

Hammond TIMES

VOL. 23 NO. 3

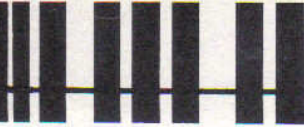
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JET PILOT RELAXES WITH THE HAMMOND ORGAN

(See page three)

from the Editor's Desk



The Hammond Times has added greatly to its size beginning with this issue . . . expanding from the previous 12 pages to a total of 16. The additional pages are a result of combining the TIMES with CHORD ORGAN COMMENTS.

In so doing, we feel that we can be of more service to our many thousands of readers and all who play the Hammond organ, whether it be the Chord or another model. We know that many players of the Hammond organ are highly interested in the activities of those who play the Hammond Chord Organ. And, conversely many Chord Organ owners are interested in the activities of those who play other models of the Hammond organ.

This new, expanded edition will be published on a regular bimonthly basis. We trust that our many friends will agree that this new format will be even more interesting and informative to our loyal Hammond readers. It is our intention to make this the best possible publication of its type. You can help by letting us hear your comments and suggestions.

Cordially,

Editor
The Hammond Times

Hammond **TIMES**
VOL. 23 NO. 3

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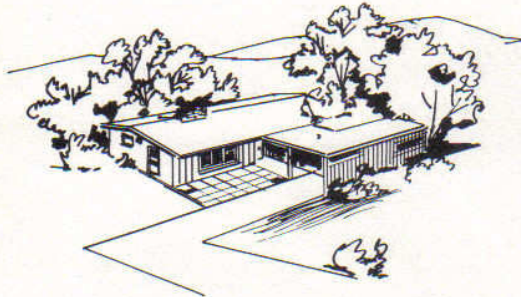
- I own a Hammond Organ
- I own a Hammond Chord Organ
- I do not own an electronic organ

JET MAINLINER CAPTAIN

Enjoys HAMMOND ORGAN MUSIC AT HOME



STANDING BENEATH the tail section of the giant DC-8 Jet Mainliner of which he is captain, Richard Craine prepares for another flight. In his leisure hours, he enjoys playing the Hammond organ located in his home.



CAPT. CRAINE, who has been flying for more than 33 years, takes time out between flights to entertain his wife with music played on his Hammond organ.



In this age of complicated mechanical and electronic advancement, music has become a favorite source of entertainment and relaxation. Captain Richard P. Craine of United Air Lines finds this to be especially true, and in his leisure hours turns to his Hammond organ for welcome relief from the tensions of flying.

Located in the living room of his Los Altos, California home, the Hammond has provided both Capt. Craine, his wife, and their three children with many hours of fun and pleasure.

Capt. Craine has been flying for a living for 33 years. Like a lot of America's airmen, he got his flying start in the then-wide-open spaces of the Pacific Northwest, piloting biplanes not much larger than a World War I Spad. In 1931, Craine joined United as a co-pilot beginning a career which, 29 years and more than 26,000 flight hours later, placed him in command of a DC-8 Jet Mainliner. He was the first line captain to complete United's DC-8 training course. Since then, his training has been well tested on more than 350 Jet Mainliner flights, mostly between San Francisco and Honolulu.

When not flying, Capt. Craine develops wide ranging interests. Says Mrs. Craine, "Dick

doesn't know what boredom is. His hardest choices are always which of a dozen spare time projects to tackle first." In addition to his skill with the Hammond organ, he has constructed an elaborate high fidelity system, and restored a 1907 Maxwell and a 1913 Ford.

But the central enthusiasm of a busy and varied life is flying. "I am often asked how I feel about flying after 33 years of it. Well, 33 years in an open biplane might not have been all fun, but this business is constantly, daily, annually getting better. Planes get better and so do our methods and skills. Airline flying probably has as many pleasurable and disagreeable moments as any other job. But I happen to love it. There is a great satisfaction for me in taking 117 people aboard a DC-8 and flying them quickly and comfortably to the pleasure or business that awaits them at their destination. And in these jet days the satisfaction has increased in proportion with the speed and comfort of the DC-8. This airplane has re-stimulated my lifelong love of flying just as it has delighted travelers. Someday there will probably be better, faster, more flyable airplanes, but until that time, the DC-8 is everything I could ask for in an airplane."

The Hammond Organ Around The World

REV. KOCHO OTANI, worshipped as a "living Buddha" amongst Buddhists in Japan as well as in Hawaii, is shown with his family around the Hammond organ. He is an abbot of the Higashi-Honganji Sect, the largest Buddhist sect in Japan. Mrs. Otani, seated at the Hammond, is a younger sister of the Empress of Japan. The Hammond Spinnet is a gift from Buddhists in Hawaii.



Tokyo, Japan



Chicago, Illinois

RON NERLAND (left), a furniture dealer from Fairbanks, Alaska, "makes music" with C. Williams Bassor, ambassadorial representative from Ghana, at the Mahogany Association's Awards Banquet held recently. They're playing the Hammond luxury console organ that won a furniture design award. United Press International photo.



