

Hammond TIMES

VOL. 23 NO. 2

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ADULT CLASSES: *Popular Across the Nation*

EDUCATIONAL VIGNETTES



MISS JOY DAVIS PLAYS the Hammond Self-Contained Organ at Southwest LaGrange High School, Columbus, Georgia, while Mrs. George Weathersby (school principal) and Mr. Charles Mizell (manager of the LaGrange branch of the Humes Music Store) look on. The Hammond serves both adult and day-students.



There were two very special days on MRS. WILLIA RUTH JOHNSON'S calendar in Clearwater, Florida, recently. On one of the days she began a wonderful new hobby by taking her first Hammond Organ lesson in the adult education program of Pinellas County. The other occasion was the lively celebration of her 80th birthday.



PLAYING THE HAMMOND IS LOTS OF FUN! . . . easy, too, explains Mrs. J. K. Aton of St. Petersburg, Florida. She is now teaching her fourth beginning course for adults at the local YWCA. The present class meets Wednesday afternoons, consists of a dozen students, utilizes two spinets, and enjoys a lively, interested, and relaxed atmosphere.



EXTERIOR OF THE LAGRANGE HIGH SCHOOL, Columbus, Georgia. LaGrange is rated as one of the best equipped elementary schools in the nation, and it of course has installed a Hammond Organ.

Hammond **TIMES**
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THERE'S PLENTY OF FUN IN THE LITTLE RED SCHOOL HOUSE THESE EVENINGS!



Take a classroom in today's little red school house — anywhere in the nation. Add a Hammond Spinnet or preset organ — and you'll have a sample of the most popular type of adult education class in the curriculum of today's schools.

In Southern California — where ideas are always fresh and new — adult interest in the Hammond Organ runs high. Schools in Los Angeles, Downey, San Gabriel, Covina, Azusa, LaCanada, Whittier, Montebello, Pasadena, and Norwalk, for example, all have programs. Across the nation in Clearwater, Florida, there is a thriving Hammond class at the local Fine Arts Center. Similar classes meet at the Southwest LaGrange High School in Columbus, Georgia, at Amherst Central High School in Buffalo, New York, and at St. Joseph and Stevensville, Michigan — to name but a very few. Countless others meet regularly in classrooms everywhere from Elmhurst and Willowbrook, Illinois to St. Petersburg, Florida, and the enthusiastic story is always the same.

Some have professional objectives in mind, but most of the students just want to play the Hammond for personal enjoyment. They find it fun to create music — especially with the infinite tone possibilities of the Hammond Drawbars at their fingertips. The courses are an adventure in a whole new world of musical creation. The students learn as a group, and absorbing rhythmic values, learning chording and grasping harmony fundamentals are all part of the pleasure. Reading notes and keyboard coordination comes easily, too.

These classes would hardly be possible, if it weren't for the close cooperation almost invariably existing between the schools and the local music stores. The former supply classroom facilities, and the latter provide the Hammond Organs — often they find the course materials and even teachers, too! This is one of those ideal arrangements in which everyone benefits. The adult participants learn how easy and how much fun it is to play a Hammond. The community replenishes its supply of organists for civic and religious playing. The school gives a highly successful Hammond Organ course on its curriculum. The teacher develops invaluable experience and a following of enthusiastic students. And, the local studios benefit both from a sense of community contribution — and of course from an added interest by everyone in Hammond Organs.

Classes vary in size. Fifteen to twenty-five are reported as typical. Mrs. Martin Howard, who teaches Hammond Organ classes in the evenings at the St. Joseph and Lakeshore High Schools in St. Joseph and Stevensville, Michigan, even restricts her class sizes. Her sister originally taught classes of up to thirty-five beginners at a time, and Mrs. Howard has benefited from this experience. Her classes are limited to twenty students — a number she says is quite ideal.

The Hammond Organ Studios of Pasadena, California, are currently sponsoring classes in eleven high schools, with an enrollment (mostly of adult beginners) in excess of 400 students. This is a program set up by Elma Proctor, an instruction supervisor who happens to be a specialist in group techniques. She conducts some of the classes herself, and has also trained others — selected teachers who apply similar techniques in other schools. The Pasadena City College's *Extended Day* program alone has seven organ classes — six of them for beginners! Dramatic evidence of how successful these are was a recent Keyboard Festival held at Pasadena City College's Harbeson Hall. Lectures and demonstrations showed how persons of all ages — with or without musical backgrounds — can learn to play. Features included a demonstration of techniques by classes, public participation, and a display of materials. Instructors showed the basic teaching methods used in the classes — methods which assure each student of the ease with which he will actually develop an ability to transpose, play by ear, improvise, read music, and develop keyboard sense and technique.

