



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.

**REMEMBER ME?** Clyde Derby playing the 4-16 Robert Morton, organ in the Carl Greer Inn, Sacramento, Calif. Ruby label No. RU-S-101 (stereo), available by mail only from the Inn, 2600 Auburn Road, Sacramento, Calif. (attn: Organ) \$4.25 postpaid.

The story of Clyde Derby and his quest for an organ has been chronicled in these pages from the start of Mr. Greer's plan to build his eatery around a pipe organ. The transplanted instrument, originally in the Music Hall Theatre, Seattle, is captured in grooves here for the first time and its an excellent "first". Clyde, who plays the Morton for diners several nights each week, knows all the Morton's characteristics and exploits them fully. Like William McMains he prefers the full combination but unlike Mr. McMains, he uses both the pitched and non-pitched percussions with good effect.

The tunes are: Remember Me?, La Rosita, Never on Sunday, They Call the Wind Maria, Ferril Carril de Los Altos, Yellow Bird, Say Ole, Lost Island (a lush Derby original), Jamaica Farewell, All the Things You Are, Slaughter on 10th Avenue, and That's Entertainment.

That final tune sums up the platter, a welcome addition to anyone's collection. Incidentally, Clyde's alternate, Tommy Thompson, has also cut a disc on this same instrument and we'll be reviewing it in the next issue. However it's available now, at the same price.

Recording is tops and those who have heard the instrument "live" state that the sound on the record is amazingly like the sound they remember.

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**FRONT AND CENTER**, by Allen R. Mills at the Console of the Auditorium Theatre Pipe Organ, available by mail from the Rochester Theatre Organ Society, Box 53, Fishers, New York. Price \$5.20, postpaid (stereo only).

From afar we have admired the determination shown by RTOS in rescuing and relocating the 4-21 Wurlitzer from the now leveled RKO Palace Theatre in Rochester. This is its first waxing in its new home, the (civic) auditorium theatre. For comparison we got out the Don Scott record taped shortly before the instrument was relocated. Result: it's in a much finer acoustical setting now. The "liveness" in the Auditorium is much kinder to the instrument than the heavily draped Palace was.

Allen Mills has so many music degrees (plus a secure spot in a church setup) that he should know better than to play theatre organ. We're glad he doesn't; his is a fresh approach to an old instrument, one which displays imagination. As 1967 ATOE Conventioners will recall, Allen has lots of that, plus a formidable technique. Each of his selections is a full-fledged production. Allen likes to color his playing with lots of combination changes. He uses solo stops liberally, and his arrangements are as dramatic as one could hope for. He never allows his classical education to intrude but calls on it occasionally to help him out, especially when a left foot isn't enough feet to play all the pedals the arrangement demands. These arrangements involve frequent, and sometimes abrupt changes of key. There's variety galore. He plays jazzy for his 1920's medly and tenderly during the

"All Through the Night" lullaby medley. "Speak Low" is a mass of gorgeous harmony and a very atmospheric "I Will Wait for You" has an intro which sounds like a harried maintenance man falling into the chimes while searching for "that darn cipher" (to Allen it's just an "organ point").

Other "production numbers" are: a Thoroughly Modern Millie medley, Vilia, All the Things You Are, Wrap Your Troubles in Dreams, Sweet Georgia Brown and 'Til There Was You.

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**VINTAGE THEATRE ORGAN**, William McMains at the Robert Morton Organ, Pointer System label, PS S-201 (stereo) available by mail, \$5.00 from Pointer System Inc., Winaona, Minnesota, 55987.

Pointer System (bless 'em) recorded this gem as a promotion assist for their four instruction books written by the organist under the general heading, "How To Create the Horseshoe Sound." Eight of the 14 tunes are played according to available notation, but these arrangements go far beyond the limits usually associated with the "pointer system." They are moderately difficult and make good listening. Mr. McMains is a new talent to this reviewer but he's a former teacher of such notables as Arlene Frances, Lawrence Welk and Pres. Harry Truman. This teacher is also a fine performer. His selection of tunes is unusual, even in the nostalgic sense. The instrument is the 4-34 Robert Morton organ in the Loren Whitney studio in Glendale, Calif., and McMains recreates the atmosphere of the organ-equipped movie house in a most satisfying manner.

## ALLEN MILLS

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## FOR THE RECORDS (cont.)

He uses mostly full combinations and he isn't one to change the combinations every four measures. He plays in an upbeat, rhythmic style comparable to those of Tiny James, Bob Mack or Everett Nourse.

The tunes are: Bojangles of Harlem, My Reverie, You Were Meant for Me, We Three, Angry, Andantino (Moonlight and Roses), Ida, In the Valley of the Moon, Home, Stumbling, Sweetheart of Sigma Chi, Drifting and Dreaming, and A Good Man is Hard to Find. All are played tastefully and reflect the mood of the selection and its era. It's obvious Mr. McMann lived through those times. The pressing is a little overmodulated in places but don't let that small flaw deflect you from a most entertaining journey into the organ past.

