



The BOMBARDE reviews organ recordings for official ATOE publications. Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send copies (Monaural, if possible) to the BOMBARDE, Box 5013, Bendix Station, N. Hollywood, Calif. 91605. Be sure to include purchasing information, if applicable.

NOW IS THE HOUR, Virg Howard at the 4-20 Wurlitzer in the Toledo Paramount, no label or number, available only from Ohio Recording Service, 1814 Superior Street, Toledo, Ohio. Monaural \$5.00, stereo \$6.00. Add 50 cents for handling and postage.

Here's another memento of a gone theatre, and a good one. The recording was made in one long session on Sept. 28, 1965, while the purchaser of the instrument waited to start dismantling it for moving. Therefore, it has all the spontaneity of an impromptu session and surprisingly few bobbles. Barnes Peckinpaugh has done a good job of miking the organ and with the exception of a noisy tail groove (at least on the review copy) the transfer from tape to grooves is a smooth one.



Virg Howard at console, back to camera.

We expected the best from Virg Howard, after having heard a test acetate he cut just after getting the organ back in shape in 1961, and we weren't disappointed. He presents a whopping 22 tunes in varied styles and with no tonal gimmicks. His style may be

easily rhythmic, heavy on the beat, ballad tempo rubato—he offers variety. "My Love Forgive Me," an unfamiliar but lovely ballad, is given an easy rhythm treatment. "Sunny" and "Who" get a fast varied treatment with "echoes" on the bells and some chromatic downward licks. "September Song" is played first on Tibia and Vox with Chrysoglott accents then the bridge comes through as a slow, heavily accented bolero in the Ravel manner. Simple but lovely. It's back to up-tempo for "The Best Things in Life" and "Lucky Day." They are afforded many combination changes with emphasis on Xylophone and Bells. It's merry-go-round time for "The Band Played On" and "Merry Oldsmobile" gets an auto horn obligato. "Misty" is presented as a slow ballad, first on a soft Tibia-topped combination then on string-dominated sets. Look out for some pedal color. It's the swingband style of the '40s for "Mack the Knife" and the side closes with Virg's theme, "Now is the Hour."

Side 2 gets off to a wild start with a fast moving "Caravan" and "With Every Breath I Take" features a mellow Tuba and a gorgeous String/Vox combination. Also heard are "Just in Time" (that luscious Tuba again!), "To Each His Own" (the grand piano), "Three O'Clock in the Morning" (chimes, of course) and a college football group which ends on a shocking dissonance as the organ blower is turned off for the last time. Virg steps to the mike and explains that the steel ball is waiting outside and announces his pre-taped closing theme—"Now is the Hour." The jacket notes offer a history of the theatre and its Publix No. 1 organ. Arrangements are straightforward and simple (rarely a key change during a tune) but it's solid if unspectacular playing. Well worth adding to one's collection.

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GEORGE WRIGHT LIVE, IN CONCERT, 2-10 Wurlitzer in the Rialto theatre, South Pasadena, Dot DLP3712 (monaural), DLP25712 (stereo).

For some time readers of theatre organ mags have been absorbing reviews of George's concerts at the Rialto. Here's an opportunity for distant fans to "sit in" on one of those concerts. As George tells it (though this isn't even hinted at in the jacket notes) this recording is the result of a happy accident. The style 216's protector, John Curry, brought along his tape recorder to a concert (he always must stand by to chase down and annihilate ciphers which might start wailing in monotone). He set up the machine, turned it on and returned only to change

reels. The results were unexpectedly excellent and Dot bought the tape. This platter is the result. It's George playing on a relatively small organ, one minus the many refinements of his studio 3-30 and its fine acoustic qualities. But it's George playing (and talking) in a theatre, with audience noises and reactions. He's having a whale of a time and so is his very responsive audience. The perspective is close up and there is a lack of liveness—which is precisely the way the sound comes through in the theatre.



George Wright in chamber

George's announcements are brief and to the point. Some of the selections he has recorded previously and it's interesting to note the difference when performed in a theatre before an audience.

The opener is "I Know That You Know" played in "rising console" style followed by a cadaverous "Tiptoe Through the Tulips" played for mysterious laughs, a far cry from his Crawford style "Tiptoe." It's George playing cute for the live audience and he scores. The laughs are there to prove it, even as it closes with a "Batman" boogie. "Surrey with the Fringe on Top" offers a verse on the organ's Harmonic Tuba and numerous tempo changes during the horse trot chorus and as many registration switches. Ain't We Got Fun" has the same sly, Tibia'd "woo-woos" as on the "Let George Do It" platter, as his tongue bugs out his cheek. It also has some very pretty moments, despite the frequent comedy injections.

