falls.



MR. DON MURIE, Manager of the Chamber of Commerce, Niagara Falls, Ontario, Canada, entertains Mr. and Mrs. Douglas Cook, a honeymoon couple, of Dearborn, Michigan. Mr. Cook is employed as a printer for Ford Motor Company.



As Mr. and Mrs. Douglas Cook entered the office of the Chamber of Commerce, Niagara Falls, Ontario, Canada, they could hear faintly the strains of "I Love You Truly" played on a Hammond Spinnet Model Organ. The Cooks, one of 7,000 honeymoon couples to visit Niagara Falls each year, were hearing music played by Don Murie, Manager of the Chamber, but they did not realize it until later.

Mr. Murie's Hammond Organ is in his apartment-home directly above the Chamber of Commerce Office. When he sees a young couple approaching his office, he delights them with organ music reminding of their recent marriage ceremony.

In addition to his administrative work in directing the Chamber of Commerce staff, he greets and entertains visiting dignitaries. A recent visitor, Mr. Lyall Keens, Manager of the Chamber of Commerce, Bristol, England, is a church organist. The two managers spent an interesting evening discussing organ music and playing the Hammond Spinnet.

But Don Murie's favorite group of visitors are the

honeymoon couples. Long famous as a visiting spot for young married couples, Niagara Falls, through the Chamber of Commerce, gives to each an attractive Honeymoon Certificate, signed by the Mayor and Chamber Officials. This congratulatory message extends a warm welcome to the world famous Falls, and is designed as a keepsake for young people starting life together.

Don Murie enjoys playing the Hammond Organ as a part of his Chamber duties. During the noon hour, he often plays for the entertainment of the Chamber staff. The annual Christmas party finds Don Murie at the Hammond, leading group singing of favorite hymns and carols.

Although Mr. Murie has had the organ at the Chamber for only four years, he has long been associated with the Hammond Organ. He is a lifelong musician, and has played a number of musical instruments. Now that he owns his own Hammond Organ, he prefers it to all other instruments.

Hammond Organ Helps Airline Pilot Relax

Entire Family Enjoys Musical Hobby

With 28 years of flying behind him William G. "Bill" Feagin is senior pilot at the Memphis terminal for Southern Airways, Inc. The Feagins—Bill, Virginia and daughter Susan, have lived in Memphis for 8½ years.

Bill is a near six-footer and slim which makes him look taller. He is a quiet unassuming person at first glance but talkative and friendly when he gets to know you. He is possessed of a permanent sun-tan, and crows-feet around his eyes. It comes from squinting at the sun too much from the cockpit of an airplane.

When people used to ask him what his hobby was, he would reply, "Flying, what else can a man like me do and have so much fun with so little work. Besides, I get paid so well for doing it."

All of that changed, however, when Bill was teaching primary flying to cadets for the Army during World War II, at Albany, Georgia. He happened to visit a friend one day at the radio station and saw his first Hammond Organ, and from that moment on he began to figure ways and means of owning one.

When Bill is asked to tell the story of how he acquired his Hammond Organ, he will pause, take a deep breath, and relate how their piano had to be sold when they moved into a mobile home during the war. An accordion replaced the piano after Susan was born.

Then the Feagins moved back into a house, and an organ appeared to replace the accordion. It was followed by a second organ, then another piano. Finally in October, 1957, the Feagins purchased a Hammond Spinet Model Organ, and a few months later the larger Hammond Home Model. The Hammond is now a permanent "member" of the family.

As an airline pilot, Bill has ample leisure time. He finds relaxing Hammond Organ music a welcome relief from the normal tensions of flying.

Susan is 16 now, a junior at St. Agnes Academy, and wants to be doctor, in addition to a fine organist. She has played for benefits, and quite a number of times for the Memphis Chapter Hammond Organ Society, of which all three are members.

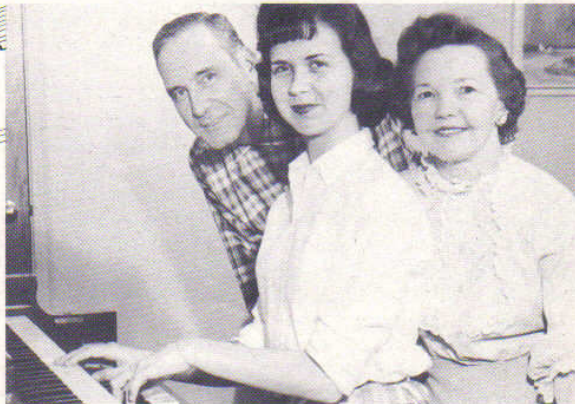
Although flying is Bill's first love, he can usually be found seated at the organ when he is home, unless Virginia or Susan beat him to it.