Frequently the presence of a Hammond on a school's premises will also benefit the younger, regular day students. A Hammond because of its low maintenance and reliability, infinite tone quality and possibility, and the ease of transporting makes an ideal school instrument. Just as soon as a few students become familiar even with the simplest of fundamentals (just a lesson or two) the school can right away begin having Hammond music for its assemblies, sporting events and music appreciation classes. It can use the Hammond in band and glee club work, and for its chorus, orchestra, and choir. The Hammond is ideal for plays, dances, radio and recording programs. The instrument will play a vital role at graduation exercises, banquets, chapel services and for many other purposes as well.



INSTRUCTOR ELMA PROCTOR poses with her class of beginning organists at LaCanada Junior High School. The classes are sponsored by the Hammond Organ Studios of Pasadena, California, which is managed by Mr. Glen A. Hodson—a pioneer in the area of Adult Education.



Even Hammond Organ Teachers get in on the fun of a class. Here they're pictured with Elma Proctor after a group instruction seminar.

**ADULT EDUCATION AT AMHERST
CENTRAL HIGH SCHOOL**

It all started several years ago with a handful of pupils in an adult evening class at Amherst Central High School, outside Buffalo, New York.

The class has grown steadily, ever since, under the able guidance of strong Hammond teacher enthusiast, George Kirchmyer. Now George has two classes of up to eighteen students each, plus a considerable waiting list.

The interest generated at Amherst has caught on elsewhere, too, with programs in the Orlean area and two in the Niagara Falls District.



THIS IS THE WAY TO EVENING CLASSES in the adult education program at Amherst Central High School, Buffalo, New York.



NOW YOU TRY IT! Instructor Selby steps back and lets one of his feminine students try the new keyboard technique as several of his classmates look on.

INSTRUCTOR NELSON SELBY demonstrates playing techniques on the Hammond C-3 for the class at Central High School.

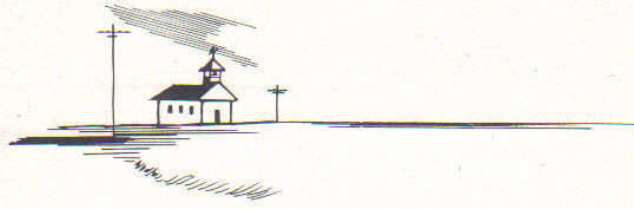


CHARTS ARE A GREAT CLASS-ROOM HELP — especially when used under the capable guidance of Mrs. Marjorie Pocoke, instructor for the Niagara Falls adult class.

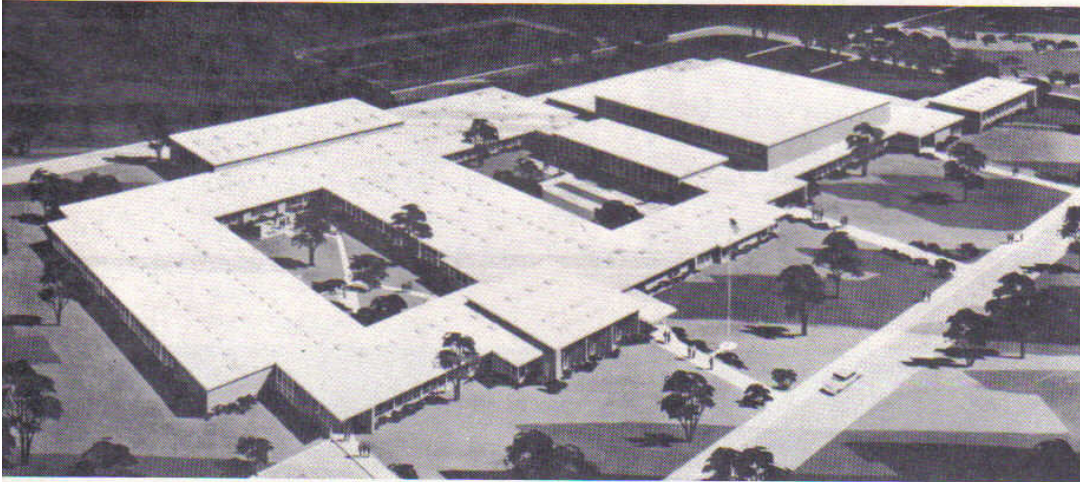




Mr. George Klingspoon, a student in Mrs. Howard's St. Joseph class, plays the Hammond Spinet as his classmates look on. Admiring them—and sparkling as usual—is Mrs. Howard, their instructor.