It's a study in the contrasts of the "windy city" during "Chicago" and George dedicates "Glow Worm" to the nurses undulating down the corridors of "General Hospital," the TV show for which he Hammondizes the background music. "Raggy Waltz" does some undulating too—all over the manuals in typical Dave Brubeck style, but it accomplishes its wandering journey in solid three-four tempo. "Lullabye of Birdland" is presented in swing sextet style with pedal cymbal punctuation and Posthorn riffs, one of

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For The Record, continued

the best from the musical standpoint on the platter. "Jesusita en Chihuahua" is a very familiar, fast Latin tune which George plays with much verve—real fiesta spirit.

George's closer is "I've Got You Under My Skin," an arrangement which puts him at his subtle best.

The jacket bears a photo of the Rialto marquee with George atop a ladder admiring the announcement of his concert. Jacket notes are adequate and the back cover includes the stoplist of the organ. For those who want a different George Wright record, this is it.

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THE EMBASSY AT MIDNIGHT, Buddy Nolan playing the 4-15 Page Organ in the Embassy theatre, Fort Wayne, Indiana. Concert Recording label CR-0007, in "compatible stereo" (stereoflex) claimed to play equally well on stereo or monaural players. \$4.50 worldwide, includes membership in the Organ of the Month Club, an organization dedicated to the satisfied customer which returns the money of those who return discs or tapes. Also available on 7½ ips four track stereo tape at \$5.90, postpaid anywhere on planet Earth.

Buddy Nolan is something of a legend to this reviewer, having just missed hearing him a number of times but with much regret which was increased by the praise of those who had fallen victim to his music. Buddy and his 4-15 Page have been friends for many years. The familiarity, in this case, breeds content. The Page (Gottfried pipes) sounds terrific on the record and Buddy is always her master.

Buddy starts with his dramatic opening theme, a massive console lifter, and offers first an innocuous and twee-tie "Yellow Bird" (why do organists play this fallow tune?) and gets down to business with "My Heart Belongs to Daddy" in up tempo pocked with many a Posthorn "splat" plus Glock tinkles. "Charmaine" is the same lovely French doll we first met while cueing "What Price Glory" and she's presented in a straightforward manner, including the rarely heard verse. Lovely Tibias.

"Mood Indigo" gets a faster than usual treatment on soft combinations played against frequent brassy comment. Buddy provides some colorful melodic variations during "After You've Gone" and his "Climb Every Mountain" has a big, triumphant sound.

"Little Girl Blue" is notable for Buddy's marvelous phrasing, using

both sweet and salty registration alternately. "You've Got That Thing" is presented in peppy 1925 jazz style complete with all the obvious riffs a tired dance band brass section might generate. "Mean to Me" gets the Tibia and Vox treatment with a "whistling" bridge, all in slow but steady tempo. "Miss You" is a typical late 20's memory jolter and Buddy captures the spirit of those days in his treatment. It's shades of the late Al Johnson during "Rockabye My Baby" which Buddy treats tenderly. The closer is a "Chicago" which Buddy pictures much differently than George did in a previous review. It's hardboiled but tender rhythm all the way through—even when the paddy wagon backs up, personified by the siren.

It's top performance, good instrument and fine recording (even to that hoked up "electronic stereo" Bill Johnson worked so hard on rather than offer a sensible monaural). Concert Records seems to improve with each release, probably building on experience. The Buddy Nolan platter will be difficult to top but Mr. Johnson will come up with another blockbuster next month or we'll miss our guess.

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HOLIDAYS AND KNIGHTS, Don Knights playing the 3-8 Wurlitzer from the A.B.C. Ritz theatre, Hastings, Sussex, England, CAR 93, monaural only, limited edition, available by mail only from Carwal Limited, 85 Manor Road, Wallington, Surrey, England. Send international money order for \$6.40 (record \$4.90, postage \$1.00, bank charges for cashing money order fifty cents). This is as close as we can figure it. For more exact information, write to Carwal. Remember that the bank charges no more for cashing a money order covering several pressings.