A 28 year flying veteran, Bill Feagin has become accustomed to the demands of flying a modern airliner. Flying was Bill's main "hobby" before he purchased a Hammond Organ.



Bill Feagin finds the Hammond Organ a source of relaxation after a flight. He is senior pilot at the Memphis terminal for Southern Airways.



The Feagin family—Bill, Susan and Virginia, consider the Hammond Organ a part of their family. They are members of the Memphis Chapter, Hammond Organ Society.

HAMMOND ORGAN TEACHER WORKSHOP

Two Famous Organists and Teachers Appearing
in Cities Across the Country in Full Day
Programs of Instruction and Entertainment.

The Hammond Organ Company is proud to announce that two famous Hammond organists, Bill Irwin and Milton Page, are now conducting Hammond Organ Teacher Workshops throughout the country. As a special added attraction, Mr. Page and Mr. Irwin will also present an informal program of entertainment called "Fun at the Hammond" in the evening for everyone interested in organ music.

The Hammond Organ Teacher Workshop is an all-day program, with morning and afternoon sessions. The purpose of this Workshop is to acquaint the teacher with the latest approaches and techniques of organ instruction. The Workshop will also offer an opportunity to teachers to solve any problems or get the answers to any questions that often come up in teaching.

The special evening presentation, "Fun at the Hammond" is an informal program of entertainment for anyone who now plays a musical instrument and those who have felt a desire to play one. Mr. Page and Mr. Irwin will contribute to each "Fun at the Hammond" program, musical skill and organ technique for which they are famous.



Milton Page

One of America's finest organists and teachers, Mr. Page is a graduate of the University of Texas, where he majored in musical theory and composition under Dr. William Doty, Dean of the Music School. While still an undergraduate he was appointed staff organist for the Texas State Network, a system of twenty-six affiliated radio stations.

Upon graduation, Milton Page went to New York, where his skill in playing and teaching the Hammond Organ was immediately recognized. He became an editor and arranger for the Ethel Smith Music Corporation. His services were in great demand in radio and television work with both CBS and NBC. Mr. Page was also organist at Radio City Music Hall and the Roxy Theater over a period of four years.

Milton Page is best known as a teacher of the Hammond Organ. In recognition of his teaching abilities and the education materials he has written, the Southern College of Fine Arts, Houston, Texas, conferred upon him a Doctorate of Music in 1949.



Bill Irwin

A music student at the age of 10, Bill Irwin started his formal career in 1939. He studied at the New York School of Music, and was appointed to its teaching staff in less than a year.

After World War II, Bill Irwin toured the country, transporting his own Hammond Organ. His engagements at a number of leading hotels and places of entertainment established him as one of the foremost young Hammond organists. As a Hammond Organ teacher, Mr. Irwin has given lessons and private instructions all over the United States.

Bill Irwin is also a veteran radio and television performer, and has made recordings for Regent Records. His daily half-hour radio show over station WVPO delighted Pennsylvania listeners for over three years.

Mr. Irwin is best known as a teacher of the Hammond Organ. During the past two years, he was head of the teaching staff of Hammond Organ Studios of Manhattan Beach, California.

TEACHERS' WORKSHOP PROGRAM

Lecture 1--Morning

- Opportunities for the Organ Teacher
- Psychology of Teaching
- Teaching the Beginner
- Importance of the First Five Lessons
- How to Teach Drawbar Registrations
- How to Teach Rhythm and Tempo
- How to Teach Left hand and Pedal Co-ordination

Lecture 2--Afternoon

- How to Teach Chords in All Positions in Both Hands
- Teaching the Student with Previous Musical Knowledge
- How to Teach and Coach the Advanced Student Towards Professional Playing
- Question and Answer Period for 30 minutes
- Teaching Management: Appointments, card files, ledger entries, etc.
- Question and Answer Period — time permitting

CHURCH ORGANISTS PERFORM IMPORTANT WORK

We sometimes take for granted those things which are quite important in our everyday lives. One of these is the beautiful inspiring music heard every Sunday in church. Church organists, as a group, are unsung heroes, performing their duties as a part of the worship service. The contribution they make is an important part of every religious service.