Anchorage, Alaska



BILL TURNER at the Hammond, entertaining his wife Nancy and daughter Julie. He has been teaching in Alaska for five years and is now principal of South Mountain View School.



Birmingham, England

H. ROBINSON CLEAVER, radio and recording organist, at the Hammond organ. Mr. Cleaver purchased his first Hammond in 1936 and says, "the Hammond is still giving complete satisfaction." He adds, "personally, I think the Hammond is the finest electronic organ in use . . . it certainly is the most reliable from my experience."

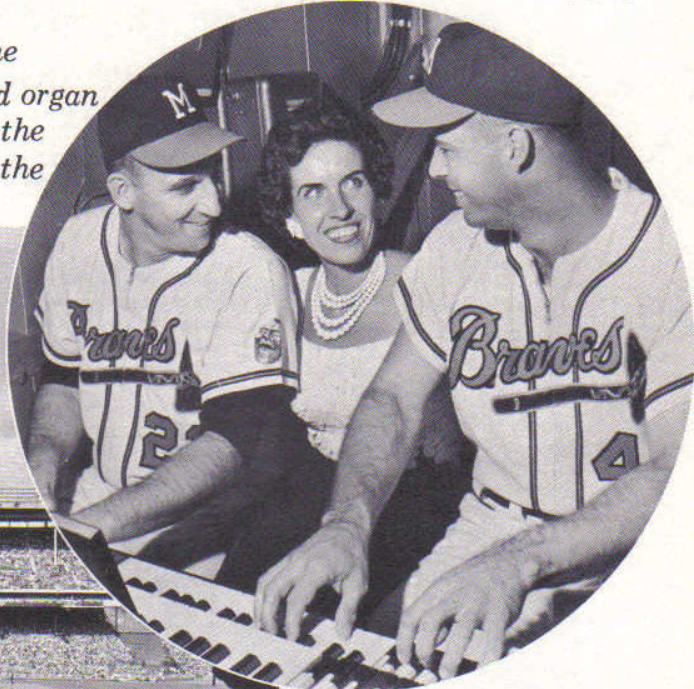
Copenhagen, Denmark

WORLD CONGRESS of "Jehovah's Witnesses", held in Copenhagen, featured playing of the Hammond organ by George Sindelar, Aberdeen, South Dakota. He is shown here playing the Hammond Concert model with two tone cabinets. Persons from all parts of the world attended the congress.



Jane Jarvis Entertains Braves Fans...

How would you like to have the pleasant job of playing the Hammond organ and at the same time seeing all of the Milwaukee Braves home games? For the past seven years, Jane Jarvis, official Braves organist has been doing just that.



JANE JARVIS, Milwaukee Braves organist, takes time out for a moment of fun, explaining the Hammond organ to pitcher Warren Spahn (left) and third baseman Eddie Mathews.

WIDE ANGLE VIEW of Milwaukee Braves County Stadium where Jane Jarvis plays the Hammond organ for each home game.

Seated at the Hammond organ, enclosed in a private section on the mezzanine level, Jane sees every play. "It's just a lark," she says, "I love music and I like baseball." The fans who see the games are delighted too, for Jane does more than just make music with the pipes and pedals. With her vast repertoire she has a tune to fit every situation, seasoning each game with subtle humor.

When a Braves player hits a home run, Jane plays a tune while he rounds the bases. She adapts the song to the personality of the hitter. Standard tunes, as much a part of the game as hot dogs, are "Take Me Out to the Ball Game," and of course, the National Anthem.

Sometimes there is an unscheduled rendition of the "Star Spangled Banner." She has played this at times during a "rhubarb" when fists began to fly. She feels that something patriotic keeps red-blooded Americans from socking each other.

"On Wisconsin" has become the or-

ganist's victory song and when the Braves lose, she plays keep-your-chin-up songs like "There's Going to Be a Great Day" and "When You're Smiling."

When she's not seated at the Hammond organ, Jane Jarvis is at home in Oconomowoc with her husband, Kenneth, a chiropractor, and their two children, Jeanne and Brian.

Jane started out in show business with her childhood friend, Red Skelton and later was organist for the Gene Autry radio show. She has played for many other groups and functions and has had organ music published.

The Hammond organ which Jane plays for each home game, was purchased by the old Boston Braves and moved to Milwaukee when the franchise was transferred. The sound is taken directly from the organ and amplified over a series of specially designed speakers. The Hammond has withstood Winter temperatures of 25 below zero and still operates perfectly each Spring with only an occasional tube replacement.

TWO MASTERS OF THE HAMMOND ORGAN RECEIVE HONORARY DOCTORATE DEGREES

DR. LAURENCE DILSNER
at the console of his
concert model Hammond
organ located in his
private studio. Dr. Dilsner
was awarded an
honorary doctorate in
music by the Philadelphia
Musical Academy.