Here's an interesting item from England, an opportunity to hear the sound of a small theatre installation (actually a rare understage chamber Wurlt). It's played by veteran organist Don Knights in an uncomplicated and easy style. The programme—er—program is arranged as a holiday tour of several European countries via music associated with those countries. We visit Portugal (in April, natch), France ("Amoreuse" plus a Parisian medley), Spain ("Tango Ecstasy" and Marquina's "Gypsy Dance"), Italy ("Piccolissima Serenata" and "Musetta's Song"), Austria ("Tyrolean Woodcutter's March", "Two Hearts in 3/4 Time" and "Vienna City of My Dreams"), also Holland, Amsterdam and presumably the USA with "Lulu's Back in Town."

The disc is offered in sensible monaural because of a fluke—the stereo recorder didn't work and the organ movers were waiting to remove the instrument to the home of a purchaser.

The instrument is a fairly typical 8-ranker except that a Saxophone replaces the usual Vox. Recording is adequate although there is a notable lack of bass which even our bass boost circuit couldn't help much.

Don Knights style is straightforward and without gimmicks. He makes it quite plain in voluminous jacket notes that he has little use for elaborate arrangements. He does very well within the limitations of his instrument and if any criticism can be made in this area it would probably light on the organist's tendency to ride the swell pedals in an almost "Hammond" manner. However, that's a small point. It's remarkable that this recording was made in a two and one-half hour session. There's a photo of genial Don Knights smiling from the jacket. His console appears to be a modified style 235 Wurlitzer.

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FANTABULOSO! Bill Thomson playing his Rodgers model 36-E, Lift BT 1004, stereo only, available only by mail from Lift Records, Box 663, West Covina, California, 91790, \$5.25, 4-track stereo 7½ ips tape \$7.25, postpaid.

We don't devote much space to electronic organ music in these pipe-crowded columns and we won't this time. However, Bill Thomson's pipe records have been reviewed often here and this collection of Latin-American tunes is worthy of mention. Among the selections are "Tijuana Taxi," Jobim's "Meditation" and "Girl from Ipanema," Ernesto Lecuona's "Maria, My Own" and "Maleguena" (6:05 min!), a 5:50 minute version of "Jalousie" and 6:40 minutes of "Granada." One thing we have always admired about Bill's records is the time he insists on to complete his musical arrangements. This results in fewer selections (9 here) but they are selections completed with no cuts.

Bill's treatment of the tunes is magnificent. The familiar Thomson arranging inventiveness is everywhere, and he coaxes lots of contrasts in registration from his studio Rodgers. The jacket bears the stoplist of the 3-deck horseshoe Rodgers and it is amazingly theatrical in its makeup and unification. For those who want to find out how close a transistor pusher who's really trying to "go

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CLYDE DERBY and his "ROSEMARY" *Continued*

organ at least keeps him out of saloons."

Saloons are where Clyde works.

—Hal Steiner

STOP LIST

PEDAL

16' Tuba Profunda
16' Diaphone
16' Bourdon
8' Harmonic Tuba
8' Diaphonic Diapason
8' Tibia Clausa
8' Clarinet
8' Cello
8' Flute
4' Octave

PEDAL 2nd TOUCH

Bass Drum
Kettle Drum
Crash Cymbal

ACCOMPANIMENT

16' Contra Violin
16' Vox Humana
8' Harmonic Tuba
8' Diaphonic Diapason
8' Tibia Clausa
8' Clarinet
8' Oboe
8' Violin
8' Violin Celeste
8' Concert Flute
8' Vox Humana
4' Piccolo
4' Violin
4' Octave Celeste
4' Flute
4' Vox Humana
2-2/3 Twelfth
2' Piccolo

Chrysoglott
Snare Drum
Tambourine
Castanets
Chinese Blocks
Tom Tom
ACC. 2nd TOUCH

8' Harmonic Tuba
8' Clarinet
Cathedral Chimes
Xylophone
Triangle

SOLO

16' Tuba Profunda
16' Diaphonic Diapason
16' Bourdon
16' Contra Violin
8' Tuba
8' Diaphonic Diapason
8' Tibia Clausa
8' Clarinet
8' Oboe
8' Violin
8' Violin Celeste
8' Concert Flute
8' Vox Humana
4' Clarion
4' Octave
4' Piccolo
4' Violin
4' Octave Celeste
4' Flute
2-2/3 Twelfth

