

METRO

REFORM

From Page C1

revenues will be sufficient to pay three-quarters of the benefits owed.

Quinn believes Social Security reform is inevitable, but the form it takes - especially with two proposals partially privatizing the system - is sure to provoke political and philosophical debate.

Three proposals have been examined by the Social Security Advisory Council, and have been supported by council members to varying degrees:

- The most traditional involves no benefits cuts, but would increase payroll taxes, include state and local employees in the system, make Social Security taxable income and invest up to 40 percent of the trust fund in the stock market. The trust fund now is invested entirely in bonds, he said.

- A somewhat less traditional solution would cut benefits by raising the retirement age by indexing it to increases in longevity, slowing benefit growth to middle- and high-wage beneficiaries. It also would dedicate an additional 1.6 percent of payroll tax to a mandatory Individual Retirement Account, "a real account with your name on it," he said.

- The most radical solution the Advisory Council looked at also increased the retirement age, and included state and local government employees, but also set up a two-tier system of benefits, one a flat-rate benefit - approximately \$410 a month in 1997 dollars, or about two-thirds of the poverty level and three-quarters of the current average benefit - and another payroll tax for a mandatory IRA controlled by the beneficiary.

Partial privatization of Social Security is worth exploring, he said.

Bud Taylor gained renown for organ-playing talent

BY DAVE PERSON KALAMAZOO GAZETTE

If you wanted to catch up with Frank E. "Bud" Taylor during his youth in Kalamazoo, your best bet was one of the local funeral homes.

Taylor, who had been taught to play the organ by his mother, played at funerals in exchange for free practice time on the funeral home organs. He went on to play the State Theatre's Barton organ, and also entertained diners at Schensul's Cafeteria downtown.

The Vicksburg native, who played for radio stations and in many of the top theaters, hotels and supper clubs across the country during his career, died Feb. 22 in Carmichael, Calif. He was 83.

On the surface, Taylor could be intimidating, but close friends saw another side of him.

"I can say this without any exception

OBITUARY

whatever, beneath an occasional somewhat gruff exterior was one of the kindest people I've ever known," said John Catherwood, a former Kalamazoo resident who, in 1950 as a Kalamazoo College student and aspiring organ player, was befriended by Taylor.

Catherwood, who now lives in Spring Lake, said he first heard about Taylor from a friend who told him he should go to the State to listen to Taylor play. "Being an organ nut . . . I couldn't wait to beat a path down there," Catherwood said.

They met and became instant friends, but it took a while for Catherwood to get up the nerve to play in front of Taylor.

One day at Taylor's home, while Taylor was in another room, Catherwood sat down at his organ and started playing. "I was sitting there playing away . . . having a marvelous time, (when) I heard this yelling from

the back room, 'My God, John, can't you count?'"

When Taylor came into the room, he turned his criticism into an object lesson. "He said, 'Listen to yourself, learn to count, it's so important.' For a long time after that I worked on that, and it made a difference," Catherwood said.

"He could just let loose and cut you to the quick, but it was never meant in a vicious way at all. It was just a lot of Billy Goat Gruff."

Catherwood said Taylor provided encouragement to aspiring organists.

"Bud worked over the years with a number of young people helping them with their music careers, if that was to be their choice," Catherwood said.

Taylor, who as a youth was a member of the St. Luke's boys choir and for a year was its featured soloist, was born in Vicksburg on March 12, 1913. He graduated from

Kalamazoo Central High School in 1932.

He received classic organ instruction from Henry Overley of Kalamazoo before continuing his studies at Chicago's Sherwood School of Music. He also studied at the University of Michigan before returning to Kalamazoo as organist at the State Theatre from 1934 to 1937.

After that, he played in New York City, St. Louis and other cities. In 1950, he returned to Kalamazoo and the State Theatre's Barton organ, which had been virtually untouched in the 13 years he had been gone. He also played at Schensul's, the popular cafeteria on Burdick Street. He later purchased a music store in Kalamazoo, then moved to California in 1958.

Taylor, who had no surviving family, was cremated. His ashes will be interred at Mount Ever-Rest Memorial Park this afternoon. For more information, contact William Mollema at 323-9364.

Trial continues today with testimony in fatal crash case

BY CEDRIC RICKS KALAMAZOO GAZETTE

A Kalamazoo man who slammed his car into a telephone pole last winter, killing a passenger, was driving too fast on a slippery road and had too much to drink, an assistant prosecutor said Wednesday.

Gregory M. Borski, 29, of Larkwood Court, is on trial in Kalamazoo County Circuit Court for the death of Muriah Post, 21, of Kalamazoo, who was killed during a crash on the night of Feb. 2, 1996.

He faces charges of operating a motor vehicle while under the influence of liquor causing death and manslaughter with a motor vehicle. Each charge carries a maximum sentence of up to 15 years in prison.

Borski's car reached speeds of 50 to 55 mph as it traveled northbound in the 3200 block of South Westnedge before the crash occurred around 10:45 p.m., said Assistant Prosecutor Robert Champion.

The speed limit in that section was only 35 mph, said Champion, who also noted that

Borski's car was carrying a spare tire on its rear, which also reduced the maximum safe speed limit for the vehicle.

"It was the defendant's decision to travel at that speed," said Champion during his opening argument in Kalamazoo County Circuit Court.

Borski and Post, who was the mother of two children, had gone to the Boomerangs Lounge & Comedy Club in Portage, about 1 1/2 hours before the accident. During that time Borski consumed several glasses of

wine, said Champion. Officer Martin Buffenbarger of the Kalamazoo Department of Public Safety arrived on the scene of the accident and found a conscious but injured Borski, who smelled of alcohol.

The officer said he interviewed Borski at a hospital about an hour and a half later and still smelled alcohol. Roman Plaszczak, Borski's attorney, reserved his opening argument for a later date during the trial. Testimony will continue this morning before Judge William Schma.

