

points as "delicacy, whimsy, subtlety and taste." And he did all this on a real steam screamer which can be heard two miles against the wind!...Offside to J.B., Yes, the Sigmund Krumbgold whose name you still see during the TV late movie show music score credits is the same one who was second organist at the NY Paramount during the Crawford era...ATOE Prez, Carl Norvell, facing the ATOE Board of Directors, "You can't say any more to me than has been said through the mail!"... Our inside man at the Holiday Inn school reports that ATOE Prexie Carl Norvell was one of five students who passed the final exam with a score of 100% in the Hotel Management course...Bob Wilson reports from Yakima that visitors are no longer encouraged to visit the organ in the Egyptian theatre, Coos Bay, Oregon, it appears to be reserved now for the managers daughter... .In Mineral Wells, Texas, Jim Sanford would settle even for any nearby "1-1 Wurlitzer" if such were available. The nearest theatre is the Worth, in Fort Worth, with its 3-11 organ, a 50-mile trek, and besides "the management (Interstate) is extremely covetous." Wonder if Jim was in the audience the night that Paul H. Forster, the best of singalong organists, opened the Wurlt along with the theatre in 1928... Wish we could have taken in the Lowell Ayars concert staged by the Niagara Frontiersmen on June 27 at the Skat Haven Rink in Lackawanna, N.Y. If Lowell made the 3-16 Wurlt (from the Buffalo Seneca theatre) as he did the Geneva during the 1965 ATOE convention in Chi, the joint must have jumped. ..Lloyd Klos reports that a concert-size organ, selling for \$278,000, was recently put on display in Tokyo, the novelty being that it is equipped with bamboo pipes which the manufacturer claims to be chemically treated to prevent cracking or rot. Wonder if they know over there that we making pipes from plastic over here? Substitutes for wood and pipe metal are not new. Toward the close of the last century an experimenter named Mark Wicks wrote a book, "Organ Building for Amateurs," in which he detailed how to make pipes from rolled paper. We've never heard the sound of cardboard pipes but those who have say they aren't so cool.

Billie Nalle at the Atlanta Fox Moller (American Guild of Organists Convention)

By Dick Kline, Jr.

Last, but surely not least on the program of the American Guild of Organist's National Convention held this year in Atlanta, was Billy Nalle, featured at the Fox Theatre's giant 4/42 Moller Deluxe. By Friday, a week of listening to Gedackts, Principals and Rohrflotes had surely saturated the ears of the Guild Members. For out of 1400 Registrants, 3,000 showed up!

At 19:45 the huge spot-lighted console rose from the pit heralded by a roar of cymbals and "Mighty Mo", as the Moller is affectionately known, with Billy at the helm, broke into "Georgia On My Mind". After a brief musical tribute to Atlanta, which included the inevitable "Dixie" (and a lot of applause) Billy launched into a solid hour of sweet music.

Tunes like "From This Moment On", "People", and "More Than You Know" got the full treatment many of us are learning to associate with Billy's clean, musical approach so well demonstrated in his recent Mirrosonic release, "Billy". Then there were toe-tappers like "Fascinatin' Rhythm" and "Tom, Tom, The Piper's Son" were the Moller's battery of tuned percussions rang out, and a most regal rendition of "Falling In Love With Love" done in courtly Viennese style, but best received by the group was Billy's hilarious, yet wonderfully

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JOHN LANDON AT THE PARAMOUNT THEATRE ORGAN, 3-7 Page organ in the Paramount theatre, Anderson, Indiana, Available by mail only from Professional Books Co., Box 88270, Indianapolis, Indiana. Stereo only, order by name (no label or number assigned), \$3.67 postpaid.

ATOE's Rev. John Landon (organist) and John A. Osborne (producer) have combined talents to record perhaps the only Page organ on LP records. Its a 3-7 Flute, String, Vox and Sousaphone in the Main; Tuba, Krumet and Tibia in the Solo) but the sound is big and full. The ranks are in good voice. This is no "Preacher at the Paramount" exercise; the only thing hinting of the ecclesiastical is the organists title. Beyond that it's good old timers, a whopping 19 selections, played as they were heard "way back when." The recording is good, including adequate stereo separation.

"Jalousie" is well played on full combinations. "Rain" features the famous Page Tibia and some deft noodling. The Krumet and bells add sparkle to "Long Long Trail" while the Glockenspiel and Xylophone tinkle as "The Rest of the World" rolls by. A danceable "Mood Indigo" is notable also for the crash of a coke bottle on the concrete floor mid way through. An atmospheric "Just a Memory" features a distant Vox chorus accompanying a Tibia melody and the bridge is played and the chorded on solid Tibias--a most enchanting sound and the treble Vox sounds so much like a heavenly choir we can't help but wonder if the reverend didn't call on help from "up there" for some of the best moments on the record. Also heard on this side are rhythm tunes "Five Foot Two", "Yes Sir, That's My Baby", "You've Got Me Cryin' Again", "My Baby Just Cares For Me" (with a wood block beat and crash cymbal encounters) and "Roll Along Prairie Moon" (which, we just noted, is very reminiscent of "Give Me Five Minutes More!").