BROAD STREET METHODIST CHURCH, LANCASTER, PA. An organist for 21 years, Gordon M. Eby has been church organist at the Broad Street Methodist Church for almost four years. He received training at the Peabody Conservatory of Music. Mr. Eby has said the Church Model Hammond Organ, donated by a parishioner, "serves every need beautifully and more than adequately".



ST. DUNSTAN'S EPISCOPAL CHURCH, ELLSWORTH, MAINE. A Hammond Concert Model Organ was chosen to enrich worship services at St. Dunstan's. John Clarke is church organist.



UNITED PRESBYTERIAN CHURCH, ALEDO, ILLINOIS. Karan Brokau, assistant church organist, receives some helpful tips from Melvin Larson. The new Hammond Organ was dedicated at a special service last December. Mrs. Patricia Olson is the regular church organist.



ASSEMBLY OF GOD CHURCH, LAWRENCE, KANSAS. A lovely corsage was given to Mrs. Catherine Weinaug when playing for a wedding service at the Assembly of God Church. She is the regular church organist, and has a Hammond Organ in her home.



ALLERTON METHODIST CHURCH, HIGH BRIDGE, NEW JERSEY. Mrs. Russell Stevenson keeps a busy schedule as a church organist, organ teacher, housewife and homemaker. She has been active in church music for 25 years, and recently realized the lifelong ambition of having a Hammond Organ in her home.

BROOKLYN METHODIST CHURCH, BROOKLYN, WISCONSIN. Miss Geraldine Waite, junior organist, plays for regular services, and accompanies the twenty-two voice girls choir. Another Hammond organist, Mrs. Myrlin Winter, is director of the choir.



"CHURCH WITHIN A CHURCH"

A Story of Construction Ingenuity

When you tell a group of inspired church-goers that they can't do something, look out...because the church group with spiritual inspiration can almost accomplish miracles. That's just what happened with the members of the Assembly of God Church in the heart of the business district of Van Nuys, California.

The story, as related by the Rev. L. C. Hodges, began when the original structure was not big enough to accommodate the congregation. A new church was needed. No suitable property was available in the area so they were forced to plan their new church building on the original building site. However, stringent parking requirements and the necessity of having a church during construction posed what seemed to be insurmountable problems, but not for Rev. Hodges' group. They decided to build the new church over the original church building, which would give them a place to worship during construction and circumvent certain local requirements for parking area.

Three massive laminated wooden beams elevated the new structure above and beyond the smaller building. As the new framework arose, passing motorists raised their eyebrows at this strange sight

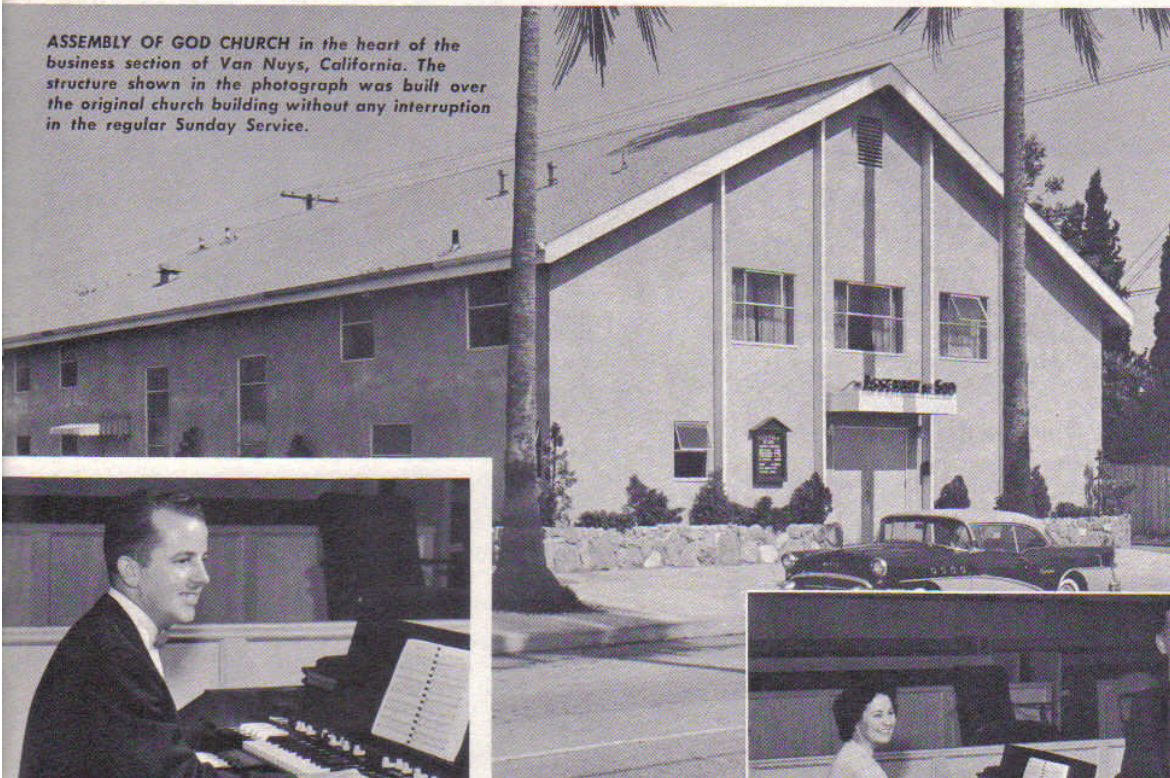
of a "Church within a Church". Services were held within the old building every Sunday.