Award Laurence Dilsner Doctorate in Philadelphia

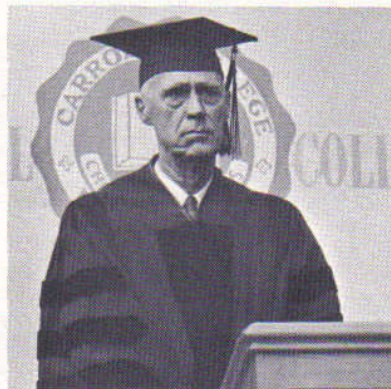
Laurence Dilsner, director of vocal music in the public schools of Long Branch, New Jersey, added another honor to his already large collection when he received an honorary doctorate from the Philadelphia Musical Academy.

An honorary doctorate in music is an extremely uncommon honor and is in reward for Dr. Dilsner's long and distinguished contributions in the musical field.

Dr. Dilsner has been teaching music in the Long Branch school system since 1936 and uses a Hammond organ for choral accompaniment. He says, "the almost innumerable combinations that can be mixed by the Hammond organist are especially suitable for organ music of the fifteenth, sixteenth and seventeenth centuries." Dr. Dilsner, who also teaches privately on the Hammond organ at his own studios, currently is on the off-campus graduate faculty of the music department of State Teachers College, Trenton.

Princeton University recently presented Dr. Dilsner with a \$1250 award for distinguished teaching. He has been an organist and choirmaster in churches throughout New York and New Jersey for the past 20 years, and has had several choral and organ compositions published.

DR. JOHN CARRE at the
ceremonies where he was
honored by Carroll College
with a second honorary
doctorate degree.



Dr. John Carre gets Doctor of Laws Degree

An outstanding career in the field of music has brought Dr. John F. Carre of Racine, Wis., his second honorary doctorate degree.

Carroll College, Waukesha, Wis., recently awarded Dr. Carre the honorary doctor of laws degree in consideration of his work in music, including 40 years as organist and director of music at First Presbyterian Church of Racine.

Dr. Carre played his first church service at the age of 14 and at the age of 16 made his Chicago debut.

He has made concert appearances with Metropolitan Opera stars including sopranos Mme. Maurine Dwyer and Marcella Sembrich. He has also appeared throughout the country as a soloist with symphony orchestras and he has composed church music including choral works for the Hammond organ.

Dr. Carre says that he was one of the first in this country to install a Hammond organ in his studio. He still uses it in his teaching.

Dr. Carre has been a national judge of auditions for the past 25 years for the American College of Musicians. He maintains private studios in Racine and is an artist faculty member at Chicago Conservatory College. His former faculty associations include Marquette University, Wisconsin Conservatory, Chicago Musical College and De Paul University. He has been cited by "Who's Who" in Wisconsin, midwest, national and international editions.

Dr. Carre gave a concert at the First Presbyterian Church in celebration of his 40 years of service. Original organ and choral compositions by Dr. Carre comprised the bulk of the program. A reception in his honor followed the concert.



By Orville R. Foster

FUN AT THE HAMMOND

BASIC HARMONY for ORGANISTS



This is the first in a series of articles designed to "fill-in" the background of musical construction for home organists. There is nothing in print today which will give the organist the "know-how" of fluent counterpoints, so necessary to good organ playing, as well as the achievement of the ability to take piano music (or lead-lines) and do a good job of a professional-sounding arrangement in exactly this manner. The author is indebted to the Willis Music Co. and the Boston Music Co. for permission to use herein certain passages from Mr. Foster's well-known courses *Play the Hammond Organ* (Willis) and the *Foster Do-It-Yourself System* (Boston).

STUDY CHORD CONSTRUCTION

Everything in music is made up of chords in one form or another. It would seem intelligent, therefore, that you set aside a ten minute period *every day* to learn at least one new chord. Melodies are merely chords broken up with passing tones added. Those of you who have played piano have been playing chords right along, but the chances are that you satisfied yourself with playing accurately the printed notes, without ever giving a thought to the construction of what you were playing. That is like learning the Italian or French language by memorizing or learning to read and pronounce a hundred or more words, without ever bothering to learn the meanings of the words. You might sound well if you read aloud, but if someone asked you the meaning of what you had said, you would be at a loss to tell him the meaning.