Newly completed Lakeshore Consolidated High School, Stevensville, Michigan, has a dynamic adult education program. Hammond teacher Mrs. Martin Howard divides her time between St. Joseph High School, St. Joseph, Michigan, and Lakeshore. Enthusiasm ran so high in a recent class that upon completion the students persuaded Mrs. Howard to continue by allowing them to come to her home an hour a week for further study.



♪ Instructor Howard (standing) gives some Hammond pointers to student George Klingspoon. Classes allow some time for individual instruction, as well as group study.



♪ One of the secrets of Mrs. Howard's success is the enthusiasm which she radiates so brightly. This picture of her at the Hammond Spinet organ in her classroom at Lakeshore High School is a good example.



PORTER HEAPS PROGRAM SCHEDULE



DATE	PROGRAM	SPONSOR
May 2	Showcase Program	Hammond Organ Studios of Alaska Anchorage, Alaska
May 4	Showcase Program	American Music Co. The Dalles, Oregon
May 8	Showcase Program	Hammond Organ Studios of Lubbock Lubbock, Texas
May 9	Concert	Whittle Music Company Dallas, Texas
May 10	Showcase Program	San Antonio Music Co. San Antonio, Texas
May 11	Showcase Program	Wilson Music Company, Inc. Tyler, Texas
May 15	Church Workshop	Hiltbrunner Music Co. Cedar Rapids, Iowa
May 16	Showcase Program	Hammond Organ Studios of Butler Pittsburgh, Pennsylvania

DATE	PROGRAM	SPONSOR
May 17	Showcase Program	Chiarelli Brothers Reading, Pennsylvania
May 18	Showcase Program	Clark Music Company, Inc. Syracuse, New York
May 22	Showcase Program	Colorado Springs Music Company Colorado Springs, Colo.
May 23	Showcase Program	McKenzie Music & Furniture Company La Junta, Colorado
May 25	Showcase Program & Church Workshop	Hammond Music Co. Pocatello, Idaho
May 29	Showcase Program	Hammond Organ Studios of New Westminster New Westminster, B.C., Canada
May 31	Showcase Program	Hammond Organ Studios of Boise Boise, Idaho
June 9	Showcase Program	Paiges Terre Haute, Indiana





EDDIE LAYTON

A top notch organist, just 30 years old, is already a master technician of the Hammond keyboard. He recently wrote "Bright Lights of Brussels" for the World's Fair in Brussels, Belgium. Eddie played a concert schedule in Europe last summer and proved a resounding concert success in London, Glasgow, Stockholm, Zurich, Hamburg, and Copenhagen. Eddie Layton plays all the Hammond models at his concerts and his audiences have proven to be very enthusiastic and for good reason. Eddie is a superb musician who has a real ability to impart the unlimited tone combinations of the Hammond and add a unique warmth of his own personality and playing style.