Dennany ruled competent to stand trial

BY MICHAEL D. EVANS KALAMAZOO GAZETTE

Dennany is charged with a count of open murder in the Oct. 29 stabbing death of 39-year-

old girl who police say he lured into his car after killing Waters

KALAMAZOO COUNTY

Collection

# IN THE SPOTLIGHT

BUD TAYLOR



mmmBud Taylor has been playing organ professionally for more years than he cares to remember. Born in 1913, he grew up during the days of the featured organists in the *deluxe* silent picture theatres. So although he got his start playing in funeral homes when he was at school in Kalamazoo, Michigan, he soon had his eye on the coveted theatre jobs where the greats from Jesse Crawford down were holding forth. Conscientious study from such teachers as Henry Overly, Mildred Fitzpatrick at the Sherwood School of Music, and Palmer Christian at the University of Michigan paid off. He became featured organist on the 3/11 Barton at the State Theatre in Kalamazoo, one of the Butterfield chain, not only soloing in sing-a-longs from the main organ, but also playing one of the early Hammonds in the theatre lobby. Bud's relationship with the new-fangled Hammond electronics became extensive. Altho he was featured on the pipe organs, mostly Bartons, at different houses in the Butterfield circuit, he went from there to play Hammonds not only in night clubs, sometimes single, sometimes with a combo, but also eventually on a Hammond at the Maryland Theatre in Cumberland where the Wurlitzer had just been destroyed by a flood, and a Hammond was substituted. Taylor was draw-bar happy! By now he had his own Hammond, touring the night club circuit, and becoming successful enough to have an agent. In addition to club dates, he now picked up some radio shows, including a "Taylor-made Tunes" which was ultimately to become the title to an LP album. As an Easterner he had his eye set on New York. St. Louis was pretty rewarding, but a move to New York brought him really into the big time, with engagements at the Sheraton Hotel, Delmonico's, the networks, and even the 5/24 Kimball at the Roxy. No one who has ever played a five-manual ever quite comes down from the clouds thereafter. Even playing a Hammond on engagements at the New York radio stations.

Like many another organist, Bud couldn't withstand the temptation to wet his feet in the business world. He returned to Kalamazoo to open a music store. But also like many another organist, he found the business world was not for him. He sold out and made for the Golden West and back to his first love, playing the organ.

Opening at The Hearth in Downey, he stayed put for a highly successful two and a half years. But even then he couldn't entirely separate himself from the business world. Taking on the editorship of the Organ Club magazine (he had always been actively interested in the LAOBO and generally one of its officers), he found it a full scale demanding job. Throwing himself wholeheartedly into this challenge, he made OFF THE KEYBOARDS one of the best of the organ club periodicals. In 1970 he returned to The Hearth, remaining there until it temporarily closed its doors for remodeling and an upswing in business conditions. Now his new professional engagement takes him to the East, where he will steer a 3-manual Wurlitzer through its paces at the Surf City Hotel in New Jersey. Everyone who has been charmed by his easy ingratiating style, not only hearing him in person but on his LP record album *Taylor-made Tunes*, is confident in predicting another triumph. Good luck, Bud.

## "OFF THE KEYBOARDS" HAS AN ANNIVERSARY

This month we start our ninth year of publication of "OFF THE KEYBOARDS" and we are mighty proud of our little magazine. We hope that we have brought you some joy in receiving each issue and that you found O.T.K. an informative publication.

We are indeed grateful to Joy McCoy, the first editor of O.T.K. and her husband "Bud," who worked so hard to get O.T.K. under way in 1964. The late Jim Day can be credited with the idea of starting an official publication for the Los Angeles Organists' Breakfast Club. This was published for several years by Jim known as the "Pedal and Drawbar." When Mrs. McCoy took over as Editor it became "OFF THE KEYBOARDS".

We wish to thank our advertisers and YOU, our many readers for your loyal support of our publication. Without you we could never have continued our monthly magazine.

A BIG THANKS goes to the staff of O.T.K., who has been so much help to your editor. The cooperation of our printers, Century Business Service and our addressers, Mercury Mailing Service has indeed been a big help. "Bud" Taylor, your Editor for the past six years is taking leave for a few months. Your new Editor will be the well-known concert and recording artist, Del Castillo.

We certainly hope that you will continue to enjoy each issue and again MANY THANKS to all of you for your continued support of O.T.K.

Discount Records and Tapes  
Piano, Organ and  
Instrument Instruction

Instrument Sales  
and Rentals

STEREO  
TAPES

MUSIC  
RECORDS

**HUMPHREYS HARMONY HOUSE**

TOpaz 2-0708

8329 Firestone Blvd., Downey, Calif. 90241

# KEN'S KITCHEN PAPERS

by  
Ken  
Keck



### SWEET-SOUR BACON SALAD DRESSING

- 1/2 Lb. Bacon
- 1/4 Cup chopped Onion
- 1/4 Cup Brown sugar, packed
- 1 Tbsp. cornstarch
- 1 Cup water
- 1/4 Cup vinegar

Cut bacon into 1 inch pieces. Cook until crisp and drain, reserving drippings. Cook onion in drippings until tender, Add brown sugar and cornstarch. Stir in water and vinegar and Bacon pieces. Heat until mixture boils. Serve immediately over lettuce (butter, leaf or head) or raw spinach. Makes 1 1/3 cups, enough for 4 salad servings.