Finally the new house of worship was completed and was dedicated on Good Friday, April 4, 1958. Finished in blond ash, wine rugs and upholstery, with pink walls and off-white acousical plaster, this sanctuary offers an atmosphere conducive to worship. The new building contains ten Sunday School rooms, a nursery, and an office. The main auditorium comfortably seats 350 persons with an overflow area for larger gatherings. The building is so constructed that it can be doubled in capacity when the need arises, another Rev. L. C. Hodges innovation.

In May of 1959 the church realized another goal when a lovely Hammond Organ was installed. According to Reverend Hodges, it has proved to be a blessing to the entire congregation, enhancing the services and producing a gracious atmosphere for worship. Several members of the congregation are learning to play.

When asked by one of the parishioners, "What kind of organ are we going to buy?" the Pastor replied, "A Hammond, of course! You see it is easier to raise money for the 'best' than it is to try to sell a congregation on something second-best."

ASSEMBLY OF GOD CHURCH in the heart of the business section of Van Nuys, California. The structure shown in the photograph was built over the original church building without any interruption in the regular Sunday Service.



MAX TAYLOR, Organist and Choir Master of the church that was built in defiance of all normal construction procedures.

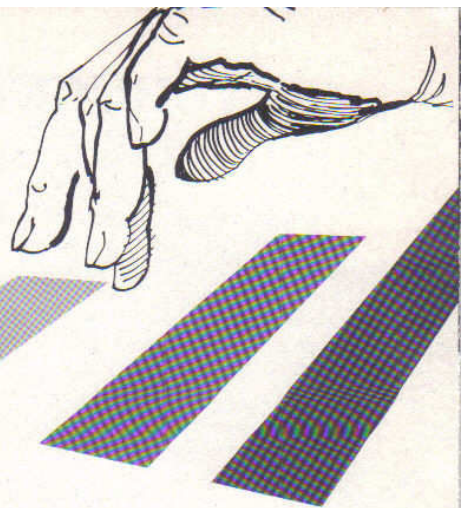


REV. L. C. HODGES has encouraged a number of his parishioners to play the new Hammond Organ.



By Orville R. Foster

FUN AT THE HAMMOND



LEFT HAND REGISTRATIONS

Much time and attention has been given to a variety of right hand solo registrations, but the literature is rather scanty in the field of left hand registrations. Consequently I thought it would be helpful to you if we would devote a column to a serious consideration of LEFT HAND registrations. This embraces more than meets the eye at the first casual glance, for it not only pertains to comfortable accompaniment tones to contrast with your solo choices, but it also should embrace a thoughtful survey of the possibilities of registrations for SOLO left hand work. Thus we shall divide this into two parts; the first giving you some handsome ensemble accompaniments for the lower manual to contrast beautifully with your right hand solo work on the upper; secondly, we shall investigate the possibilities of a few of the hundreds of tonal solos possible on the lower manual for solo work there, and use the accompaniment in the right hand on the upper manual.

