

AUSTRALIA RIFE WITH THEATRE ORGAN ACTIVITY

Excerpts from the *T.O.S.A. News*

The Theatre Organ Society of Australia announced its 1967 convention for October 7 and 8, according to its official *News*, with concerts set in the Sydney area, and activity divided about 50-50 between pipes and electronics. The 3-15 Wurlitzer in the Capitol Theatre figured prominently, as did the pipe organ in the Campsie Odeon Theatre and Cecil Taylor's home installation. Also heard were concerts played on a Hammond H100, a Wurlitzer theatre electronic, an Eminent theatre electronic from Holland, and a model developed in Australia by TOSA member Arthur Spring. The roster of organists for the two-day convention included David Parsons, Warwick Mahaffey, Jean Penhall, Charles Tuckwell, Reubert Hayes and Lance Wells. TOSA President Tom Halloran opened the convention at 7:55 a.m. at the Capitol, just prior to the David Parsons concert.

TOSA scheduled the long-awaited opening of Club Secretary John Clancy's 2-14 Wurlitzer home installation for November, with famed Noreen Hennessey at the console. John, who might be described as the "Judd Walton-Dick Simonton-Tiny James-Stu Green" of Australia, has been working on the installation for several years. This will be the first concert for club members.



Incidental intelligence from the *TOSA News*: Although there are only two Wurlitzers still in theatres in the entire state of Queensland, the city of Sydney, including the suburbs, has eighteen.

Back in August, theatre organist Arnold Coleman played a "return" concert for TOSA as the 3-15 Wurlitzer in the Sydney Capitol — after an absence of 38 years. His opener was an appropriate "Remember Me?" The reviewer writes,

"... he wove a spell of enchantment, and completely captivated his audience with a serene but nonetheless dazzling display of the organ's most subtle and melodic voices." Arnold, it seems, was as good as always — even after 38 years.



From "Surfers Paradise" (Queensland again) comes a note from Keith Moore. Back in 1929, Keith packed away a program he brought home from the State Theatre in Melbourne, where he had just enjoyed the organ playing of an "up over" Yank named Frank Lanterman. He came across the program with the photo of Lanterman the other day and got a jolt: "I had kept the program all these years, never thinking I would ever hear of Frank again—and up comes his name in the BOMBARDE!" (Frank has long been one of California's most respected law makers; he opens the state assembly each year with an anthem played on a plug-in. He also owns the ex-San Francisco Fox 4-36 Wurlitzer—but that's another story. Ed.) Keith can't find copies of either "Hard-Hearted Hannah" or "Japansy" in Australia. Any readers with such copies and a Xerox machine—well, the BOMBARDE will be glad to pay the postage to "Surfers Paradise."

Organist Lyn Larsen is looking forward to his approaching two-month staff sojourn at the TOSA's Dendy Theatre 3-15 Wurlitzer at Brighton (near Melbourne). Lyn's engagement starts in January, 1968.

—Cecil Whiffletree

DISC SQUEALS

George Wright's latest platter is something quite different. Although George is under contract to DOT, the platter has been released by a small outfit, Malar, which specializes in (stereo only) theatre organ recordings (DOT gave its blessing, probably because the big firm didn't feel the material was "commercial" enough for its own release). While switching labels, George also switched instruments. Instead of his own 3-30 studio job he recorded "Sounds of Love" on an appropriately romantic instrument, the softly voiced 3-26 Wurlitzer, 17 ranks of which were once the CBS Hollywood studio organ, one of three designed at North Tonawanda for studio installation (refined, low-level voicing, and quiet operation). As all organ enthusiasts know, it was set up (and enlarged) in its own Hollywood temple by the late actor, Joe Kearns, and has now passed into the able hands of the L.A. chapter chairman, Bob Carson (both temple and organ). George couldn't have selected a more appropriate instrument for his purpose—love music. This record offers an entirely different sound than he gets from his own instrument and because the program is made up of mushy love songs, George turns on the romance full force. We think you'll approve this one-time change of pace and instrument (one he hasn't played since the "Guy Melendy-Jocelyn MacNeil" romance). The price—a whopping \$6.00! It's MAS-1003, by number.

The Malar label isn't always that expensive. The firm has just reissued the "Introducing Lyn Larsen" biscuit (including those peachy-keen jacket notes) which has been out of circulation for some time. You can have that one, MAS-1001 (and a good one it is), for \$5.00 postpaid. Malar, Box 3304, Glendale, Calif. 91201.

Over at Concert Recording, Prexy Bill Johnson is ecstatic over "Organ of the Month Club's" December release which features Eddie Weaver playing an old friend, the 3-17 Wurlitzer in the Richmond Mosque. It was recorded during a renovation while the theatre was devoid of draperies, rugs and 6,000 seats and, according to Bill, the live sound in

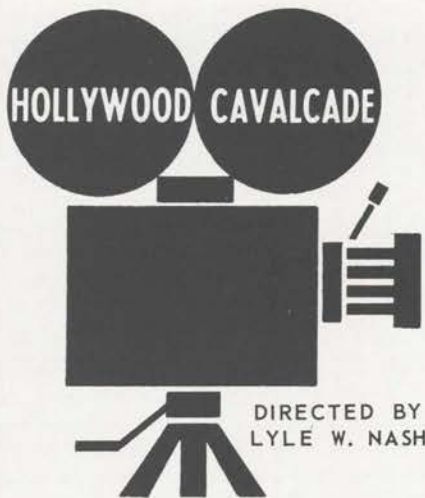
the house "will put a lot of T.O. records in your library in third place." We'd bet on Eddie Weaver anyway, even playing in a fur-lined Celotex factory—yes, even in "Stereoflex."