## The Lowrey Organ and Piano Studios of San Fernando Valley

13607 Ventura Blvd., Sherman Oaks California

(1 BLOCK EAST OF WOODMAN)

### COMPLETE LINES OF:

- LOWREY ORGANS
- YAMAHA ORGANS
- LOWREY PIANOS
- FARFISA PORTABLE ORGANS
- HOHNER CLAVINET & CEMBALET
- LESLIE SPEAKERS
- VERSATONE AMPLIFIERS
- ELECTRONIC PIANOS

Custom service for the individual owners

BOB HALL AND JACK COOKERLY

Phone: 981-5565

### ATTENTION!!! L.A.O.B.C. MEMBERS IMPORTANT MEETING

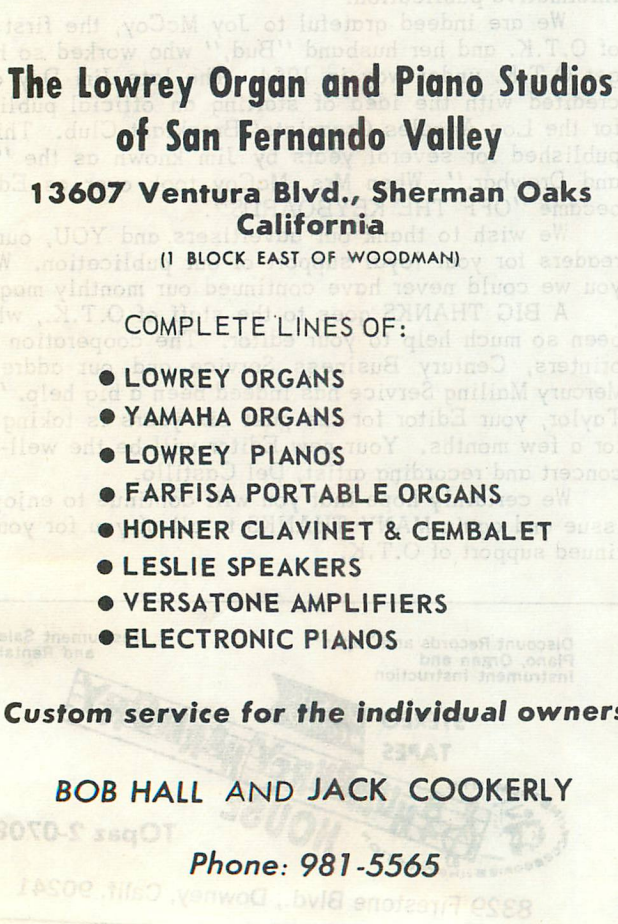
MONDAY / MAY 8th, 12:00 Noon

KNIGHTS RESTAURANT  
1123 N. Vine St.  
Hollywood, Calif.  
469-6757

L.A.O.B.C. wishes to thank

VIRGINIA MILICH  
HELEN DELL  
MILTON CHARLES

for their cooperation and a job well done  
as judges for our Scholarship Auditions.



### Subscribe Now To THE CONSOLE

P.O.Box 5134 Pasadena, Calif. 91107

\$9.00 1st Class Mail / \$7.00 3rd Class Mail  
for one year subscription (12 monthly issues).

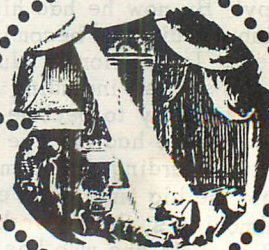
Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip Code \_\_\_\_\_

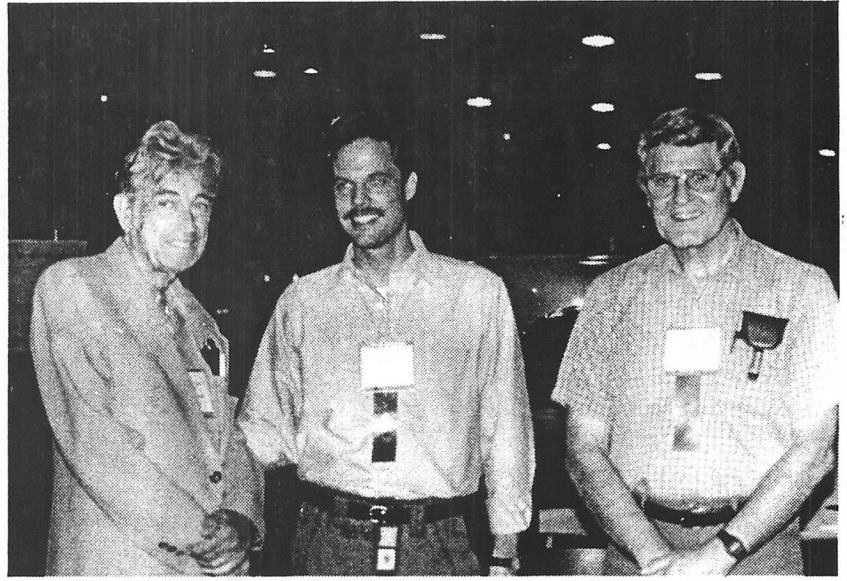




## SIERRA CHAPTER MEMBERS



Harry Cline, console and computer wiring. JC



Convention Chairman, Dale Mendenhall (left), Craig Peterson, Ray DeVault. PQ

Dear Sierra Chapter Members:

We have left your area with many good memories of the super Regional Convention your chapter hosted. Bravo! and three cheers, Hipl Hipl Hooray! From the time we arrived to the very last minute we spent with you, we had a wonderful experience. The hotel choice was a good one, your schedule well-planned and easy to follow, artist selection well-done, and hospitality provided superb.

Congratulations! on a job well-done, not only on the conclave but also on your efforts with the ATOS National Organ at the Tow Ford Museum. Many continued successes.

Heartfelt thanks,  
Jim & Cyndae Koller  
Evanston, Illinois



Tom Norvell, Harvey and Virginia Whitney. PQ

Dear Editor:

After months of hearing that the new ATOS organ in Sacramento's Tow Ford Museum was a near basket case and at best just might be partially playable by October 16, what a delightful surprise we had when Clark Wilson swung into "From This Moment On." All 340 of us instantly realized that the ATOS organ is a first class theatre instrument of which we can all be proud!