LEFT HAND ACCOMPANIMENTS

You are keenly aware, I am sure, that the drawbars of the Hammond Organ permit you to create ANY tone that your particular whim may decide. Also, you are probably aware that the beauty of your organ work is dependent on the *contrast* of colors between the melody on one manual and the accompaniment on the other. Let us set up a few varieties of tones on the lower manual and then see how we can contrast these with our solo tones. First of all, let us take the strings:

PRESET MODELS		SPINET MODELS	
A# 00	1332 331	L	1332 3312
00	2343 430		2343 4312
00	2233 320		2233 3201
00	2333 431		2333 4312

Now for a diapason and flute ensemble which is very useful for a "general" background:

PRESET MODELS		SPINET MODELS	
A# 00	6543 210	L	6543 2110
00	5543 220		5543 2210
00	7654 320		7654 3210
00	7765 431		7765 4321

If you feel the need of a reed tone in the accompaniment voice (on the lower manual) you might try one of these, remembering always that you must be careful on the location of your left hand in playing reeds...keep it centered about the middle C location lest the reeds get thick and muddy in the lower register

because of the multiplicity of tones used. Solo voices are lovely even down to the extreme end of the manual, but when two, three or more tones are used, then discretion must be used to keep the tone beautiful.

PRESET MODELS		SPINET MODELS	
A# 00	2244 562	L	2244 5624
	(No vibrato)		(No vibrato)
00	1355 351		1355 3513
00	2265 452		2265 4524
00	2366 763		2366 7634

It is understood that as you use these various combinations of the drawbars, that it is particularly wise to use a contrasting solo voice on the upper manual. With the strings you might well use a flute combination (Upper 61 5606 003) and with the diapason and flute ensemble it might be well to vary your solo tone to such as Upper 07 3700 003. With the reed tone in the lower manual, set your drawbars for the upper manual something like this: Upper 00 6675 563 with vibrato.

LEFT HAND SOLO EFFECTS

Increasing recognition is being given these days to the importance of the left hand in organ work. In fact, you will find the thesis throughout all of my instruction books that you are just as good or poor an organist as your left hand is good or poor. I have seen many struggling organists become very proficient players by improving their left hand technique. Sample settings for left hand solos (which are to be played an octave lower than if done with right hand) might well be:

SOLO LEFT HAND ON LOWER		RIGHT HAND ACCOMPANIMENT ON UPPER (UPPER SAME FOR SPINET OR PRESET MODELS)	
(PRESET) MODELS)	(SPINET)		
00 7777 700	7777 7700	00 6543	210
00 8787 720	8787 7220	00 6654	321
00 6666 620	6666 6221	00 5433	210
00 8888 810	8888 8210	00 6555	421

Remember, too, that the drawbar settings given here as well as those found in any of your pieces are but one man's idea of what he would like. Don't follow the registration markings slavishly; learn to experiment yourself with the thousands of beautiful tone colors possible on your organ, and you'll find to your delight that you'll be having more and more FUN AT THE HAMMOND.

Young People Learn By Playing *the Hammond Organ*



Thousands of children each year are finding in the Hammond Organ fulfillment of the desire to play their own music. One reason why young people choose the Hammond Organ is because musical achievement is attained while learning to play. Thus, encouragement and incentive to progress is instilled through productive results—rich and satisfying Hammond Organ music.

TEN YEAR OLD ROSEMARY BAILEY, of Westchester, Illinois, studied piano for five years before she discovered the Hammond Organ. Though she has been playing the organ for little more than a year, her public appearances have included the Chicago Music Festival Luncheon, Fort Wayne Boat Show, Chicago TV performance, and as guest artist with Warren Covington, leader of the present day Tommy Dorsey Band.



WITH ONLY SEVEN MONTHS OF HAMMOND ORGAN LESSONS, 10 year old Glenna Dianne Scogin, of Robstown, Texas, gave a recital in her home. Her teacher of the Hammond Spinnet Model Organ is Jerry Herrin, Corpus Christi.



HEIGHT IS NO PROBLEM TO TOM WILHELM, 4, of Manitowoc, Wisconsin, who plays the Hammond Spinnet Organ with a "Hi-Pedal" foot pedal extension unit. Tom recently took part in a Pointers for the Home Organist Program by playing several numbers before the start of Mr. Heaps' performance.



ALTHOUGH ROBERT AYER, of Everett, Massachusetts, has been taking Hammond Organ lessons for only a year from Miss Doris Tirrell, she has asked him to perform on her "Hobby Hour". Robert will be a fifth grade student at Horace Mann School this fall.

THE FOX VALLEY CHAPTER of the Hammond Organ Society, Appleton and Wausau, Wisconsin, were entertained by 11 year old Jimmie Banzmiller at a recent meeting. Jimmie has been playing the Hammond Organ for only two years. His teacher is Frank Boyans of Stevens Point.