To the hundreds of students which I teach each week both privately and in my college classes, the remark I make "Do at least 50 percent of your practice *AWAY FROM THE ORGAN*" comes as a bit of a shock. And, yet, it is so true. It is well known that your fingers will do only what your mind directs. So it is reasonable that you should be expected to have the mind in complete control of a number before you do it. Sitting comfortably in an easy chair, or propped up in bed under a good reading light, studying each measure of a composition thoroughly before going to the next is NOT an unusual occupation for the serious student. In fact, we might say that this is the *ONLY* way you will come to know a composition thoroughly. Your sight reading will improve immeasurably if you do it *AWAY* from the organ as much (or oftener) as at the console. Your knowledge of how the number is constructed will certainly gain, for when you are away from the organ you can give your entire attention to the chord progressions, the counterpoints, the changes of key, the changes of rhythm, etc. . . . and not be bothered with swell pedal expression, correct pedals, changes in registration, etc. . . . all the little necessary "frills" which must eventually be employed to make the number sound well. But these little "refinements" must come later, much later: after the notes, the chords, the sequences of the number are learned *AWAY* from the organ.

BUILD A PROGRAM OF PRACTICE

So it is that we would urge you to begin today. Set up for yourself a program of practice which includes careful scrutiny of the composition you want to learn *AWAY* from the organ, before you take it to the console to see how much you have learned. Never practice more than 25 or 30 minutes at a time. The Chinese have a wonderful old proverb: "When you can no longer sit, you can no longer think". This you will find, applies particularly to your organ practice. Try to get in a half-hour period before you leave for work (or school); then another 30 minute period as soon as you return from work or school; you might try another similar half-hour period as soon as the evening meal is finished, before you settle down to TV or the evening paper. One last fling of 30 minutes before you go to bed will prove to you just how much you really have progressed with that day's practice.

Just how does one practice a number to get the most accomplished in the shortest possible time? Start with the left hand part and the pedal; many of you start with the melody line and actually this is the "whipped cream" atop the cake; you should eat the bulk of the meal first before you have the dessert. It's the meat and potatoes and the spinach which will build "musical red corpuscles" to make your playing "alive", and you can't exist on cake alone, for playing melody lines over and over is doing nothing else musically but living on a cake diet.

If you are reading chord organ music for use at the spinet or pre-set models, then be certain that you not only know every chord, but that you are playing these chords in adjacent positions so that you do NOT jump the left hand around. More students come to me for private study with poor left hand parts than with any other fault. And yet the *correct* way is so much easier than these people would imagine. I have written many articles for the *Hammond TIMES* on this particular subject so I will not repeat that information here. Hammond Organ Company has just released a new edition of the *FUN AT THE HAMMOND* columns, all *TWENTY-FIVE* of them, beautifully done in an attractive brochure. Your Hammond dealer has copies, and he will be glad to give you one if you ask him. Here are 25 little private lessons with me, each on a different subject matter. Get a copy of this brochure and then study it diligently. I think you'll find it worthwhile.

In the next column we'll give you detailed directions on how to accomplish a good left-hand and pedal part in the shortest possible time. Yet, as the philosopher says, "We must make haste slowly". So get set for that instruction by getting your practice schedule lined up as we have indicated. Once you get accustomed to several half-hour periods each day, each concentrating on a particular phase of the work, you're well on your way to substantial progress, and you'll find, if you keep up these good ideas that you, too, will be having more *FUN AT THE HAMMOND*.

HAMMOND ORGAN

SOCIETIES

- ... Enjoying Hammond Organ Music
- ... Sharing Good Fellowship
- ... Improving Playing Skills



Hammond Organ Society of Mercer, Pennsylvania

The Mercer society boasts 35 active members and is sponsored by the C. C. Mellor Co., of Pittsburgh. President of the society is Edwin R. Moon of Mercer.



Helena, Montana, Chapter, Newly Organized

Many guest organists have appeared before members of the Helena (Montana) Chapter of the Hammond Organ Society since its formation early this year. The club meets every fourth Wednesday of the month. The Sherman Music Co., of Helena, is the club's sponsor. The club publicizes forthcoming meetings in the press and on the radio. A lengthy article then appears in the society news section of the Sunday newspaper after the meeting.

Philadelphia, Pennsylvania, Chapter, Hammond Organ Society

More than 50 members are now active in the Philadelphia Chapter of the Hammond Organ Society. The club recently was provided with a large auditorium in the basement of Jacob's Bros. Music Store, its sponsor. The club holds an annual banquet each November and is entertained by noted organists. The club also features picnics and swimming parties during the summer months.



Boise, Idaho, Chapter, Hammond Organ Society

The Boise (Idaho) Chapter now claims a membership in excess of 45 and an average attendance of more than 50. The club is now in its second year of operation and is sponsored by the Hammond Organ Studios of Boise.

Hammond Organ Society Organization Kit

Hammond Organ owners and their friends who desire to organize a Hammond Organ Society Chapter will find the Organization Kit helpful. The Kit may be obtained free of charge from your Hammond dealer.



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.

SOLOS AND SOUNDS

arr. by Eddie Layton Mills Music, Inc. \$1.50

Special arrangements of eight standard pop tunes, and when I say "special" I mean special. Eddie is a master of those commercial chords, what most of us refer to as "substitute chords." He also knows another thing, that organ music sounds best when thinly scored. The trick in using 11th and 13th chords is what notes to leave out, you can't play them all. He knows this, take a look. Of special interest are the seven pages of introduction and endings, and also the two pages of different and interesting registration combinations.