For John Ledwon's negotiating the donation of the basic instrument, to the many Sierra Chapter members who worked so long and hard under Dale Mendenhall's direction, and for the professional final touches of Tom DeLay and Dave Moreno, a hearty "Thank you, one and all!"

And, another "Thank you" to Clark and Kevin King for their two inspired performances on OUR organ during the Regional. It was a fabulous weekend in every way!

Ralph Beaudry  
North Hollywood, California



Andy Munyon. PQ

# Bud Taylor

Console  
Feature

## There's No Mystery About Him!

A mystery man usually comes to light when the shroud of silence is lifted. Last month's man of mystery who was pictured in THE CONSOLE is pictured again, at the right, seated at the same console, but over thirty years later. It lifts the shroud of mystery and the man gets a name—Bud Taylor. He is first an organist, and second, an editor. The latter job became his just last month when he was named to take over those duties for "Off The Keyboards," the official publication of the Los Angeles Organist's Breakfast Club.

A well-rounded education is recommended as a necessity for an editor. Bud, who has just completed a lengthy engagement playing a Gulbransen Rialto at Sky Trails restaurant in Van Nuys, is well qualified to edit the professional musician's paper. He cut his "Baby Organ Teeth" on a Barton theatre pipe organ. His extensive engagements in the east, middle-west and west certainly have endowed him with a working knowledge of conditions that face console artists in almost every segment of the great U. S. A.

His popularity at the console of any type organ attests his ability to please the public.

Yes, indeed! Bud Taylor is well suited to the editorship of the professional publication for professional people.

Born in Vicksburg, Michigan, March 12, 1913, Bud claims some musical background in his ancestry. His mother played the piano. Asked if she taught him, Bud explained, "Well, she sat and criticized my playing more than she taught me."

He attended school in nearby Kalamazoo and started his organ career by playing pipe organs in funeral homes for services in return for being allowed practice time. He received classic organ instruction from Henry Overly, in Kalamazoo. Overly was organist and choirmaster in one of the churches there.

Bud also studied theatre organ technique with Larry Leverenz, who, at that time, was organist at the State Theatre. The instrument is still in the theatre and has been restored to playing condition. It is a three-manual, 11-rank Barton. This theatre, Taylor noted, was the first house in the mid-west to have a famed four-poster Barton lift for the console. The feature of this elevator precluded the necessity of excavating a shaft for the console to be lowered into, plus installation of hydraulic or motorized elevating equipment. Four geared shafts were enclosed, one each, to the four posts at the corners of the organ console platform. A single motor operated the four shafts and moved the console up and down. The installation was simply placed on the orchestra pit floor, thus eliminating the costly construction work to put in a deep shaft. The installation at the State drew curious theatre owners and organists from many surrounding cities to observe its operation. Some even trekked from Chicago to look at the lift. This innovation permitted many theatres to have elevated consoles that otherwise would not due to the high cost of putting in a true elevator.

A flair for architecture, which manifestly came out in home and stage designing, prompted the young man to make the pilgrimage to Chicago's Art Institute. Once inside the doors, and taking several entrance exams, he was discouraged by the officials of the Institute in furthering his plan to become an architect or stage designer. They declared he would be better off if he were to seek other fields of endeavor. The year was 1933, during the great depression. Draftsmen and scenic men were starving or waiting for Franklin D. Roosevelt to get the WPA started.

Being young and undaunted by such a minor setback, Bud walked out of the art world and back into his music by hot-footing it over to the Sherwood School of Music. Here the famous Mildred Fitzpatrick was head of the theatre organ department. Bud signed up for 12 weeks and had 12 lessons from the woman organist. He had one lesson a week. After completing the



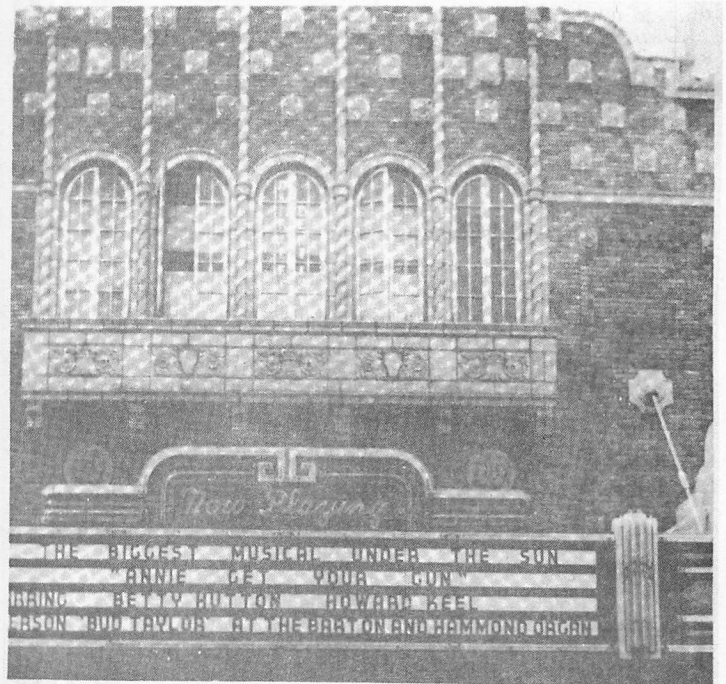
Bud Taylor seated at the console of the Barton organ in the State Theatre at Kalamazoo, Mich. This was the first theatre organ he played.

this course, he returned home for a short time and then entered the University of Michigan. He enrolled in a summer course with the late, great Organist Palmer Christian. The fact that this course required an outlay of \$850 during the dark depression days indicates Christian's importance in the organ world. He completed the course and then returned to his home. Just as he came home, the job of organist at the State Theatre opened and he was soon playing the Barton as solo organist.