HOWARD MAGILL, 8 year old son of Mr. and Mrs. Lawrence Magill, Whittier, California, plays a repertoire of semi-classical and popular music on the Hammond Home Model Organ. The Magills have had their Hammond Organ only a year and a half.



PORTER HEAPS' MUSIC REVIEWS

All of the music reviewed by Mr. Porter Heaps can be purchased from your local music dealer or direct from the publishers. Please don't send any orders to the Hammond Organ Company, as we don't stock any music.

CHOPSTICKS

arr. by Porter Heaps
Keyboard Publications \$1.50
908 Grove St., Evanston, Ill.

Six easy arrangements of the favorite tune, "Chopsticks," each in a different style and mood, "Chopstick Blues," "El Chopstichero," "Flight of the Chopsticks," etc. For both Spinet and Preset Models.

HYMNS FOR THE HOME

arr. by Porter Heaps
Keyboard Publications \$1.50
908 Grove St., Evanston, Ill.

A collection of ten familiar hymns in special arrangements for the Hammond Home Organist, registered for both the Preset and Spinet Models.

CHORD CHART FOR HAMMOND ORGANISTS

by Hans von Holwede
Keyboard Publications \$1.25
908 Grove St., Evanston, Ill.

This is actually a series of six charts printed in book form on very heavy paper. It will never wear out no matter how often it is referred to. Mr. Holwede features the resolution of the Seventh and Ninth chords to the Major and Minor to produce good musical voice leading.

LIBRARY OF CHURCH MUSIC, Vol. I "Wedding Music"

arr. by Porter Heaps
Keyboard Publications \$1.50
908 Grove St., Evanston, Ill.

This is not a collection of the usual wedding tunes, but are numbers I have used successfully for years in all denominations. The arrangements have been slightly simplified, and the pedal has been kept in the lower octave of the Spinet Organ. For example, Bach's "The Sheep May Safely Graze" is scored so that the average organist will have no difficulty in playing it, yet the essential ingredients of the music have not been omitted.

INTRODUCING THE POINTER SYSTEM, Pre-Book 1

Pointer System, Inc. \$1.50
64 E. 2nd St., Winona, Minn.

This delightfully attractive folio is a self-explanatory (no teacher required) introduction to playing the organ by the Pointer System. Get the book, go through it page by page and anybody will be able to play.

THE MODERN ORGANIST

Book 3
"From Pointer System to Bass Cleff Reading"
Pointer System, Inc. \$1.50
64 E. 2nd St., Winona, Minn.

We've needed this for a long time. Gently leads the player who already knows how to play his left hand chords from the chord symbols into reading music printed in the bass cleff.

SONGS FOR THE MODERN ORGANIST

Book 2, Supplement
Pointer System, Inc. \$1.50
64 E. 2nd St., Winona, Minn.

Graded supplementary material to be used along with Book 2 of the Modern Organist Course.

BLUE CHAMPAGNE

by Grady Watts and Frank Ryerson

SONG OF INDIA

by Rimsky-Korsakoff

THE SONG FROM MOULIN ROUGE

by George Auric and Willam Engvick
Coleman-Hall Publications 75c each
12310 Burbank Blvd., North Hollywood, Calif.

These three singles are published for the Preset and Spinet Models arranged by Dave Coleman. The arrangements are excellent, not too difficult but dressed up a little to make them interesting. Would suggest you take a look at them.

HANON WITH A BEAT

arr. by Dave Coleman
Coleman-Hall Publications \$1.50
12310 Burbank Blvd., North Hollywood, Calif.

The Hanon book of finger exercises is a standard for piano. This exceptionally clever folio presents the Hanon Theme #1 in seven modern rhythmical arrangements. As painless a way to do your finger exercises if I ever saw one. Don't miss this.

MINIATURES FOR THE HAMMOND ORGAN

Vol. 1 and Vol. 2

arr. by Arthur Wildman
Belwin, Inc. \$1.25 each
250 Maple Ave., Rockville Center, L. I., New York

Very easy, short, arrangements of all kinds of music for the beginning organist who is just learning to read left hand and pedals. Teachers should find these two volumes quite useful. Very well edited and also neatly printed.

A NATIVITY SUITE FOR ORGAN

by Wilbur Held
Concordia Publishing House \$1.25
3558 S. Jefferson Ave., St. Louis 18, Mo.

