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Here With the Wind, Bob Van Camp at the great Moller organ, Fox Theatre, Atlanta, Ga., "Organ of the Month" release No. CR 0023 (stereo); available for \$4.50 (check or money order) postpaid from Concert Recording, Box 531, Lynwood, Calif. 90262. Also available in 4-track 7 1/2-ips stereo tape at \$7.50.

At Long Last, here's the "Mighty Mo" and its champion of the past five years, Bob Van Camp, fabled—storied—legendary, captured faithfully in microgrooves by engineer Joe Patten. And the total recording lives up to all heralded expectations. The 4-43 sounds just plain grand in the 5,000-seat house. The recording is also a personal triumph for the man who rescued the beast and has seen to its maintenance since 1963—Joe Patten—16 tunes total.

Gone With the Wind. Principally the majestic "Tara" theme from the great movie, played with sensitivity to a climactic, full ending.

Summer Samba. Bright Glockenspiel plinks punctuate the samba tempo.

Summertime is played with tenderness and with good contrast between the moving accompaniment figure and the melody combination. Faithful to the composer's intent.

Winchester Cathedral, worn out by too many recordings, is made interesting here by a novel tongue-in-cheek treatment. Bob's brief use of what jacket note Writer Ben Hall refers to as "liturgical effects" (all right—"straight organ") add color.

Georgie Girl. "Bright 'n Brassy" with piano frippery.

On the Trail. A shortened version of the Grofé description of a donkey ride through the Grand Canyon, complete

with braying but no "call for Phillip Morris!" Fast paced and sure-footed.

Strangers in the Night. Bob Weaves a spell of beauty through sensitive phrasing and exquisite registration. The mixture-studded combinations are breath-taking.

Only in one area of the registration can we be critical, and that is in the use of a piano during *Rhapsody in Blue* which obviously has only one "touch intensity" (like the usual player piano), rather than a range of attacks (we've heard up to seven gradations of touch in some installations). The resulting lack of piano expression detracts from the *Blue* excerpt to some extent, but it's still rousing music, well performed.

Spanish Flea. The formidable brass section gets a workout with drums to supply the accents.

Alley Cat was obviously included because it was the first tune Bob played as a console riser in 1963. One minute and nine seconds of it is plenty.

Michelle demonstrates Bob's way with a ballad and that's his specialty. Perfect phrasing plus compelling registration. Skilled use of colorful mutations.

"Baubles, Bangles, etc." gives the big solo Tibia a chance to shine briefly (different but beautiful), but most of this ballad is carried by Vox-dominated combinations sprinkled with mutations.

Lady Be Good is more generous with the Mo's Tibia, with reed combinations providing contrast and variety.

Don't Sleep in the Subway. Who could with all that brass?

Chapel in the Moonlight goes mildly "liturgical" (Hi, Ben!) but proceeds mainly at a "slow fox" tempo on very theatrical combinations. Gorgeous ballad treatment when Bob isn't figuratively

passing the collection plate.

That hard-hitting piano dominates portions of Bob's "feature selection," 6 minutes and 4 seconds of *Deep Purple*. It's a wonderful chance to exploit the low reeds and the majesty as well as the intimate powers of the Mo'. Bob makes it come alive with gusto.

The Mighty Morton, Roger Garrett at the console, Loew's Theatre, Columbus, Ohio, Concert Recording CR 0024 (stereo); same purchasing information as for the above record.

Loew's Ohio reflects all the nostalgic qualities of the term "movie palace" and thanks to ATOERs Carlos Parker, Tom Hamilton and their team of organ fixers, the 4-22 Morton in the 3100-seat house has been restored to "like new" condition. Roger Garrett has long been associated with Ohio's largest T.O., and his professional approach is evident from the first notes of *Westward Ho*, march from the *Covered Wagon*, last recorded by Gaylord Carter. This selection sets the mode for the type of sound throughout the recording—big, lush and with emphasis on middle and low frequencies rather than highs, providing a certain mellowness at the expense of brilliance.

South Pacific Medley (seven tunes). Note the Morton Tibia during *Younger Than Springtime* with the Chrysoglott providing subtle "temple bell" accompaniment, a combination also heard throughout "Bali H'ai."

On the Trail. Two records in a row with Ferde Grofé's famous "hee haw" music! Quite different from Bob Van Camp's, but equally absorbing. Roger plays more of the original with a fine dramatic flair, and the "bray" effect is thunderous.

(Continued on Next Page)

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The Morton Piccolo and Posthorn are heard doing their separate chores near the start of *Donkey Serenade*, and this donkey is in a much greater hurry than Grofé's. It sparkles! Roger's *Valencia* has been obviously influenced by a study of the old Crawford 78 record and he makes it come off with mucho Latin zest. *Jalousie*, an always welcome standard, has its tango rhythm twirped by effective Tambourine punctuation. Later, with a solo reed holding down the melody, there are interesting Tibia'd right-hand rhythmic effects, but there's also a weak ending.