He accompanied the last of the silent films produced in Hollywood, 'em-cee'd and played community sings, or sing-alongs, intermissions and solos. The State was one of the Butterfield circuit houses. The owner was definitely an organ-conscious showman and believed in using pipe organs to enhance his presentations. "At a Butterfield house the organ was as important a feature as the picture," Bud recalled.

During his first engagement as a theatre organist, Bud brought a new-fangled Hammond into the theatre lobby and, when there were long lines of patrons waiting to be seated, he played it whenever a sound feature was being shown. It was called "The Hammond Pipeless Organ".

Remaining at the State for three and one-half years, he then toured part of the Butterfield circuit, playing engagements of various durations on whatever type theatre organs were installed. "Most of them," he said, "were Bartons." This tour comprised about 30 of the 100 houses in the entire circuit. The chain extended throughout the State of Michigan, except for Detroit. By agreement with other chains, the Butterfield group did not enter the main stem and had no big houses in downtown Detroit.



On his first engagement at the Kalamazoo State, Taylor played solos and sing-alongs in the theatre and then entertained patrons in the lobby by playing the new Hammond organ.

**BUD TAYLOR**

While he was taking organ lessons from Mildred Fitzpatrick, Bud was also having a course in voice, studying under Charles LaBerge at the American Conservatory of Music. He didn't become a crooner or opera star, but the lessons taught him voice control and modulation which were aids whenever he appeared in public and had to talk to an audience.

An invitation to join the Clark Ringwalt combo was responsible for Bud up and leaving theatre organs. He was in New York at the time appearing at several of the theatres in the area. On joining the Ringwalt group he played a Hammond, and was the first organist to appear in any night club playing one of these music machines. This engagement was in the Coconut Grove at the Park Central Hotel, New York City.

The lure of the theatre organ again took hold of Bud after he had been playing with the combo group and he accepted an engagement to open the two manual Wurlitzer in the Maryland Theatre, Cumberland, Maryland. However, before he arrived, a flood hit Cumberland and damaged the Wurlitzer beyond repair. When the house opened after some rebuilding, Bud opened with a Hammond. This was the first Hammond to be installed in a theatre outside of Gotham and Kalamazoo. His solo stint at the Maryland lasted six months. Then Bud got 'travelin' feet and decided to hit the bistro circuit again.

He toured night clubs, cocktail lounges and restaurants throughout the mid-west with his own Hammond. At first he did his own booking, but later hired an agent.

According to clippings in his scrapbooks, Bud played St. Louis areas five different times. While in the river metropolis he played Eddie Dunstetter's famed KMOX Kilgen at various times during a one year stay there, and also appeared on the Pet Milk Show—Hammonding, of course—and had two of his own shows. They were "Console Capers" and "Taylor Made Tunes". Also in St. Louis he played the "Smoothies Show" on KWK.

Another move to New York City put him in the Sheraton Hotel, and broadcasting over WNEW and NBC. He remained in the big town five years this time, playing not only at the Sheraton and over radio, but at Delmonico's, the Red Coach Grille and did transcriptions for both NBC and CBS.

While in Manhattan he also played several theatre organ engagements, foremost being the famous 5m/29r Kimball in the Roxy Theatre. He was second organist there. He also met and became fast friends with Milton Page, another well-known organist and musicologist. The two correspond frequently and Page told Bud he would like to present a concert on the Wiltern Kimball when he comes to the west coast again.

After five years of being away from home, Bud decided to return there for a visit. Dropping in at the State Theatre, he walked out with a signed contract that was responsible for the poster, pictured at right, being displayed in the theatre lobby. The agreement was for 12 weeks. Instead—he stayed nine months! To top this, he was responsible for the Butterfield chain bringing in other organists to open and present concerts and intermission music at six of their other houses.

During this engagement he played a Hammond over Radio Station WKZO.

In 1955 he opened his own music store in Kalamazoo, and then in 1958 sold it to come to Los Angeles to manage the San Fernando Valley Penny-Ousley Music Store. "I stood it three months," he shuddered. "On my feet 18 hours a day, whew!" This was enough to make him realize it was easier sitting at a console than standing in a store—his forte was music, not managing. "Tab pushing was much more delightful than pen pushing," he said.

His first engagement was at the Hearth, in Downey, where he remained two and one-half years. Following this he moved into Los Angeles proper and spent another two and one-half at the posh Vagabond House on Wilshire Boulevard. The engagement ended when fire destroyed the restaurant (also a Gulbransen Rialto). He then played the Gia Nina night spot for 16 weeks, then one year at the Hunter's Inn in Temple City. After this one, he took a well-earned vacation, upon the advice of his doctor.

When he returned to Los Angeles he moved into the Sky Trails engagement. It concluded last November 13.

Not only has he gained many experiences playing in many cities, but a great many friends as well. Whenever he is in St. Louis, he and Stan Kann manage to renew their friendship. Kann is house organist at the big Fox Theatre and also owns and plays the former St. Louis Loew's State Theatre Wurlitzer now installed in Ruggeri's Restaurant. He is also well acquainted with LeRoy Lewis who was one of the men instrumental in putting the Wurlitzer in the Hotel Hilton, Panama.

It's clearly understood why LA OBC top tab men would boost Bud into the editorship of their publication—he is definitely in-the-know and has the connections to get in-

formation whenever he needs it. His popularity with professional and amateur organists is a matter of record. While at Sky Trails he had many visitors. Whenever he plays for Los Angeles Chapter ATOE at the Wiltern he draws large audiences. In addition to editing "Off The Keyboards!" Bud also serves as Vice-President of L. A. O. B. C.

Living in the 'back woods' of Hollywood—the services of a clearly defined map are needed, sometimes Bud must come out of the hills to take his visitors up to the house—Bud has two little charmers with him to take up his time. They are Pat and Mike, his two mahogany-colored Dachshunds. The "kids" love their papa. They always set up a howl when he would leave them for his nightly engagement at the restaurant. It makes them wish perhaps that he wasn't so popular.