CLASSIC TRANSCRIPTIONS

arr. by Van Denman Thompson Harold Flammer \$3

A delightful collection of transcriptions from the late 17th and early 18th centuries, including composers such as Bach, Rameau, Handel and Corelli. All of the music perfect for church preludes and postludes. A big book, 64 pages, so well worth the price. Most are merely medium difficult. Registrations for the Preset models are by Charles R. Cronham.

HIT-KIT FOR HAMMOND ORGAN

arr. by Mark Laub Advanced Music Corp. \$1.95

Another in the long list of folios of popular music expertly arranged by Mark Laub. Sixteen favorites, registered for both the Spinnet and Preset models. Laub knows that, because of different speaker characteristics, registrations for the Spinnet Model should often be different from the Preset organs. So he makes them different.

MUSICAL MOMENTS

by Earl A. Rohlf Keyboard Publications \$1.50

A folio of quite easy original pieces for early grades, especially useful for children. Each charming little composition presents a specific problem in an attractive way. Tuneful melodies, interesting harmonies, rhythmic variations, and attractive left hand parts make this book a favorite of the pupils who study it. There isn't much music of this type for organ, so teachers will welcome it.

DAVE COLEMAN GENTLY SWINGS

THE CLASSICS

arr. by Dave Coleman Coleman-Hall Publications \$2.00

Six familiar classics arranged in 4/4 rhythm. You'll all like the arrangements, and you'll get a kick out of playing those thumb glissandos. I imagine both Dvorak and Chopin will turn over in their graves when they hear you playing Coleman's arrangements of the *Largo* and the *Nocturne in E-flat*. But they'll turn over not in disgust, but the better to hear!

DAVE COLEMAN EASY ORGAN SOLOS

- No. 5 Waltzes
- No. 6 Gay Nineties
- No. 7 Light Classics

arr. by Dave Coleman Coleman-Hall Publications \$1.50 each

Now we have seven folios in this superlative series of easy music for the beginner. The printing is widely spaced, making it easier to read for the student. Registrations for both Spinnet and Preset organs are excellent. Are Dave Coleman's and Mary Hall's faces red, though. They forgot to put the price on two of these folios! All the rest are \$1.50, so I assume these two are the same.

FASCINATION

IDA

ORIENTALE

MAPLE LEAF RAG

all arranged by Dave Coleman Coleman-Hall Publications 75c each

Four more numbers in the blue-covered series of medium difficult arrangements. Like all the rest of this series, you can depend on Coleman's arrangements.

LA SPAGNOLA Di Chiara

MERRY MISTER MOZART W. A. Mozart

RONDO ALLA TURCA W. A. Mozart

all arranged by Dave Coleman Coleman-Hall Publications \$1 each

These are additions to the Concert Series, and like the rest, are nicely done. I especially like the inclusion of fingering in these pieces. This makes them ideal for teaching purposes.

HITS OF THE ROARING 20's

arr. by Nelson Varon Remick Music Corp. \$1.95

Two things are different about this 36-page folio. Above each number is a large box in which you put in your own registrations. They call this "U-Register, Name it in the Frame." If you haven't any ideas of your own there is a slip-sheet included which contains registrations for all the numbers. The second thing that is different is that each number ends with an optional third ending which modulates into the selection which follows. So you can start in at the beginning and just keep going, and you'll have a tailor-made medley of pop tunes!

PRELUDES AND OFFERTORIES FOR THE ORGAN

arr. by Homer Whittford Harold Flammer \$3

Another collection similar to the above. The pieces are intended "to provide music for the organ which will make an immediate appeal to the members of the congregation." Works by Rheinberger, Haydn, Mozart, Bach, etc. If you are a church organist, you'll find many usable pieces here.

PUBLISHERS INDEX

Advanced Music Corp., 619 W. 54th St.,
New York 19, N. Y.

Charles H. Hanson Music Corp., 1842 West Ave.,
Miami Beach, Florida

Coleman Hall Publications
Box 4011, N. Hollywood, Calif.

Edward B. Marks Music Corp., 136 W. 52nd St.,
RCA Building, Radio City, New York 19, N. Y.

Harold Flammer, Inc., 251 W. 19th St.,
New York 11, N. Y.

Keyboard Publications, 908 Grove St., Evanston, Ill.

Mills Music, Inc., 1619 Broadway, New York 19, N. Y.

M. Whitmark & Sons, 619 W. 54th St.,
New York 19, N. Y.

Remick Music Corp., 619 W. 54th St., New York 19, N. Y.

Robbins Music Corp., 799 Seventh Ave.,
New York 19, N. Y.

Vernon Music Corporation,
1619 Broadway, New York 19, N. Y.