Next an 8:41 minute pop-standard medley which takes on the aspects of one of those long-gone late night broadcasts. Tunes played end-to-end are *Whispering*, *Red Sails in the Sunset*, *Oh Johnny, I'm an Old Cowhand*, *Paper Doll*, *Pennies from Heaven*, *Cecelia*, a bit of *The Whistler and His Dog* and *Elmer's Tune*—all played with the high intricate value of a Tiny James-Everett Nourse *Farewell to the Fox* medley.

Roger's one classical effort is a stirring *March Slav* by Tchaikowsky, a well-performed item which makes one wish he had included more classical selections.

A second "oldie" medley concludes the record: *Smiles*, *When You Wore a Tulip* and *Sleepy Time Gal*.

Groovy—in the musical mores of the '20s. Informative jacket notes are by Roman Walek.

Viennese Knights, Don Knights at the 3-9 Compton organ in Abbey Hall, Abbingdon (England). Concert Recording No. CR-0022 (stereo). Same purchasing information as for previous records.

In search of something to record far removed from the current short-lived hits and over-recorded standards, Don Knights hit upon the idea of a platter devoted entirely to Viennese pop music, some familiar (e.g. Strauss), some off-beat, but all enchanting. Long enthusiastic toward the music of Vienna, Don Knights is well equipped to present the music in a style attractive to theatre organ enthusiasts. His instrument is a 3-9 Compton, the pride of the forward-looking town of Abbingdon which gave the instrument a home in the Town Hall. The Theatre Organ Preservation Society provided the organ (from the Birmingham Gaumont Theatre) and did the restoration and installation work. The result—pure delight!

This reviewer admits a prejudice in favor of the music, having lived several years in Vienna, and having even played organ broadcasts consisting of these same tunes. Vienna never was much of a theatre organ town even in the silent film

era, and at last count there were only two theatres equipped with organs, a circa 9-rank Kilgen and an 8-rank Christie, plus a 3-12 Welte on the Wien-Film scoring stage. Thus a concentration of theatre organists never developed there, a pity considering how well the music adapts to the instrument. All of which makes Don Knights' recording the more significant. He gets right into the Viennese "swim" with *You Will Remember Vienna*, and his selections include such international favorites as *Gold and Silver Waltz*, *Merry Widow Overture*, *Vienna City of My Dreams* and *In Grinzing*.

But there are also some strictly local tunes of great charm such as *Bad'ner Madeln*, *Leitantes Blut* and the *Schatz-Waltzer*—all well worth the hearing. Don Knights' performance is tops. The TOPS lads and Abbingdon citizens rate a bow, too.

And just wait until they hear this record in Vienna! It's right in the Austrian groove.

George Wright at the Wonderful Wurlitzer Organ, Pickwick label PC-3102 (mono), SPC-3102 (stereo), \$1.49 to \$1.98 on supermarket record racks.

This is a collection of tunes assembled from George's DOT tapings and previous releases. The surface is exceptionally smooth and it's a package well worth the low price. Tunes are: *Oh What a Beautiful Morning*, *That's My Desire*, *Caravan*, *Where or When*, *It's All Right With Me*, *The Touch of Your Hand*, *Alley Cat*, *So Beats My Heart for You*, *No Other Love* and *Aloha Oe*.

Also of Interest

PUT ANOTHER NICKEL IN THE WURLITZER, (no number), \$4.95 postpaid, available by mail from Hathaway & Bowers, 11854 Florence Ave., Santa Fe Springs, Calif. Stereo only.

Many organ enthusiasts are also fascinated by coin-operated orchestrations, many of which preceded the theatre organ and were also its contemporaries. Hathaway & Bowers have a collection which includes many types of coin-operated machines, all with considerable nostalgic pull. This record provides a sample of what one might expect to hear during a visit to the H&B showrooms (they're in the business!), instruments with such fascinating names as "Pianorchestra", "Mandolin Quartette", "Regina Music Box", "Military Band Organ", "CX Orchestrion" and "Automatic Harp."

The music smacks of the first quarter of this century, and outside of the vibrant bell tones of the Regina Music Box, it's played mainly in the rinky-tink style of the day, and it is irresistible.

Tunes include: *Most Anything Rag* (an exasperating assembly of unrelated but well-fitted snatches from many tunes), *Curse of an Aching Heart*, *Tuck Me to Sleep in My Old Kentucky Home*, *The Merry-Go-Round*, *Broke Down*, *Whistling Rufus March*, *Bye Bye Blackbird*, *Oh You Beautiful Doll*, *Who's Sorry Now?* and 12 others.

There are lots of jacket notes by David Bowers, the author of "Put Another Nickel In," an authoritative book on the "Golden Age of Mechanical Music," also available from H&B.

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