EDDIE LAYTON HAMMOND ORGAN CONCERT SCHEDULE

DATE	DEALER	DATE	DEALER
May 29	Hammond Organ Studios of Fort Myers Fort Myers, Florida	June 23	Werlein's for Music Baton Rouge, Louisiana
May 31	Hammond Organ Studios of Fort Lauderdale Fort Lauderdale, Florida	June 26	Hammond Organ Studios of Pomona Montclair, California
June 1	Hammond Organ Studios of South Miami South Miami, Florida	June 27	H. T. Bennett Music Co. Santa Barbara, California
June 2	Morgan Piano Company Miami, Florida	June 28	Hammond Organ Studios of Long Beach Long Beach, California
June 5	Halle Brothers Company Cleveland, Ohio	June 29	DeBellis Music Company San Bernardino, California
June 6	Anderson Piano Company Dayton, Ohio	June 30	Hammond Organ Studios of Phoenix Phoenix, Arizona
June 7	B. S. Porter & Son Company Lima, Ohio	August 6	Hammond Organ Studios of Modesto Modesto, California
June 8	Hammond Organ Studios of Cincinnati Cincinnati, Ohio	August 7	Hammond Organ Studios of Stockton Stockton, California
June 9	Hammond Organ Studios of Columbus Columbus, Ohio	August 8	Valley Music Shop Chico, California
June 12	Johnson Piano Exchange Hickory, North Carolina	August 9	Graves Music Company Eugene, Oregon
June 13	Dunham's Music House Asheville, North Carolina	August 10	Stone Piano Company Salem, Oregon
June 14	Fox Music House Charleston 12, South Carolina	August 11	Purucker Piano House Medford, Oregon
June 15	The Andrews Music Company Charlotte, North Carolina	August 12	Graham Music Company Carmel, California
June 16	Hammond Organ Studios of Atlanta Atlanta, Georgia	August 14	Hammond Organ Studios of Salt Lake City Salt Lake City, Utah
June 17	The Elite Music Company Warner-Robins, Georgia	August 15	Glen Brothers Music Co. Ogden, Utah
June 19	Hammond Organ Studios of Memphis Memphis, Tennessee	August 16	Phillips Music Company, Inc. Pueblo, Colorado
June 20	Hammond Organ Studios of Little Rock Little Rock, Arkansas	August 17	Hammond Organ Studios of Dallas Dallas, Texas
June 21	Werlein's for Music Jackson, Mississippi	August 18	Wilson Music Company, Inc. Tyler, Texas
June 22	Werlein's for Music New Orleans, Louisiana	August 22	Forbes-Meagher Music Co. Madison, Wisconsin
		August 23	Jackson Piano Store, Inc. Rockford, Illinois



By Orville R. Foster

FUN AT THE HAMMOND

THE IMPORTANCE OF BEING EARNEST

Several classical essays have been written during times past on the "importance of being earnest", or on kindred subjects such as the "importance of serious study", which, though they applied specifically to certain areas of the learning process and equally divergent fields of endeavor, might have equal application to the field of organ playing. In this Educational Issue of the TIMES it would seem particularly appropriate that all home owners of organs give specific thought to their own progress in the area of learning.

BASIC FUNDAMENTALS

There are certain basic fundamentals which must be thoroughly understood if the budding organist is to become adept at interpreting music which he likes. Let us start at the beginning and briefly summarize this material. Most of you reading this will feel that you already know all this material, but DO YOU? Make sure that you really understand, and do not be content with just a "fuzzy" idea of these things. Single line music with chord symbols is written in the treble clef; five lines and four spaces. You must remember that this is only the top half of the original staff. The "grand staff" had eleven lines, the lowest of which was named G, in honor of the name of God. Then the lines and spaces were named consecutively upwards, ending also with the G as the top space above the last line. Later in history the grand staff was divided, and the middle C line was dropped out; that's why in piano music as well as in organ music you find the two staves connected at the left side with a brace, to show that the two staves originally belonged together.

Today, much home organ playing is done with the use of only the upper or "treble" staff. It is important that you learn to read the notes on this staff quickly and *accurately*, with particular emphasis on the added lines above and below this staff. The most common problems of note reading for home organists come with the inability to rapidly read the added lines above and below the staff. Spend much time concentrating on these notes in the added spaces and lines. Write them out . . . that's the way to learn your notes. It is one thing, perhaps, to make a guess at the names of the notes on added lines or spaces, but is quite another thing to really KNOW these notes. Learning to read notes well is just like putting gold in the bank: you are going to draw on this fund of information all the rest of your life. If the original investment is not sufficient, nor of sound currency, then you'll be wanting later on. If you do not have a large enough fund of knowledge from which to draw, you'll be like the housewife who couldn't understand how the bank reported her checking account badly overdrawn. "How could it be?" she reasoned, for she had two more blank checks left in her check book. In order to enjoy your playing to the fullest for the rest of your life without having a superabundant fund of knowledge on which to draw is equally foolish.