Personalities

DENISE FOSTER



GRACE
JENSEN
BALSON



STEPHEN ZBIN



MARY WALTER



BEVERLY ANN SMITH

BEVERLY ANN SMITH, talented young Hammond organist, holds a model of the Maryland float which appeared in the Presidential Inaugural Parade. Atop the float was a Hammond organ which Miss Smith played. The young Baltimore miss is a senior in high school and studies organ with Miss Mildred Alexander of New York.

DENISE FOSTER, seven-year-old daughter of Mr. and Mrs. William Foster, Anderson, Ind., is shown with her Hammond organ. A special chair had to be built so that Denise could reach the foot pedals. She has progressed so well that her teacher, Mrs. Harry Sheets of the Hammond Organ Studios in Anderson, comments, "she is one of the most talented and conscientious students I have had in over 25 years of teaching."

GRACE JENSEN BALSON is pictured here with her Hammond organ. Before her is her prize-winning composition "Fond du Lac's the Place for Me." Mrs. Balson plays the Hammond organ for weddings, funerals, horse shows, talent shows and church.

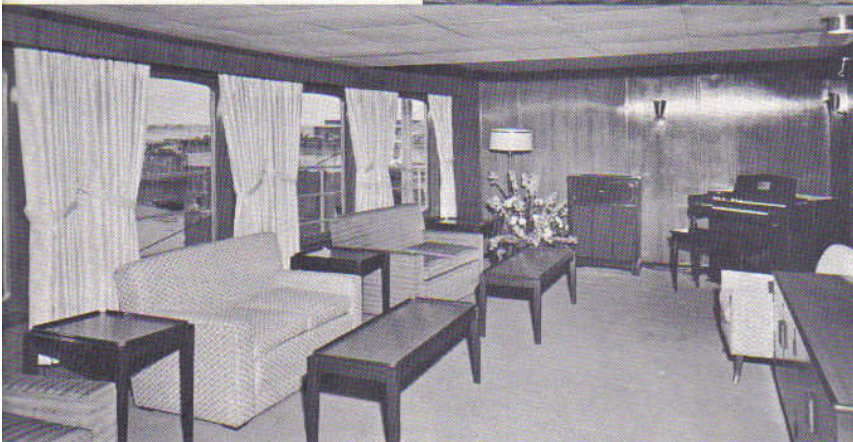
STEPHEN ZBIN, nine-year-old Californian is presently being considered for a television performance. He has appeared as guest soloist for Hammond Organ groups in Los Angeles, Van Nuys and Glendale. He is a pupil of Harry Jenkins, retired U. S. Army Lt. Col.

MARY WALTER, 13-years-old, is the organist for Westwood Baptist Church, Waco, Texas (600 members!) She took over as full time organist at the age of 12.

THE HAMMOND ORGAN ABOARD TWO NEW SHIPS



OWNER'S LOUNGE, aboard the "John A. France", containing a Hammond Spinet organ. Lounge is air conditioned.



THE "JOHN A. FRANCE", 25,700-ton bulk carrier, one of the two largest ships ever built in Montreal. Both this ship and its sister ship, the "J. N. McWatters," are equipped with Hammond organs to provide pleasure and relaxation during the long periods at sea.

Sister ships have common features, and in the case of the two newest members of the Scott Misener Steamship Fleet, both have been equipped with Hammond Spinet organs.

The super freighters, luxurious and sleek, are the "John A. France" and the "J. N. McWatters." The latter, at 729 feet, is just a bit longer than her sister—by seven feet. Both were recently launched at Canadian Vickers Ltd., shipyard in Montreal and are the largest ever built in that city.

The vessels, each with more than one million cubic feet of cargo capacity, will ply the Great Lakes, carrying grain, coal and ore as far east as Seven Islands, Quebec.

Following each christening ceremony, hundreds of visitors inspecting the record-breaking bulk carriers were entertained with music played on the Hammond organs. The music was amplified throughout each ship.

According to Graham Mitchell, fleet engineer, no installation problems were encountered and the organs were put

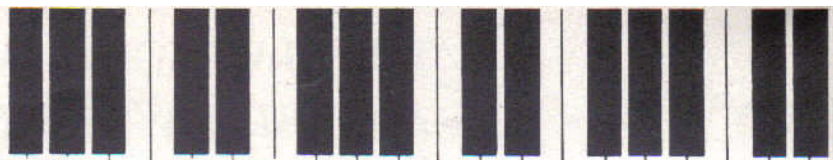
aboard through huge picture windows overlooking the main deck at the after end of the passenger lounge.

The organ aboard the "John A. France" was provided by Mrs. John A. France, daughter of Capt. R. Scott Misener, president of the line. Her husband, after whom the ship is named is vice-president of Consolidated Grain Shippers, Winnipeg, Manitoba, and a director of Scott Misener Steamships.