Five lovely arrangements for church playing based on five familiar Christmas melodies. The title page says, "These little pieces were written to help fill the need for serviceable music of very modest technical demands. The pedal part especially has been kept simple so that the beginning organist may have experience with organ style and registration even before his pedal technique is firmly established." All church organists look into this. Do it now, don't wait.

IT'S CHRISTMAS TIME AT THE HAMMOND ORGAN

arr. by Raymond Shelley
Plymouth Music Co., Inc. \$1.50
2908 The Americas Bldg., Rockefeller Center, N. Y.

Simple arrangements of fourteen Christmas melodies, both popular and sacred carols, with words, registrations, and chord symbols.

SEVEN IMPROVISATIONS ON HYMNS AND FOLK TUNES

by Margrethe Hakanson
Augsburg Publishing House \$1.75
426 S. Fifth, Minneapolis 15, Minn.

This is church music, the sort we are all looking for, about medium difficulty. Lutheran organists especially should examine this folio because the melodies on which the seven compositions are based are familiar to Lutheran congregations.

ORGAN MUSIC FOR THE CHURCH YEAR

improvisations by G. Winston Cassler
Augsburg Publishing House \$3.00
426 S. Fifth, Minneapolis 15, Minn.

This is a large volume, seventy-two pages, consisting largely of improvisations based upon familiar hymn tunes and chorales scored in a wide variety of styles. In addition, there are several excellent original compositions by Mr. Cassler. I'd say that the scoring, in general, is for the above average organ player. If you're above average and like to play classical-sounding music in your church, get hold of a copy of this book.

WALTZING WITH THE HAMMOND ORGAN

arr. by Jerry Mendelson
King Music Publishing Co. \$1.50
351 W. 52nd St., New York 19, N. Y.

Short, two-page, simple arrangements of twenty standard waltz tunes, mostly Strauss.

CLASSICAL THEMES

arr. by Jerry Mendelson
King Music Publishing Co. \$1.50
351 W. 52nd St., New York 19, N. Y.

Also short, two-page simple arrangements of twenty standard classical themes, symphonic, opera, piano, etc.

MUSIC FOR EVERYONE, No. 18

"The World's Best Collection for Hammond Organ"

arr. by Mark Laub
Remick Music Corp. \$1.95
619 W. 54th St., New York 19, N. Y.

An excellent buy! 144 pages embracing every type of well-known melody from the classics to the popular standards of today. Easy. Many numbers with the words, and all contain chord symbols and registrations for all models. Get it.

MUSIC FOR EVERYONE No. 17

"The World's Best Sacred Songs"

arr. by Douglas MacLean
Remick Music Corp. \$1.95
619 W. 54th St., New York 19, N. Y.

A fine collection of standard sacred vocal solos, with accompaniments arranged for the organ, fully registered for all models. Of unusual interest is the inclusion in many numbers of the chord symbols.

ORGAN PRIMER for Hammond Spinet Model Organ

by David Carr Glover
Ethel Smith Music Corp. \$1.00
1842 West Ave., Miami Beach, Fla.

This is the beginning of a basic organ course for tiny tots. Teachers familiar with the standard children's piano methods will be thoroughly at home with this primer. Glover apparently knows exactly how to start off children on a keyboard instrument. Don't miss it.

AN EVENING WITH TSCHAIKOWSKY

by Virginia Carrington Thomas
Ethel Smith Music Corp. \$1.25
1842 West Ave., Miami Beach, Fla.

Another in the "evening" series which so far includes Chopin, Mozart and Beethoven. Simple arrangements of the most popular Tchaikowsky melodies.

ETHEL SMITH'S POPULAR WALTZES

Ethel Smith Music Corp. \$1.50
1842 West Ave., Miami Beach, Fla.

Not a Strauss-type album, but arrangements of pop waltzes, "You Can't Be True, Dear," "He," etc. Simple to play, including words and chord symbols.

SIMPLIFIED STANDARD SONGS No. 3

Ethel Smith Music Corp. \$1.50
1842 West Ave., Miami Beach, Fla.

Fifteen pop tunes arranged by Lou Leaman in simple style with words and chord symbols.

40 ALL-TIME HIT PARADERS for Hammond Organ

Ethel Smith Music Corp. \$2.50
1842 West Ave., Miami Beach, Fla.