Today, thousands of adults with more leisure time than ever before, are flocking to Adult Education classes in schools and colleges to learn the BASIC FUNDAMENTALS of good organ playing. We have 71 students in one beginning organ class, and hundreds of eager home-owners of organs waiting for the formation of other classes. These people, like yourself, have tasted the thrill of ownership of organ in the home, something which the richest lords and sovereigns of the world never dreamed of having,

and now that they have it, they are anxious to "do it right"; to get the basic knowledge so necessary to play well. School classes are probably the answer for this; though they are but a preparatory step to private study with a really GOOD teacher.

With this in mind, we have included herewith a list of questions which each of you may very well ask himself. These questions we feel are paramount; the *correct* answering of each will assure you that you have the start of a good musical foundation. Think each question through thoroughly; write out the answers and study your results. On the ones uncertain to you, take them to your teacher and have a complete discussion of the answer. Every good teacher is anxious to answer student's questions. We make it a rule in our private teaching to insist that each student must bring 10 questions to each lesson period. When a student has thought out his own knowledge to the point where he is induced to ask questions about things he doesn't know, then he is making progress. When students and scientists stop asking "Why?" then progress has stopped. Study the following questions carefully and take them, and your answers, to your teacher and go over each and every one of them to your complete satisfaction. You'll be glad you did, for you will suddenly realize that by so doing you are clearing up a great deal of "hazy" material of which you have never been really sure.

QUESTIONS

Can you read rapidly the added lines and spaces above and below the treble clef? Can you read the bass clef as rapidly as the treble? Added lines in the bass clef? Do sharps and double sharps bother you? What is the other name for C double sharp? Why? Why are double sharps and double flats used? Why isn't everything written in key of C? What is the purpose of key signatures? How do the keys get their signatures? Why? What is the difference between major and minor? What is a relative minor? Why? Why does a number sound different in G than in C? Why is transposing really simple? How are chords formed? Why is it necessary (VITALLY necessary) to know your chords? Is it true that every composer uses a melody line with chords above or beneath, even though he has written them out in various fashions in the left or right hand, rather than merely indicating them above the melody line? Why do intelligent students insist that they know the chord formations of numbers even where there are no chords marked? Did you know that every fine player of Bach can write in every chord in the Bach number he is doing? Why? Can you? What about counting? Why is there such an over-stress on counting? Isn't it true that if you understand the "pulsations", that audible counting is not only unnecessary, but may be a positive hindrance to your progress? Do you know when, and when NOT, to use a metronome? What about fingering? Why does every *thinking* teacher realize that printed "fingerings" in most numbers do more harm than good? Isn't fingering a very personal thing, scaled to your individual hand? What about rhythms? Can you play a fox-trot, a bolero, a samba, a beguine? Why are measure bars used?

These are but a few of the thousands of questions the thinking student will ask. You are a thinking student, aren't you? Ask questions and you'll find that you are (through education) beginning to have more and more FUN AT THE HAMMOND.



EVEN TEACHERS GO TO SCHOOL!

Maybe you're a teacher of the Hammond Organ and simply want to take a refresher course. Or, perhaps you teach a related instrument but would like to learn the Hammond. Perhaps you simply play the Hammond for personal enjoyment, but have a yen for teaching. If any of these possibilities describes you, this story will be of interest!



PORTER HEAPS demonstrates Hammond techniques for student teachers at a recent Sherwood Seminar. He will be a popular guest lecturer again at the 1961 sessions.



MR. FRANCIS KEYSER, helps instruct a student in the rudiments of keyboard technique.



RALPH SUNDEN demonstrates a drawbar setting. He'll cover this and many other aspects of Hammond playing during the forthcoming Seminar.

This year's Annual Hammond Organ Teacher's Seminar will meet again in Chicago. The dates are June 19th to 23rd and the program will consist of twelve full hours of lectures and demonstrations, plus four half-hour private lessons.

Arthur Wildman and Ralph Sunden of the Sherwood School will discuss balance and contrast in registration, basic drawbar patterns, methods and materials for child beginners and for teen-agers or adults with little or no musical background. Methods and materials for those with two or three years of piano instruction will be discussed and the fundamentals of chord construction and progression as an aid in teaching will be covered. Also included will be classical and popular music, methods and materials for the beginning "pop" student, and the styling of popular music at the Hammond Organ. Porter Heaps will talk about the use of the Hammond Organ in the church, and Carl Suhs (a member of the Hammond Organ engineering staff) will explain and answer questions about acoustical aspects of the instrument. Certificates will be awarded for satisfactory participation in the course.