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**AN EVENING FOR MEMBERS ONLY, WITH ASHLEY MILLER AT THE CONSOLE OF THE 'MIGHTY WURLITZER' AT THE DETROIT THEATRE ORGAN CLUB, not available commercially. Stereo, 826D-102, pressed for members of DTOC.**

We probably shouldn't list this platter because most readers will never hear it unless the "not for sale" sigh is removed. Yet, it's the only LP of the wonderful 4-34 Wurli which DTOC has leased from owner George Orbits. It's a first rate production, from both musical and engineering viewpoints. The instrument, the "backbone" of the 1967 ATOE convention, sounds wonderful on records and Mr. Miller never sounded better than on this, his most recent recording.

It's a recording made during a performance but the well-disciplined DTOC'ers display nary a cough to mar the music. The tape hasn't been over-edited (they left in a minor "clinker" in a filler phrase near the start of "I Get a Kick out of You.")

The program is a varied one which includes both ballads and rhythm tunes: From This Moment On, Lover Come Back, Spanish Flea, Carioca, Trees, Stella by Starlight, Take Five, You'll Never Walk Alone, and others.

The jacket bears the story of DTOC, the Wurli stop list and photos of same. The only non-plus comment is that the pressing may have more than normal surface noise, but that's a minor fault.

We suspect the sales taboo will come off one day and even now there's a "hard way" to obtain a pressing. DTOC is urging members to give copies of the \$5.50 limited edition as Christmas gifts. Let's see now—who do we know in DTOC who'd be willing?

**SHOWTIME, Ashley Miller at the New York Paramount Theatre Organ, Command label RS 881SD (stereo), available on dealer's racks at \$4.79 list price.**

It isn't often that we have the opportunity of reviewing two Ashley Miller new releases side-by-side. This is the final recording made on the famed 4-36, and readers should have no trouble purchasing a copy. The "dowager Empress," recorded in her natural habitat, again makes her power and majesty (especially in the well-recorded pedal octaves.)



Although there may be five years between this and the DTOC record, it's the same wonderful Miller imagination at work, charming, intriguing and thrilling the auditioner on both. Lots of registration changes bring out the numerous wonderful sounds of this most famous of theatre instruments. Voluminous jacket notes provide some interesting organ history which falls into deep error when it states that ATOE purchased the instrument, resold it and that, at present, it

is somewhere in Georgia in a crate.

For the record, most of it is stored in Chuck Baker's "Tubes Inc." warehouse near LA, and it is very much for sale, with one unhappy member of the purchasing group stating privately that they might have to sell it for parts if it could not be sold whole.

But in all the glory of its original installation the "dowager," under Mr. Miller's able guidance, gives forth with a program of Lerner and Lowe tunes from Brigadoon, Camelot, Paint Your Wagon, Gigi, and My Fair Lady.

Heard are: Heather on the Hill, If Ever I Would Leave You, Almost Like Being in Love, Gigi, Waltz at Maxims, Get Me to the Church on Time, and others.

As the jacket notes conclude, accurately here, "A magnificent musical memory that can never be duplicated." Sad, but true.

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**DICK HULL AT THE MIGHTY WURLITZER THEATRE ORGAN, Adelic label No. AD 101 (stereo), available by mail from Adelic Recording Studios, Box 34, Colts Neck, New Jersey 07728. Price \$4.75 postpaid.**

Dick Hull! The name conjures memories from the first days of ATOE right to the present. He's such a legend that we weren't quite sure he was for real. But here's the irrefutable evidence—and solid it is. This is one of the best recordings we've heard of medium-size Wurlitzer sound. It's a style 240 (a 235 plus Horn Diapason and Brass Trumpet), which was moved from the Paramount Theatre (originally Piccadilly) in Ro-

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Recorded in bright, natural stereo at the "Three Coins Restaurant" Louisville, Colorado

chester, N.Y., to the Three Coins Restaurant in Louisville, Colorado, in 1965.

This recording reveals Dick Hull to be a perfectionist, both in the voicing of his 3-13 instrument and his musicianship. The recording, presser at a relatively low modulation level, has an especially wide frequency range—and Dick Hull is there from 30 cps to the upper limits of audibility!

He is a musician with wonderful imagination. When he plays "Japanese Sunset" for example, he does far more than play the notes, he conjures up a tone picture of the title subject. And his "Sound of Music" has a realistic bird call (a fingered one, not a bird whistle) which gives just the right atmospheric touch. He makes subtle use of the percussions and his use of "emphasis" is a study in itself. But why go on with accolades? Dick Hull "has it" and his well-recorded instrument is a joy to the ear.

Tunes are: Sound of Music Medley, I'll Take Romance, Mountain Greenery, Lara's Theme, Misty, Time Was, Caravan and Japanese Sunset.

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#### CONCERT RECORDINGS

The records reviewed from this point on are all released by Concert Records for the "Organ of the Month Club." They are in "Stereo-flex" unless noted otherwise and may be purchased by mail at \$4.50 each from Concert Recording, Box 531, Lynwood, Calif. 90262.

**FANFARE**, Gerald Shaw playing the (5-16) Compton Theatre Organ in the Odeon Theatre, Leicester Square, London. CR-0017.