A collection of hit tunes, some very simple, some more difficult. You'll like the arrangement of "Lullaby of Birdland" and the "Bumble Boogie" to mention only two. The collection is well worth the price. It is also printed in an edition, same price, for the Chord Organ.

THE SPANISH MARCHING SONG

THE HAPPY ORGAN

arr. by Ethel Smith
Ethel Smith Music Corp. \$1.75 each
1842 West Ave., Miami Beach, Fla.

These two singles, the first an unfamiliar but delightful piece in march tempo, and the second, a clever novelty number, are both fairly easy to play and should prove popular with home organists.

GEORGE M. COHAN Song Album for Hammond Organ

arr. by Mark Laub
George M. Cohan Music Publishing Co., Inc. \$1.50
1776 Broadway
New York 14, N.Y.

Contains simplified arrangements of fourteen of Cohan's better known numbers.

ORGAN CLASSICS

arr. by Fred Feibel
Boston Music Co. \$1.50
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Porter Heaps' Schedule of Appearances

"Pointers for the Home Organist"

DATE	SPONSOR
October 5, 1959	T. Eaton Co., Ltd. 1150 Douglas Street Victoria, B. C., Canada
October 6, 1959	Hammond Organ Studios of Bellingham 100 North Commercial Street Bellingham, Washington
October 8, 1959	Purucker Piano House 111 North Central Avenue Medford, Oregon
October 9, 1959	Stone Piano Company 1280 State Street Salem, Oregon
October 12, 1959	Dietze Music House 1208 "O" Street Lincoln, Nebraska
October 13, 1959	Olson Piano Company, Inc. 321-325 North Federal Mason City, Iowa
October 15, 1959	Stoner Piano Company 1013-1015 Walnut Street Des Moines, Iowa

DATE	SPONSOR
October 19, 1959	Hammond Organ Studios of Atlantic City 2201 Atlantic Avenue Atlantic City, New Jersey

Church Organist Workshop

October 7, 1959	Stone Piano Company 1280 State Street Salem, Oregon
October 20, 1959	Hammond Organ Studios of White Plains, Inc. 598 Central Avenue Scarsdale, New York
October 21, 1959	Watkins Brothers, Inc. 241 Asylum Hartford, Connecticut

Hammond Organ Teacher Workshop and "Fun at the Hammond"

Conducted by MILTON PAGE

DATE	SPONSOR
October 13, 1959	Campbell Music Company 1108 "G" Street NW Washington, D. C.
October 14, 1959	Avery Piano Company 256 Weybosset Street Providence, Rhode Island
October 16, 1959	Braydon & Chapman, Inc. 144-146 Glen Street Glen Falls, New York
October 20, 1959	B. C. Porter & Son Company 143 South Main Street Lima, Ohio
October 21, 1959	Halle Brothers Company 1228 Euclid Avenue Cleveland, Ohio
October 22, 1959	Anderson Piano Company 114 North Main Street Dayton, Ohio
October 23, 1959	Willis Music Company 124 East 4th Street Cincinnati, Ohio
November 2, 1959	M. Steinert & Sons 162 Boylston Boston, Massachusetts
November 4, 1959	M. Steinert & Sons 10 Stearns Square Springfield, Massachusetts
November 6, 1959	M. Steinert & Sons 308 Main Street Worcester, Massachusetts
November 13, 1959	Hammond Organ Studios of White Plains, Inc. 598 Central Avenue Scarsdale, New York
November 15, 1959	Hammond Organ Studios of Oradell 235 Kinderkamack Road Oradell, New Jersey
November 30, 1959	Whittle Music Company 1108 Elm Street Dallas, Texas

Conducted by BILL IRWIN

DATE	SPONSOR
October 1, 1959	Chas. E. Wells Music Company 212 East 2nd Street Casper, Wyoming
October 5, 1959	Sampson-Ayers Music Company West 915 First Avenue Spokane, Washington
October 7, 1959	Hammond Organ Studios of Tucson 2905 East Broadway Tucson, Arizona
October 9, 1959	Rodewill Music Company 222 West Washington Phoenix, Arizona
October 19, 1959	Hammond Organ Studios of Houston 3109 South Main Street Houston, Texas
October 21, 1959	J. R. Reed Music Company 805 Congress Street Austin, Texas
October 23, 1959	San Antonio Music Company 415 North Main Ave. San Antonio, Texas
October 26, 1959	Hammond Organ Studios of Ft. Worth 2424 Forest Park Blvd. Fort Worth, Texas





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