All materials needed in the program will be loaned to participants, and the entire week's cost will be just \$36. This includes the lectures, practice times, luncheons and refreshments, and the private lessons. The lessons will emphasize the type of repertoire the student wishes — elementary and intermediate classical, advanced classical or elementary popular, or semi-classical.

For more information about the Seminar, write directly to Mr. Arthur Wildman, Musical Director of the Sherwood Music School, 1014 S. Michigan Avenue, Chicago 5, Illinois. Ask for their descriptive folder and the application form.



TEACHERS ATTENDING A SEMINAR pose outside the 1014 S. Michigan Avenue building in Chicago. The facilities of the Sherwood Music School are located on four different floors.

Porter Heaps



Music Reviews

All the music reviewed by Porter Heaps can be purchased from your local music dealer or directly from the publisher. Please don't send orders to Hammond Organ Company.

THE THINKING ORGANISTS' INTRODUCTION TO MODERN HARMONY, Book 1

by Randy Sauls Instructors' Publications \$3.50

An excellent presentation of chords and their inversions, with special emphasis placed on how to learn good voice leading. It's not a book of music, it's mostly instruction material. This book goes as far as the minor seventh chords. Book 2 will progress into the 9th, 11th, and 13 chords. You'll get an idea of what it is all about from the subtitle on the cover, "The origin of the Major, Minor, Dominant, and Minor Seventh chords with illustrations of their place in modern harmony."

FUN AT THE HAMMOND

by Bill Irwin R. D. Row Music Company \$2

Here is a superb collection of tricks and novelties for the home organist, registered for both Spinnet and Preset models. Besides a number of special effects, he presents a unique series of nine special effects with only one drawbar, a routine about "Flight Into Outer Space", tells a story with musical accompaniment, and the book ends up with his original novelty solo, "Finger Flip." You'll like this folio, it'll keep you busy for some time to come.

PARADE OF HITS, Book 1

arr. by Kenneth Lisbon Kenyan Publications \$1

He calls this "Melody-Chords Book 1" by which he means that the music can be used in two ways: 1. For those who read music, three-staff treble and bass clefs. 2. For chord system players who read only the treble clef, and apply their left-hand chords from the chord symbols. The pieces are all famous classics which have been made into popular songs. They are scored on three staves, melody in the right hand, a single-note counter melody in the left hand, and a simple pedal part. Fine material for students just starting to learn bass clef.

FUNDAMENTALS FOR ORGAN

by Lillian K. Durocher edited by Lilburne Hoffmann
Hoffman Press Publications \$1.25

This is a book of music for beginners, simple melodies with easy cord accompaniment. This is the music which Mrs. Durocher has used so successfully in her beginning classes which she conducts throughout the Chicago area. Teachers will find the three pages of suggestions, arranged lesson by lesson, very helpful.

CHURCH ORGAN MUSIC

arr. by Martha Powell Satchell R. D. Row Music Co. \$2.50

Seventy pages of music by some of the foremost organ masters, arranged for "practical playing" as it says on the title page. This means that the music has been simplified for practical use by the average church organist. If you have had ten years of organ lessons and have the opportunity to practice three hours a day, then you'll probably want the original difficult arrangements of these pieces. But if you're like most of us, this book will be just the thing.

DUETS FOR ORGAN AND PIANO

arr. by Martha Powell Satchell R. D. Row Music Co. \$2.50

This is Book 4 in the series of "Good and Easy Music to Play." The seventy pages of selected classical favorites have been arranged for easy performance. Useful in the home, in church, and by teachers. Would make excellent recital pieces. Of course, two copies would be necessary for performance.

PAUL RENARD ORGAN COURSE, Book 1

by Paul Renard King Music Publishing Corp. \$1.50

After seventeen pages of musical theory, the staff, clef signs, note values, rests, sharps and flats, chord symbols, key signatures, and how to form chords, this method starts off with a musical number in 4/4 rhythm, followed by eight other pieces scored on a three line staff. Three books are planned for the series. Teachers will be interested in the two pages of "Teacher's Instructions."

TURN OF THE CENTURY

arr. by Elmer Ihrke Edward B. Marks Music Corp. \$1.50

A collection of thirty-one old timers scored for the chord organ. This folio is especially interesting to me because many of the songs include the verse, something we don't get very often.