Here's a fine example of the sound of a Compton theatre organ, an instrument heard too rarely on records. The same goes for Gerald Shaw, a showman-musician who knows how to get the most from his instrument.

The organ, basically a 3-manual affair (the 5th, or top manual is electronic and the 4th is a coupler manual with no pipework of its own), is rich in "bitey" reeds. The ensemble is excellent, but the Tibia (a transplanted Wurlitzer) is adjusted for that "Stopped Diapason" sound which seems to be preferred across the pond.

Mr. Shaw shows off the contrasty registration expertly, including percussions with some exceptional "presence," but overdoes the manual "schmear" thing. However, his skill at arranging and mastery of registration, plus a fine sense of rhythm more than compensate for this fault. He's an impulsive musician who gets quite emotionally involved in the expression of his music, a characteristic that is quite audible.

Among the 15 well-recorded tunes are: Too Late Now, Summertime, Belle

of the Ball, The Man I Love, Blue Room, Irish Washerwoman (a doozy), Serenade to a Wealthy Widow, Parade of the Wooden Soldiers and Ritual Fire Dance (De Falla).

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**SHOWTIME** with Jimmy Boyce at the 4-34 Wurlitzer in the America on Wheels Arena, Alexandria, Va. In stereo, No. CR-0018.

Here's a record that has the sound of excitement about it from the first notes heard. It's 305 stop keys controlling 34 ranks of unenclosed Wurlitzer through 16 tunes, played in a pop style, one definitely not associated with the "thrup boom" school of playing often linked with rink stylings.

Jimmy breezes through such tunes as Monti's "Czardas," "Modern Millie," "Georgy Girl," "Serenata" and "Tonight" with an easy familiarity but always with that strong hint of excitement.

The instrument was originally in the Centre Theatre in New York and has that real Wurlitzer sound. And although the pipework is all unenclosed, the swell shutters aren't missed.

The recording was done by (East Coast) Bob Carson and outside of a few "clinkers" which should have been removed, the music is first rate. Informative jacket notes and pix are by Ray Brubacher.

Some of the other tunes are: Mame, Today, Spanish Eyes, Jimmy, That's a Plenty, Cabaret, My Best Girl, Strangers in the Night and Winchester Cathedral.

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**BRIGHTON BRASSY** with Douglas Reeve at the 4-40 Hill, Norman and Beard Concert Organ in the Dome Concert Hall, Brighton, England. No. CR-0020.

Here's another brand of organ unfamiliar to American ears. The sound is less "theatrical" than "concert-straight" and Mr. Reeve, also new to us, is a competent artist. But for all its 40 ranks, there is nowhere near the tonal variety and contrast heard on the 5-16 Compton on the previous record reviewed. It's mostly a "stringy" sound.

Mr. Reeve uses the percussions and cymbals effectively during the Strauss "Polka" and again during his "Sousa Medley." He's greased lightning as he sails through such tunes as "El Relicario" and "Primero" but even his obvious skills can't put much life into 6 minutes and 24 seconds of "Morning, Noon and Night in Vienna," a dull composition.

The organist seems to be reading most of the tunes from score without special effort at arranging. However, his registration is good within the limits of the instrument.

Other selections: In a Clock Store, Bird Songs at Eventide, Espana, La Paloma, Mikado selections, The Grenadiers, and Reeve's theme, Pack Up Your Troubles.

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**THIS IS A LOVELY WAY TO SPEND AN EVENING** with Al Bollington playing the Harvey Heck 4-27 Wurlitzer, CR-0002.

This is a re-issue of a platter, released some time ago. Many complained then that it was deficient in bass and pedal. In this re-release the bass has been jacked up but there still isn't enough even with the playback amplifier bass emphasis up full. Otherwise, its an entertaining record and interested parties will find our original review in a back issue of the BOMBARDE. One small complaint is that numerous "typos" in the jacket notes were not repaired for the re-issue.

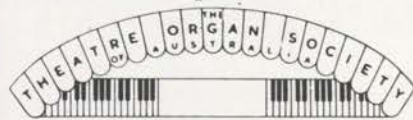
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**AUSTRALIA IN MUSIC**, with Knight Barnett playing the Wurlitzer organ in the Regent Theatre, Adelaide, Australia, Moonlight label MR-001 (Monaural only), available at \$2.98 when purchased with a standard Concert Recording release.

This is the first of Concert Recording's "Moonlight" series, a line which will feature instruments and locations recorded under less than ideal conditions and with perhaps less fidelity than the Concert line. Thus we have the sound of the Wurlitzer (circa style 260) in the gone Regent Theatre, the only recording available.

The quality of sound is about equivalent to that of old 78's, with lots of not-too-deep bass and attenuated highs. Mr. Barnett's performance comes through with good solid musicianship despite the frequency response handicap.

Among the selections: Trees, Lover, Orientale, Tenderly, Stardust, Chloe, Java, My Prayer, Waltzing Matilda and others (14 in all). This one is for the collector first but has enough pizzazz also for the casual listener. We'll be looking forward to more in the Moonlight series. All will be monophonic.



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