Want to buy some "early" George Wright platters for \$1.00 each? Publishers Central Bureau, 32-20 Hunters Point Avenue, Long Island City, New York 11101, catalogs brand-new pressings, mono or stereo, of George's Hi-Fi label releases of "Command Performance," "The Genius of George Wright," "Encores Vol. II," "The Roaring Twenties," "Have Organ, Will Travel," "Hymns That Live," and "Sweet and Low" (most played on the Vaughn 5-21 Wurlitzer) at \$1.00 each plus a 25-cent handling charge per order. But send for their brochure and order form first. We checked out this offer and it's for real. The records are as advertised. Any unsatisfactory records may be returned on a money-back basis—for any reason. We tried that, too, returning a flawless record to see if they meant it. They came through. We did this before passing on the info to readers to avoid a recurrence of an earlier incident wherein we listed a Boston electronic parts wholesaler who offered Buddy Cole "Pipe Organ Plus" tapes by mail, cashed the checks accompanying orders but failed to send the tapes. Central Bureau can also supply a third edition copy of Ben Hall's movie palace book, "The Best Remaining Seats," for \$5.95.

We have an unconfirmed report from a usually reliable source that George Wright's next DOT platter will involve his 3/30 studio Wurlitzer augmented by a number of other instruments. Something that could have been tympani were seen being moved into the studio recently.

Be on the lookout in super market bargain record racks for the four "Pipe Organ Plus" series of organ-plus-orchestra recordings which Audio Spectrum released in 1964. Originally in the \$4.00 and \$5.00 class, and offering the playing of Buddy Cole (he made two records with Monty Kelly's orchestra), the nebulous "Montalba" (Bob Hunter) with Robert Lowden's theatre orchestra and a European brass band-plus-organ (that didn't jell), they can now be picked up for around \$1.50 by those who have the patience to dig for them. The two by Buddy Cole and Monty Kelly are first rate. They were Buddy's last recordings.

California, here we come...
1968 NATIONAL CONVENTION
 Los Angeles — 13-16 July



Directed by Lyle Nash

TO MOVIE fans 50 years of age or more the name COLLEEN MOORE means flapper . . . pixie . . . flaming youth . . . fine dramatic actress. Miss Moore personified them all in 60 films which reflected dignity, charm, comedy, wit, romance and happiness. Her personality projection was unlike any of her contemporaries. Today she's as vivacious and energetic as in 1927 when she was the youngest (age 25) ranking film star in the cinema world. Her Hollywood was a mecca of youth. Every studio chief was under 30. Colleen was a star before her 21st birthday.

FANS always want to know if a former star saved any money. Miss Moore is loaded. She is writing a second book on: "How a Woman Can Make Money in Wall Street." She's the expert who is rich from taking her own advice.

THE STAR of "Lilac Time" was in Hollywood to visit friends. She consented to an interview for Cavalcade readers. "Not a particle," was her reply to the question: If you had your life to live over would you change it? "I believe each phase of my life prepared me for my future. I would have made a poor, frustrated housewife. After my film career came my family. I've loved every moment of my family life; my children and grandchildren are my life."

SPENCER TRACY and Gary Cooper were the two most dynamic leading men she ever worked with on the screen, says Colleen.

MORE MOORE MEMOS—"I enjoy Julie Andrews very much . . . Richard Burton and Peter O'Toole are fine actors . . . 'Sound of Music' enchanted me . . . It's a picture for the whole family . . . My pictures sought to entertain the whole family . . . Nowadays films strive for shock value . . . I enjoyed working

with such directors as King Vidor, Mervyn LeRoy, Charles Brabin and Mickey Neilan . . . Yes, I think today's stars will be remembered 30 years from now . . . Each era has its heroes . . . Which film do I wish to be remembered by? . . . Oh, dear. I'm delighted for the fans if they remember any . . . My big film desire was to play with Douglas Fairbanks. Never did."

IN THE next issue we'll review the new Colleen Moore book about Hollywood.

CALL SHEET—Billie Dove still finds time to graciously answer fan mail from her home at Rancho Mirage near Palm Springs . . . Bessie Love is making films in Italy and London . . . Viola Dana is a proud volunteer worker at the Motion Picture Country Home near Hollywood . . . Fans may write Bronco Billy Anderson at Braewood, 1625 Maridian Road, South Pasadena, Calif. . . . Leila Hyams is seen in fashionable Los Angeles social circles . . . Mrs. Thomas Ince, widow of the great silent era producer, lives in Palos Verdes.

SILENTS RETURNING — More silent films will be seen on television in 1968. "The Big Parade," the 1925 MGM classic starring John Gilbert, Rene Adoree and Karl Dane, will be shown in a 52 minute version. Originally it ran 130 minutes. MGM expects to find scores of old silents worthy of revamping for TV. Fans might see such gems as "Flesh & the Devil", "Greed", "The Torrent", "Show People", "West of Zanzibar" and "Our Dancing Daughters".

AUTHOR Edward Wagenknecht wrote about various silent stars in a 1962 book. Now he reports that he has received more letters about Norma Talmadge than any other player mentioned.

FILMS WANTED—Colleen Moore would pay handsomely for a print of her 1923 First National film, "Flaming Youth." Milton Sills, Ben Lyon and Elliott Dexter were the other players. So far, her hunt for a copy has been fruitless . . . "Hollywood," produced by James Cruze for Paramount in 1923, is another much sought after film. Collectors are anxious to find out whether even one print exists in the world.

Lyle Nash is a distinguished Southern California journalist who takes time out from his daily newspaper chores to indulge in his hobby—tracing, interviewing and writing about the screen players of yesteryear—and letting BOMBARDE readers in on his findings.