TUNES FOR TECHNIQUE, Books 1 and 2

by Porter Heaps and Lloyd Norlin
Keyboard Publications Books 1 and 2 \$1.50 each

These two folios were originally published some years ago, and because of a demand from teachers who have found them very useful are here reprinted in a revised form. They are designed as an aid in developing the student's technique on the Hammond Organ. The pieces are presented in sets of three—first a simple technical study, then a short prelude, and finally as a reward for the student's effort, a beautiful arrangement of a well-known melody. At the proper point in a student's development teachers will find these books just the thing they are looking for.

AWARD WINNING MUSIC FROM PETER GUNN-TV

Published by Northridge Music, Inc. Price is \$1.50

These nine jazz themes for the Hammond Chord Organ by Henry Mancini have Elmer Ihrke's deft touch on the arrangements, making them of almost universal appeal to all Chord Organ enthusiasts.

GREENSLEEVES

arr. by Eddie Layton Mills Music, Inc. 75c

A very interesting single. If you want to find out how to use those chords that are way out there, take a look at this. Here is a perfect example of modern harmonization of a melody. Best of all, it's easy!

34 HIT PARADE EXTRAS FOR THE EXTRAVOICE ORGAN

arr. by Elmer Ihrke Meridian Music Corp. \$2.50

Here's a book that will make Extravoice owners happy, a collection of familiar pop tunes arranged especially for the Extravoice. These are not just reprints of music with registrations for the Extravoice. No, they're special arrangements. Some of them you might have to practice! But it'll be worth it.

SONGS OF THE ISLANDS FOR THE HAMMOND CHORD ORGAN

arr. by Elmer Ihrke Edward B. Marks Music Corp. \$1.50

An Hawaiian Album containing twenty-three hits arranged for the Chord Organ. Sharp and flat notes are printed square—which is certainly a help when you're learning to read music, isn't it?

ORGAN SELECTIONS FROM "BYE BYE BIRDIE"

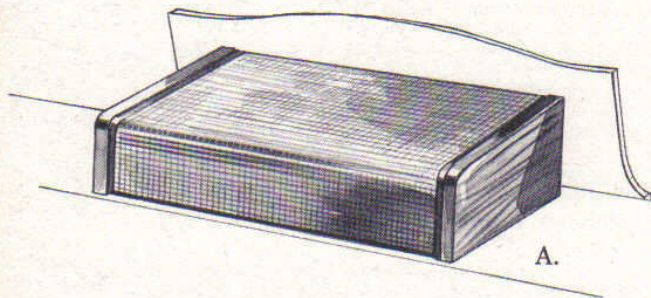
arr. by Mark Laub For the Hammond Chord Organ
Edwin H. Marris & Co. \$2

Everybody says that the Broadway Production, "Bye Bye Birdie" is chuck full of one hit number after another. Here they all are, take a look for yourself.

HAMMOND
ORGAN *Studios* OF FORT WORTH

2424 FOREST PARK BLVD. - PHONE WA 6-1771
FORT WORTH, TEXAS

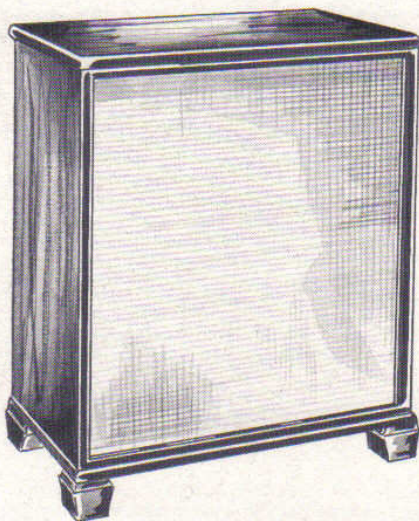
New and Exciting from Hammond



A.

ENJOY NEW HAMMOND ORGAN "STEREO-TONE"*

With Hammond's New Reverberation Unit, Your Chord Organ Will Take on a Thrilling New Dimension in Sound.



B.

YOUR CHOICE OF MODELS:

- A. Music Rack Model. Fits neatly behind music rack.
- B. Floor Model. Can be placed anywhere in room.

TRY IT YOURSELF! For free home demonstration, phone your Hammond Organ dealer today.

**Hammond "Stereo-Tone" is an entirely new and exclusive concept in organ tone; the direct signal emanates from the organ, the reverberative signal from the tone cabinet.*