The organ aboard the "J. N. McWatters" was presented by Mrs. J. N. McWatters of Wainfleet, Ontario.

Both ships represent the opening of a new era in Canadian ship construction. With the advent of the St. Lawrence Seaway, large ocean-going vessels now sail the Great Lakes. These two, the "John A. France" and the "J. N. McWatters," are amongst the largest.

Luxury appointments include special veneer panelling in crew and passenger accommodation areas and air conditioning, as well as latest efficiency equipment for operation of the ships.



HAMMOND Chord Organ Comments



BRUCE CLACKETT



ROGER PASSER

BRUCE CLACKETT, Pointe Claire, Quebec, is a very ardent Hammond Chord Organ owner. An engineer by profession, he devotes much of his spare time to the chord organ. Mr. Clackett says that of all his possessions, his Hammond chord organ is "the one I would most hate to part with."

ROGER PASSER, Kiester, Minn., enjoys polka music. He is pictured here while playing an old favorite.



THE LUEBKE BROTHERS



CAROL ANN HARAKALY

CAROL ANN HARAKALY, seven-year-old daughter of Mr. and Mrs. George Harakaly of Mansfield Center, Conn., has been playing the Hammond chord organ for three years. She taught herself to read the picture music and plays quite well. Her father's comment . . . "the best thing I ever invested my money in."

THE LUEBKE BROTHERS, five-year-old Benny at the Hammond Chord organ and eight-year-old Billy, sons of Mr. and Mrs. Earl Luebke, Neenah, Wis., are quite versatile and freely switch from one Hammond to the other. They are in demand for local clubs, schools, and Church groups. Mrs. Luebke is an associate teacher for Hammond Organ Studios of Fox Cities.

Two California Chord Organ Clubs Pave The Way To Greater Enjoyment



DOWNEY, CALIFORNIA, Chord Organ Club members were entertained at a recent meeting by Carlos Hjamdit of India. He played many of his native Indian selections with special effects. Seated at the chord organ is Mr. Hjamdit. Mr. John Lynde (fourth from right), teaches the chord organ at Downey Union High School and at City College in Long Beach. The latter class is one of adult education and has met with huge success both in enthusiasm and attendance. The club has a membership of more than 30. Tom Caldwell is president and Betty De Zonia, secretary-treasurer.

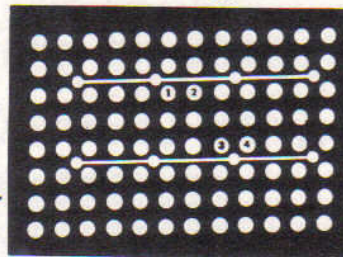


HARMONY CHORD CLUB members of Long Beach, Calif., recently celebrated their fifth anniversary. The club, with a membership of 24, has a monthly project of playing at the Veterans Memorial Hospital in Long Beach. In its recreational department, the club has a Hammond Chord Organ which was donated by the Order of Purple Heart. In addition to Jeri Pack, official organist for the "Miss International Beauty Pageant", the club boasts several members who are teachers in the Long Beach Public School System.

Porter Heaps



Music for the Chord Organ



FORTY BEST OF THE YEAR

Chas. H. Hansen Music Corp.

\$2.50

Just what the title says, the most played tunes during 1960, including some oldies which were popular, as well as the newer current hits.

SONGS MY TRUE LOVE SINGS arr. by Elmer Ihrke

Edward B. Marks Music Corp.

\$1.50

"An album of immortal love songs." These are folk songs like *Careless Love*, *Barb'ry Ellen*, *The Foggy*, *Foggy Dew*, etc., seventeen songs in all.

CLARKE MORGAN AT THE HAMMOND CHORD ORGAN

M. Whitmark & Sons

75¢

Clarke Morgan's arrangements of *Oh, But I Do*, *A Gal in Calico*, and *South America, Take it Away*.

THEME FROM "CARNIVAL" by Bob Merrill

Robbins Music Corp.

50¢

The melody, *Love Makes the World Go Round*, arranged by John Hanert.

MISTY by Erroll Garner

Vernon Music Corp.

75¢

Scored in two choruses, one rather easy, the second, an instrumental chorus, harder, novelty-type.

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

HAMMOND CHORD ORGAN CLUB ACTIVITIES

Ingenuity and Enthusiasm Result In Enjoyment For This Colorful Club That Likes To Have Fun



When it comes to having a good time, members of the Fox Cities Chapter of the Hammond Chord Organ Club are experts.

Sponsored by the Hammond Organ Studios of Fox Cities, Appleton, Wis., the club features a year-round series of parties and meetings. Examples of two of the club's unique activities are shown here in these photographs taken at a "Hobo Party" and a "Chili Supper."

The club was chartered in 1958; the first meeting was held in the home of Mrs. Roland Arndt, founder and first president. As the club gradually expanded, members had to find larger meeting places wherever possible . . . until the opening in 1959 of the Hammond Organ Studios of Fox Cities.