Maybe they'd like it better if he were a mystery man and would be at home with them editing the paper instead of gallivanting around entertaining everyone.

**\*The Engagements—'Taylor Made'\***

**RADIO**—NBC, CBS, ABC network shows. Smoothie and Pet Milk Shows. Transcriptions for American Airlines, Milkyway Candy Bars. Played with NBC Orchestra, Paul Sabin, conducting.  
Independent Stations:

WNEW	New York	KMOX	St. Louis
KWK	St. Louis	WKZO	Kalamazoo
WGFG	Kalamazoo	WIBM	Jackson, Mich.
WKBZ	Jackson, Mich.		

**HOTELS**

Waldorf Astoria	New York City
Sheraton Hotel	Newark, N. J.
Roger Smith	Holyoke, Mass.
Fairmount	St. Louis
Hays Hotel	Jackson, Mich.

Hotel Delmonico	New York City
Sheraton Hotel	New York City
Park Central	New York City
Hillcrest	Toledo, Ohio
Pantland	Grand Rapids
Chase Hotel	St. Louis

**CLUBS AND RESTAURANTS**

Sheraton Lounge	New York City
Red Coach Grille	"
Del Monico Room	"

Candle Light Room	New York City
Coconut Grove	New York City
Garrison's	New York City

Bud's return was for 12 weeks—he remained at the State nine months.

"BUD" TAYLOR

Presents

"ORGANALITIES"

"bud" taylor  
Sierra Sunrise #239  
4525 Manzanita Ave.  
Carmichael, California

THE FOLLOWING IS AN ITINERARY OF  
"BUD" TAYLOR  
ORGANIST



RADIO ENGAGEMENTS

N.B.C. Network Shows

C.B.S. Network Shows

A.B.C. Network Shows

INDEPENDENT STATIONS:

W.N.E.W....New York City, N.Y.

K.M.O.X....St. Louis, Missouri  
(Kilgen Pipe Organ)

K.W.K.....St. Louis, Missouri

W.K.Z.O... Kalamazoo, Michigan

W.G.F.G... Kalamazoo, Michigan

W.I.B.M... Jackson, Michigan

W.K.B.Z... Muskegon, Michigan  
(Barton Pipe Organ)

COMMERCIAL SHOWS:

Smoothie Show A.B.C. Network

Pet Milk Show C.B.S. Network

Milkyway Candy Bars N.B.C. Network

TRANSCRIPTIONS:

American Airlines Training School.

WITH ORCHESTRA:

Paul Sabins N.B.C. Orchestra

THEATRE ENGAGEMENTS

LOEW'S

175th Street, New York  
(Morton Pipe Organ)

R.K.O. MADISON

Brooklyn, New York  
(Wurlitzer Pipe Organ)

GRACE M. FISCHER THEATRES

Cumberland, Maryland  
(Hammond Organ)

WILTERN THEATRE

Los Angeles, California  
(Kimball Pipe Organ)

BUTTERFIELD THEATRES OF MICHIGAN

STATE THEATRE

Kalamazoo, Michigan  
(Barton Pipe Organ)

MICHIGAN THEATRE

Muskegon, Michigan  
(Barton Pipe Organ)

REGENT THEATRE

Muskegon, Michigan  
(Wurlitzer Pipe Organ)

CAPITOL THEATRE

Kalamazoo, Michigan  
(Barton Pipe Organ)

RIVIERA THEATRE

Three Rivers, Michigan  
(Kimball Pipe Organ)

MAJESTIC THEATRE

Grand Rapids, Michigan  
(Barton Pipe Organ)

MART AUDITORIUM...Musical Director

Muskegon, Michigan  
(Hammond Organ)

REHEARSAL ORGANIST FOR "ICE FOLLIES" 1936 Muskegon, Michigan  
(Hammond Organ)

**HOTEL ENGAGEMENTS**

<b>WALDORF ASTORIA</b>	<b>(Pipe Organ)</b>	<b>New York City, N.Y.</b>
<b>HOTEL DEL MONICA</b>	<b>(Hammond Organ)</b>	<b>New York City, N.Y.</b>
<b>SHERATON HOTEL</b>	<b>(Hammond Organ)</b>	<b>New York City, N.Y.</b>
<b>SHERATON HOTEL</b>		<b>Newark, New Jersey</b>
<b>PARK CENTRAL HOTEL</b>		<b>New York City, N.Y.</b>
<b>ROGER SMITH HOTEL</b>		<b>Holyoke, Massachusetts</b>
<b>HILLCREST HOTEL</b>		<b>Toledo, Ohio</b>
<b>FAIRMONT HOTEL</b>		<b>St. Louis, Missouri</b>
<b>PANTLAND HOTEL.</b>		<b>Grand Rapids, Michigan</b>
<b>BURBICK HOTEL</b>		<b>Kalamazoo, Michigan</b>
<b>HAYS HOTEL</b>		<b>Jackson, Michigan</b>
<b>CHASE HOTEL</b>		<b>St. Louis, Missouri</b>

CALIFORNIA..