"Blue Hawaii" gets full combination treatment while "Somewhere a Voice is Calling" reveals a strong Crawford influence and some moving pedal figures. "Til There Was You" is an emotion-charged reading with the to-be-expected minor error in the bridge (which is way off-beat as written, to say the least) and Provost's "Intermezzo" recalls the "angel chorus" (all right, Voxes) and single line Tibia lead, a most effective combination in the theatre perspective. "Love Me" is somewhat confusing because of its marked similarity to "Will You Remember?" Brom Romberg's "Maytime." First time through it appeared Mr. Landon was trying for "Will You Remember?" and missing the melody by a wide margin but a look at the list of tunes on the jacket allayed our fears. However, we have no doubts regarding "A Cottage For Sale"--mostly well played, the bridge is pure improvisation. The closer is a beautiful, moody "Lay My Head Beneath A Rose."

The atmosphere of the 1920's permeates John Landon's play-

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KIMBAR SPRING CONCERT FEATURES MURI & McABEE



Kay McAbee



John Muri

Joliet, Ill. - April 28 -- The 4-22 Kimball-Barton, pride of night as the club presented a well-attended evening concert at the local Rialto theatre with the artistry of veteran silent movie cuer John Muri and pop-concert organist Kay McAbee much in evidence. The 1958 Fox release, "The Golden Age of Comedy," was run with the dubbed-in sound track turned off and the skillful organ accompaniment of John Muri turned on to score the antics of the Keystone Kops, Laurel and Hardy and a whole raft of early day movie comics. With a resourcefulness reminiscent of his outstanding accompaniment of a group of films for the 1965 ATOE conventioners (playing Fred Hermes 5-28 Wurlitzer home installation near Chicago), Muri and the flicker generated "thrills and laughter" as one witness described the scene.

The second half of the program was a concert played on the Kimbar organ by the musician whose name is most closely associated with it, recording organist Kay McAbee, whose originality, skills and approach to the theatre organ have been compared with those of George Wright. Kay played a concert of pops and standards lasting 90 minutes. The only sore note was the threat of the steel ball which looms from time to time over the Rialto as it does over nearly all similar large, ornate relics of the "golden age." Kimbar members, a number of whom are also ATOErs, performed restoration miracles on the organ which has had a majority of damaged Barton parts replaced, with pipework now being mostly Kimball.

-G. Bandini

Juliette Rediscovered

Chicago--While the lads who comprise Chi's "Theatre Organ Productions" were doing their stuff, cueing a silent movie and generally making that bundle of tone generators make like a theatre organ, little did they know they were sharing the bill with a celebrity.

Dick Sklenar, Pat Chambers and Mark Noller noted that members of the audience kept looking toward the back of the hall and they soon discovered the reason; in the audience was one-time theatre organist Juliette Hatchette who once played the Balaban & Katz Chicago, the NY Paramount and other big ones. Later she was Ethel Smith's teacher. Juliette says she's awaiting the return of pipes to the Chicago area.

WRIGHT CONCERT REVIEW

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a hunter's moose call. He was effective too when George played "Tangerine" as a bossa nova. George's closer was a surprising non-Ethel "Tico Tico" and--wonder of wonders--he played an encore! He explained that it was based on an old



An hour before show time the crowd was over a block long. This shows a very small portion of the mob.

church theme he'd unearthed and gave the Latin name--a tongue twister--so we'll list it by its alternate title, "The Ecumenical Rag."

As might be expected, George received a heart-warming ovation. He remained in the theatre for an hour afterwards, chatting with fans, signing autographs and hugging girls. About 11:30 he drove out of the parking lot in his Jaguar, alone. We noticed that someone had put a fresh flower in the little posey-holder which George rescued from an ancient limousine to grace his Jag a few years ago. No one would deny that he had earned it--and then some.

Stu Green, Hollywood

MARYLAND ORGAN

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Maryland, the technicians have releathered pneumatics, replaced thousands of wires, and rewound and replaced magnets.

"This has been a dream of mine ever since I sat in the darkened theaters in Washington and Richmond, Virginia before and during the 1940's", explained Mr. Bailey. "but I still find it hard to believe it is actually here."

-L. Klos

BILLE NALLE

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musical "All The Things You Are" done in the perfect contrapuntal style of a J. S. Bach Trio Sonata. The audience chuckled and laughed at the elaborate ornamentation as the Jerome Kern theme wove its way from manual to pedal to manual and back, and nearly applauded the building down at its conclusion!

Throughout, Billy's registration was reserved and well chosen, showing that he had done his homework carefully, and Mighty Mo couldn't have sounded better, from its lush strings to its most acid post horn. The blower just a few weeks ago had literally blown up and chief surgeon Joe Patten, in addition to his usual tasks, had his hands full installing new parts.

Though this was the first Theatre Organ Concert officially listed as a daytime event, we fell certain that it is bound to be included in subsequent Guild programs.

Incense and Saris Conjure Oriental Atmosphere For LA Chapter's Korla Pandit Show

Los Angeles - May 10 -- Beturbanned Korla Pandit, under sponsorship of the LA Chapter, attracted 1150 music lovers to the Wiltern theatre tonight for a concert of pops, semi-classics and the Hollywood-style oriental music on which the tall, dark Easterner built a huge TV audience a few years ago.

For some reason the audience seemed to prefer the reserved seats at \$3.00 rather than the generals at \$2.00. Most of the

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