2' Fifteenth
2' Piccolo
1-3/5' Tierce
Cathedral Chimes
Sleigh Bells
Xylophone
Glockenspiel
Bells
Chrysoglott
SOLO 2nd TOUCH

TOE STUDS

Bass Presets
Wind
Auto Horn
Train Whistle
Horse Clops
Bird Whistle
Train/Streetcar Bell
Snare Drum Roll, 1st Touch
Bass Drum / Cymbal, 2nd Touch
Sforzando, 1st Touch all
Sforzando, 2nd Touch all,

with percussion

PISTONS

10 for each manual

TREMULANTS

Main
Solo
Vox Humana
Tuba

EXPRESSION PEDALS

Solo
Main

Vox - String combinations are used with tremendous effect. Even noise inherent in the pressing doesn't detract from the beauty of *Ruby*.

A pedal cymbal used against Post-horn riffs and "sneers" mark the entry of *Georgia* and for her second appearance she comes through as a jazz cornet solo with much joie de vivre.

I Hadn't Anyone Til You features a smooth tuba melody, flowing rhythm and mellow reed punctuation.

It's the big marching band for *Liberty Bell*, a real swinging march played with all the majesty of the M & C's complement of "brass," traps and reeds.

It's Easy to Remember is played simply but beautifully in slow ballad style. The massive ending is softened by a sentimental Tibia coda with plaintive comments by the Chrysoglott.

Dick goes to the percussions for color during *Softly, as in a Morning Sunrise*, a dramatic "Valentino" tango with the Marimba much in evidence as well as other "clackers" which never overshadow musical values.

A fast waltz tempo marks *Life is a Beautiful Thing*, even when the instrumentation switches briefly to a carousel hurdy gurdy. Mostly it's played in broad, Viennese style. A happy tune which proves Dick's competence in the 3/4 department.

Another application of Buddy Cole styling saves that overexposed dame from *Ipanema* from being just another Bikini in the crowd. Her frigid stares are softened by the rhythmic humor of a "Sassy Brass" treatment. Dick is an admitted admirer of the late maestro; the resemblance is intentional and skillfully applied, although never a direct copy.

The closer opens with a soaring Trumpet playing *Mean to Me*, followed by a Tibia / Vox mellowness broken by subtle brass comments. Dick at his colorful arranging best and with lots of registration variety.

Both Dick Schrum and the Marr and Colton come through their initial recording experience with flying colors despite some technical drawbacks, e.g. highs seem to be attenuated in a set of grooves sometimes rough and noisy. Concert Recordings advise only 25 records got out with noisy grooves before corrections were made.

Jacket notes are informative and occasionally incorrect (this is not the largest Marr and Colton built). The cover bears two color shots of Dick, one passable, the other unflattering. Other pix show the studio and some pipework.

RECORD REVIEWS

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theatre" has progressed, this will be a revelation.

We don't claim that the result comes close to pipes (to our biased ears) but if any builder gets there, Rodgers certainly has a good headstart, especially with such able assists as Bill Thomson supplies here.

THAT'S ENTERTAINMENT. Dick Schrum playing the 5-24 Marr and Colton organ in Bill Blunk's studio (Portland, Oregon). Concert Recording No. CR-0008, available by mail only as a compatible stereo disc (\$4.50) or 4-track 7 1/2 ips stereo tape (\$5.95), postpaid. Ordering procedure same as for the Buddy Nolan record reviewed above.

As most organ enthusiasts know, Dick Schrum is president of ATOE. At the 1966 convention he was pressed into service to play the concert John Muri couldn't because of the airline strike. Those who heard Dick at this same fine Marr and Colton were most

favorably impressed by the polished performance he gave—especially considering the impromptu aspect of his program. He quickly established his skill at playing orchestrally and that characteristic is evident on this record. It offers a variety of musical canvasses for Dick to color. This he does in combinations ranging from pastels to bold brush strokes of primary color.

That's Entertainment is Dick's "console riser." Played in fast showtime tempo, it serves as an introduction to both the big M and C sound and to the up-tempo style of the artist. Variations on the familiar melody without first hearing it played straight may seem a little disconcerting, but that's show biz.

Ruby. If there wasn't another tune on the platter this would do much to elevate Dick Schrum high among masters of organ balladry. The arrangement is exquisite in its imagery and the whole piece is dominated by phrasing, use of voices and nuance hauntingly close to sound produced by the late Buddy Cole. The Cole style pedal gliss, horn counter melody, untrem'd Diapason and ethereal