CLUB AND RESTAURANT ENGAGEMENTS  
and OTHERS

1958-1959	PENNEY OWSLEY MUSIC CO. (Sales,,Organ Dept)	Van Nuys
1959-1961	THE HEARTH	Downey.. (Hammond Organ)
1961-1962	VAGABOND HOUSE	Los Angeles (Gunbransen Organ)
1962	GIANINAS	Lynwood
1963	HUNTERS INN	Temple City
1964	THONPSONS	Huntington Park
1965	SKY TRAILS	VAN NUYS
1967	THOMPSONS	Huntington Park
1968	The HEARTH	Downey
1969	MONK'S PIZZA	West Covena (Wurlitzer pipe organ)
1970	The HEARTH	Downey
1972	SURF CITY HOTEL	Surf City, New Jersey (Wurlitzer pipe Organ)
1973	PIZZA & PIPES	Sacramento (Pipe Organ)
1973	THE RED VEST	Monterey, Ca. (Wicks, pipe organ)

CONCERT..WILTERN THEATRE..Kimball Pipe Organ (Twice)

**CLUB AND RESTAURANT ENGAGEMENTS**  
**(Other than California)**

SHERATON LOUNGE	New York, City N.Y.	Four Years
RED COACH GRILL	New York City N.Y.	Fifteen weeks
PATENT LEATHER ROOM (Del Monica Hotel)	New York City, N.Y.	Six weeks
CANDLE LIGHT ROOM	New Rochelle N.Y.	Twelve weeks
COCOANUT GROVE (Park Central Hotel)	New York City, N.Y.	Six weeks
GARRISON'S	New York City, N.Y.	Thirty-two weeks
MURAL ROOM	St. Louis, Missouri	Four years
FLAMINGO ROOM (Fairmont Hotel)	St. Louis, Missouri	One year
SHERATON HOTEL LOUNGE	Newark, New Jersey	Twelve weeks
PAL'S CABIN	West Orange, New Jersey	Four weeks
DEMOS CAFE	Muskegon, Michigan	Three years
CAUSEWAY CAFE	Muskegon, Michigan	Six weeks
UPTOWN CLUB	Detroit, Michigan	Twelve weeks
TAP ROOM	Wyandotte, Michigan	Six weeks
OSSAWALD CRUMB ROOM	Ludington, Michigan	Eight weeks
PICADILLY INN	Kalamazoo, Michigan	Six weeks
ELDORADO CAFE	Jackson, Michigan	Eight weeks
The HAYS LOUNGE	Jackson, Michigan	One year
HATTEM'S CAFE	Grand Rapids, Michigan	Two years
The TIMBERS	Howell, Michigan	Twelve weeks
SCHENSUL'S	Kalamazoo, Michigan	Two years
WURZERUG'S	Grand Rapids, Michigan	Twelve weeks



**BIG BENEFIT SHOW**  
**SO. GATE AUDITORIUM**  
**2 P.M.**  
4500 BUCKNER AVENUE  
SUNDAY FEB 24, 1956  
PROCEEDS TO  
Purchase Hammond Organ for St. Francis Hospital  
**TOP ENTERTAINMENT**  
**VARIOUS DOOR PRIZES**  
FOR TICKETS CALL NE 3-5736 OR NE 8-7764  
**DONT MISS THIS SHOW!**







CARL SULLIVAN  
PHOTO BY

#2

PHOTO BY  
CARL SULLIVAN



#1

PHOTO BY  
**CARL SULLIVAN**







#4

PHOTO BY  
**CARL SULLIVAN**





#3

PHOTO BY  
CARL SULLIVAN









John E. Reed  
Hollywood



John E. Reed  
Hollywood



Music Music Music



*The Hammond-aires*

Organ Society of Lynwood and South Gate

P R E S E N T

**BENEFIT SHOW**

for

*Tommy Dickson*

PROCEEDS TO PURCHASE HAMMOND ORGAN

*Featuring*

BUD TAYLOR  
JANET HENDERSON  
BOB MOREAU  
CHUCK SMITH  
JOHN McGUIRE  
JESS PARKER  
RITA COLLINS  
JORGE HENRIQUE  
POMPING VILA  
ELAINE ORCUTT  
DON LEE ELLIS  
BOB SALISBURY  
FRANCIS CARTER  
BOB HAMILTON  
GRAY WAYNE  
NITA BUNCH  
ESTHER THOMPSON  
ALICE CORMIER

SUNDAY, SEPTEMBER 25, 1966 — 2:00 P.M.

**South Gate Municipal Auditorium**

4900 Southern Avenue

South Gate, California

## CO-ORDINATORS

ALICE CORMIER ..... ROSE D. CONNOLLY

## ADVISORY COMMITTEE

STEVE SANTANGELO, Broker, Western Realty, ..... CHAIRMAN  
MAYOR JOHN HAM ..... LYNWOOD  
CHARLES E. FRISCO, Attorney ..... SOUTH GATE  
JACK C. CLELAND, Editor ..... HERALD AMERICAN  
CARL EBLUND, Florist ..... LYNWOOD

## TICKETS

JAMES BUNCH ..... NITA BUNCH

## PRIZES

MARDEL STRATFORD, Homecoming Queen of Lynwood High School

## ORGANS FURNISHED BY

HAMMOND ORGAN THROUGH THE COURTESY OF

PENNY-OWSLEY OF LYNWOOD

3622 East Century, Lynwood, Calif.

Telephone NE 9-5911

Manager, Bob Hofstetter

GULBRANSEN RIALTO THEATER ORGAN

Furnished Through the Courtesy of

ELECTRIC ORGAN EQUIPMENT CO.

524 North La Cienega

Telephone OL 5-8517

Los Angeles, Calif.