These photographs were taken by Greg Ilk, Hammond chord organ owner and presiding president of the Fox Cities Chapter.

THE FOX CITIES CHAPTER of the Hammond Chord Organ Club, is pictured at a Chili Supper and Hobo Party held at the Hammond Organ Studios of Fox Cities, Appleton, Wisconsin. The entire Chili Supper evening was devoted to Spanish and Mexican music. About 60 persons attended the affair.





CHORD ORGAN

PLAYING TIPS

By Ted Branin

*Let's Have More Fun
With The Hammond Chord Organ*

"RHYTHM IN YOUR ACCOMPANIMENTS"

There are infinite possibilities of development of almost all phases of music. This is just as true of the rhythms which can be used for accompaniments as it is of other topics pertaining to your Hammond Chord Organ. Each idea in these articles is given to open up new avenues of thought to help you to increase your skills and to add to the variety of things you can do at the keyboard.

A natural process of developing accompaniments is to play them at first in a sustained style—with the rhythm bar and left pedal held down. Following this, the standard rhythms for accompaniments can be used. When you are able to play several songs in 3/4 and 4/4 time with a beat, you are ready to inject some variations to make it more interesting. STANDARD RHYTHMS are:

For WALTZES (3/4 time)
Play—PEDAL-BAR-BAR
On counts 1 2 3

For FOXTROTS (4/4, C, or ϕ)
Play—PEDAL-BAR-PEDAL-BAR
On counts 1 2 3 4

These are described in detail in your "Owners Playing Guide."

Here are some variations in the beat that are fun to use. Let's give them a try!

USE VARIATIONS WITH THE RHYTHM BAR

Hold down the rhythm bar for two, three or four counts in places where the melody is moving along at least one note to each count, or faster. When the melody is in motion, the accompanying chords can hold still without losing the feeling of the beat provided that the pedals are played on the usual counts as described above.

To become accustomed to doing this, take a familiar selection and mark a horizontal line above several measures which have quarter notes or eighth notes. The line is your reminder that the rhythm bar can be held down at these places. In the rest of the song play the standard rhythm.

USE VARIATIONS WITH THE PEDALS
Play the pedals on two consecutive counts in 3/4 time or three consecutive counts in 4/4 time, starting on counts one or three in either case. This works best in places where the melody is NOT moving,—where melody notes are three or more counts long.

It would be a good idea to take a familiar selection and place check marks above several measures which contain long notes. These are your reminders to play the pedals on several counts in a row. You do not need to use the rhythm bar at these places. When you play this variation, turn on the "Pedal Fast Decay" tablet. The repeated pedal notes will be clearly separated from each other.

Another good pedal variation is to play the pedals on all four counts of each measure on slow tunes in 4/4 time. A good pedal pattern for this is Left-Left-Right-Right in each measure. This style gives a steadiness on slow tunes which is hard to achieve with the standard rhythm.

USE VARIATIONS WITH THE CHORD BUTTONS

Lift the chord button up and down very briefly at the end of each measure, or every two measures. This makes a slight break in the continuous sound of the chords.

A longer break in the sound of the chords can be made on the starting notes of phrases which are only a fraction of a measure long. On these starting notes of a new phrase within a song, lift your finger off the chord button, whether or not the music is marked "No Chord".

USE VARIATIONS WITH TABLET SETTINGS

The first and third black tablets from the left end of the organ affect the chords and the pedals. If you use any rhythm to which you are accustomed or any variation suggested above, you will get different degrees of smoothness or detachment in your accompaniments with various settings of these two tablets. There are four possible arrangements of these as follows:

ACCOMPANIMENT RHYTHMS WILL BE:

VERY CONNECTED: (Smooth slow tunes) (OFF)	CONNECTED: (Smooth medium to fast tunes)
DETACHED: (Fast waltzes)	VERY DETACHED: (Marches, Polkas, Charleston)

If you start using the Standard Rhythms, the Variations, and the Tablet Settings especially suitable to each song, you will enjoy playing your Hammond Chord Organ more than ever.

HAMMOND
ORGAN *Studios* OF FORT WORTH

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NOW! TWO NEW HAMMOND SPINET ORGANS



The M-100 series deluxe spinet features stereo-reverberation, three speakers, new rich bass, percussion, "theater" vibrato, 24 control tabs, 6 pre-set tabs, and wide swell pedal, in addition to Hammond's exclusive tone wheel sound production and harmonic drawbar system of tone selection. The M-100 is priced at \$1495*, including bench.



The L-100 series, priced at \$995*, bench extra, has Hammond's exclusive tone wheel sound production and harmonic drawbar system of tone selection, with built-in reverberation, percussion, 13 pedals, 16 control tablets, twin speakers, and new wide swell pedal.

*F.O.B. Factory; prices subject to change without notice.