



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.

AUSTRALIAN STYLE — Ian Davies at the Mighty Capitol Wurlitzer (Sydney, Australia), regular release of the Organ of the Month Club (Concert Recording), Box 531, Lynwood, Calif. In "Stereoflex" ("compatible" for mono or stereo players), CR-0015, \$4.50 by mail, anywhere (not available in stores). Also available in 7½ ips tape at \$7.50.

The first Australian disc we have reviewed is an enjoyable one. Ian Davies opens with a 22 minute and 15 second tribute to "Fats" Waller (entire side 1) which indicates that the organist has a strong affection for, and has been deeply influenced by, the late great Harlem theatre organist, probably via the handfull of organ records "Fats" left us, although some titles reflect tunes recorded years after Waller had left the organ and formed groups around his inventive piano work, tunes such as *Flat Foot Floogie* and *A Tisket a Tasket*. But whatever the source, Mr. Davies jingles along in an entertaining style which employs lots of Waller's harmonies, riffs and variations. Reflecting the Waller way with spirituals are *Swing Low, Sweet Chariot* and *I Got a Robe*. But it's tunes such as *Aint Misbehavin'* and *St. Louis Blues* that hit the mark most squarely. Other titles in the medley are *You Meet the Nicest People*, *Honey Hush* and *Don't Try Your Jive on Me*. Playing is best when the organist is engrossed in the Waller idiom; the bridges between are pedestrian and predictable. The pedal technique reveals classical training, which means Mr. Davies is much more than a "left foot" artist.

Side 2 is entirely different. It starts with a 10 minute and 43 second medley of traditional Australian songs, all played

in a "pop" style and all most palatable to U.S. ears.

Mr. Davies is an exponent of the full combination, although the Wurlit's big Tuba Horn gets solo billing now and then. Much credit must go to the Theatre Organ Society of Australia for making this recording possible. TOSA repaired and maintained the instrument in the long-dark Capitol theatre for many years (since TV reared its antennas down under). The jacket notes are by John Clancy who is probably the most potent driving force behind the theatre organ hobby in Australia.

Mr. Davies fills out the side with rhythmic playings of *It's a Good Day*, *It's a Most Unusual Day*, *I Got Rhythm* and *Gotta Travel On*. He presents a solid theatre organ sound very much akin to that played by a host of organists who presented fondly recalled intermission music in U.S. theatres not so long ago.

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BUCKINGHAM CONCERT—Ena Baga playing the 3-10 Wurlitzer in Buckingham Town Hall (England) and a model C3 Hammond. Concert Recording No. CR-E016. Price and purchasing information same as for the previous disc reviewed.

As for the previous recording, we are obliged to a small group of organ fanatics who made the pipe portion of this recording possible, the Theatre Organ Preservation Society whose members assembled the instrument from several Wurlitzers removed from British cinemas and located their treasure in a quaint 18th-century town hall. The result is a balanced, tonally excellent instrument. And the organist, making her groove debut for U.S. listeners, proves a capable and demanding mistress of the instrument.

Her treatment of ballads, especially, is harmonically rich and inventive despite an occasional tendency toward "hand smears." Outside of that, the arrangements are varied and imaginative.

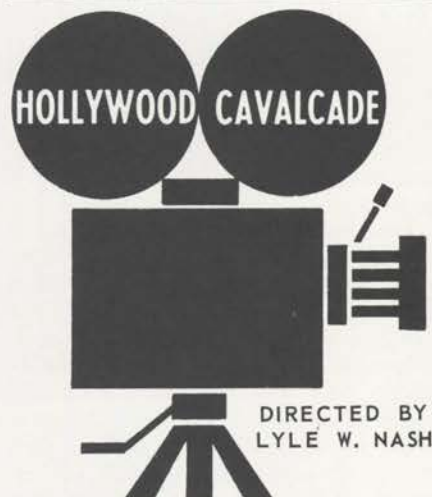
Miss Baga starts off the show with a fast Strauss *Perpetual Motion* ("horse box" music!), cleanly performed with lots of combination changes, followed by a bit of silent movie style music called *Samun*, perhaps best described as a "dramatic agitato" (get that long, fingered roll!). A solo Tibia carries the ball during the first measures of *Over the Rainbow*, then come the juicy counter melodies and ornamentation. The intro to *St. Louis Blues March* is straight out of Glenn Miller, snare drums included, then many variations, concluding with that rarely heard "without a shirt" coda.

Currently popular *Somewhere My Love* is somewhat lacklustre but 1 minute and 52 seconds of a rare piece of organ jazz built around *That's a-Plenty* just isn't enough. Marvellous!

The side closes with a sweet and humorous *Lingering Lovers*.

Side two opens with a sprightly, rhythmic tune composed by Miss Baga, *Champanagne for Two*, with lots of entertainment value. The remainder of the selections are played on a model C3 Hammond and include *Cuckoo Waltz*, *Fiddle Faddle*, *Laura*, *Misty* and others, none of which wouldn't have sounded better if played on the pipe organ just a few feet away. No explanation is given for the switch in John Foskett's otherwise informative jacket notes. On pipes, Miss Baga is exceptional, on the electric job she exhibits many of the qualities of the typical "Hammond organist."

Recording is excellent for both instruments. The selections are varied, skillfully performed and the record is worth the price just for the pipe organ selections.



READER Dick Simonton (the George Washington of ATOE history) reports on silent screen star Lila Lee. "She lives in Key West, Florida and is active in social and artistic life there," Dick says. Newspaper clips showed Miss Lee looking as charming as when she played with Valentino generations ago. Former film star Jacqueline Logan visited the area while Dick was there, too. Simonton Street, in Key West and one of the oldest streets in America, is named for Dick's great grandfather who owned the Island of Key West in 1821-1853.

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EVELYN BRENT told us recently about her favorite role. "Oh . . . probably *The Last Command*. I think I'd like to be remembered for that part."

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NOW THERE is a book out called *Whatever Became of?* The whereabouts of silent film players is the subject of a

(Continued on Page 24)