Ellis Seville, Jack Kirk

## PROGRAM

### Part One

### MISTRESS OF CEREMONY

Rose D. Connolly

ALICE CORMIER - NITA BUNCH — Piano - Organ

HEY LOOK ME OVER ..... CY COLEMAN  
COCKTAILS FOR TWO ..... JOHNSTON - COSLOW  
HALFWAY IN LOVE ..... ROSE CONNOLLY  
TILL THE END OF TIME ..... Theme from Polanaise ..... CHOPIN  
TEA FOR TWO ..... CAESAR - YOUMANS  
WORLD OUTSIDE ..... Theme from Warsaw Concerto ..... ADDINSELL  
MALAGUENA ..... LECUANA

### BUD TAYLOR - Organist

HOLIDAY FOR STRINGS ..... DAVID ROSE  
WHAT IS THIS THING CALLED LOVE ..... COLE PORTER  
BRAZIL ..... BARROSO  
MEDLEY ..... GERSHWIN  
I LOVE YOU ..... From "Jesse James" ..... IRVING BERLIN  
BYE BYE BLUES ..... HAM - BENNETT

SOUTH GATE SONGSTERS - Piano Accompaniment by Joan King

Director—Margaret Grussing

TOTEM TOM - TOM ..... FRIML

### JANET HENDERSON - Organist

SWINGING SHEPHERD BLUES ..... KOFFMAN  
POOR BUTTERFLY ..... R. HUBBELL  
MEDLEY ..... MANCINI  
SUNRISE SERENADE ..... F. CARLE  
SERENADE IN BLUE ..... H. WARREN  
MOONLIGHT SERENADE ..... GLEN MILLER  
BLUE VIOLINS

### GUISEPPE PUGLIELLI - Concert Artist

DANZA ..... ROSSINI  
BECAUSE ..... D'HARDELLOT  
FUNICULLI - FUNICULLA



*LAOBC*  
*presents*

Bud Taylor  
Doryce Talbott  
Jerry Heiman

in

*Memorial*  
*Scholarship*  
*Fund*

# MUSICALE

MUSICIAN'S  
UNION  
AUDITORIUM

October 25th  
3 P.M.

# PROGRAM

## BUD TAYLOR — *Gulbransen Rialto*

- Brazil . . . . . *A. Barroso*  
Romberg Medley  
Holiday for Strings . . . . . *D. Rose*  
Gershwin Medley  
I Ain't Got Nothin' But The Blues . . . . . *Duke Ellington*  
Bye Bye Blues . . . . . *Lown and Gray*

## INTERMISSION

## DORYCE TALBOTT — *Gulbransen Rialto*

- In A Persian Market . . . . . *Ketelby*  
South Pacific Medley . . . . . *Rodgers and Hammerstein*  
Waltz In Swing Time . . . . . *Jerome Kern*  
Amina (Egyptian Serenade) . . . . . *Linske*

## INTERMISSION

## JERRY HEIMAN — *Rodgers Theater Organ*

- Love For Sale . . . . . *Cole Porter*  
How Deep Is The Ocean . . . . . *Irving Berlin*  
Harlem Nocturne . . . . . *Earle Hagen*  
My Fair Lady Medley . . . . . *Lerner and Loewe*

## GRANDE FINALE

# DAILY SIGNAL.

SERVING THE GREATER SOUTHEAST COMMUNITY

Wednesday, January 15, 1964

B-1

## Club Raising Organ Funds For Hospital

The Hammond-Aires Organ Club of Lynwood is sponsor of the big benefit designed to raise funds for purchase of a Hammond organ for St. Francis hospital. The event is scheduled for the South Gate Municipal Auditorium on Sunday afternoon, February 2, at 2:00 p.m.

The South Gate Auditorium is located at South Gate Park, 4900 Southern avenue, north of Lynwood. The program as planned will include organists, dancers, and vocalists.

Door prizes are also assured. Tickets are now on sale by calling Alice Cormier or Nita Bunch, or may be secured at the door.

The six professional organists to play are:

Bud Taylor, Madeline Willey, Norm Matthews, Janet Henderson, Bob Moreau, and Patty Hanley.

There will also be a piano and organ duo, Alice Cormier and Nita Bunch.

Piano and organ selections will be by Carol Griswald.

The vocal artist will be Giuseppe Puglielle.

South Gate songsters will also appear in costume.



**PRACTICING** for a benefit for St. Francis Hospital are Bud Taylor, an organist; Margaret Grussing, director of the South Gate Songsters; Charles Frisco, seated, and standing far right, Alice Cormier, coordination.

The benefit will be held in the South Gate Park Auditorium from 2-5 p.m. Feb. 2. Organists and singers are trying to raise \$2,400 to buy a large organ for the hospital.

—Daily Signal Photo by W. R. Barnett.

ST. FRANCIS BENEFIT

THE HAMMOND-AIRES ORGAN CLUB SOCIETY OF LYNWOOD IS SPONSORING  
A BIG BENEFIT SHOW SUNDAY AFTERNOON FEBRUARY 2, 1964, AT 2 P.M.,  
PROCEEDS TO GO TOWARDS THE PURCHASE OF A HAMMOND ORGAN FOR THE  
ST. FRANCIS HOSPITAL.

IT WILL TAKE PLACE AT THE SOUTH GATE AUDITORIUM, 4900 SOUTHERN  
AVENUE, IN THE SOUTH GATE PARK.

PROGRAM INCLUDES: ORGANISTS -- DANCERS -- VOCALISTS.

SIX PROFESSIONAL ORGANISTS

BUD TAYLOR

MADELINE WILLEY

NORM MATTHEWS

JANET HENDERSON

BOB MOREAU

PATTY HANLEY

\*\*\*\*\*

PIANO AND ORGAN DUO - ALICE CORMIER & NITA BUNCH

\*\*\*\*\*

PIANO AND ORGAN SELECTIONS - CAROL GRISWOLD

\*\*\*\*\*

VOCAL ARTIST - GUISEPPI PUGLIELLE

\*\*\*\*\*

SOUTH GATE SONGSTERS IN COSTUME

\*\*\*\*\*

MANY DOOR PRIZES WILL BE AWARDED TO THE LUCKY WINNERS

\*\*\*\*\*

FOR TICKETS PHONE: ALICE CORMIER - NE 5-5736 or NITA BUNCH - NE 8-7268

\*\*\*\*\*

DONATION - \$2.00

\*\*\*\*\*

NO TICKETS WILL BE SOLD AT THE DOOR

\*\*\*\*\*

