



*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.*

**JUST PLAIN BILL**, Bill Blunk at his 5-manual Marr & Colton Theatre Organ, Sound City label No. 1801, stereo, available by mail, \$5.25 postpaid, Sound City, 4136 N.E. 28th Avenue, Portland, Oregon.

The story of Bill Blunk's quest after the 5-24 Marr & Colton which once graced Rochester's (N.Y.) Loew's and how he rescued it from a Schenectady (N.Y.) music store is well documented. Now safely installed in a Portland building and the object of affection to both local ATOEers and the Portland Theatre Organ Club, it's a monument to Bill's love of the theatre instrument. But what of Bill? Is he really one of those players who play trap-happy "thrupp-boom" style so often associated with rink stylings (because skating rinks have often been Bill's bread and butter—and he originally bought the M&C for his rink)? He has often played it for skaters. Does this mean we are to be confronted with a Ken Griffin on pipes?

Not at all; Bill Blunk's approach is a pleasing one, based mainly on traditional theatre organ stylings, but with plenty of surprises. There's lots of variety; Bill's selections range from South Sea island magic ("Adventures in Paradise") to Herb Alpert ("Music to Watch Girls By") to military marches ("Our Director"). And he has a great time demonstrating the many distinctive voices of the M&C, which is especially rich in reeds.

The only time the "rink player" in Bill shows is when he's playing a rhythm tune; that very even, slightly heavy pedal. And he's at his best playing tunes with a beat, such as "Chicago." He takes a fresh rhythmic tack for "Charade" (which is marred by a "palm schmear"), captures the spirit of the '20s with "Glad Rag Doll" and brings out the lush M&C Tibias for a fine ballad treatment of "Once in a While." Bill reaches "way back" for his ricky-tick treatment of "Me and the Boy Friend," complete with 1926 jazzband (Posthorn) riffs, but supplies a sweet treatment of "Please Don't Talk About Me" throughout the verse. Then it changes to bright rhythm chorus in old-fashioned "spotlight solo" style. Also heard are a soulful "Non Dimenticar (mellow reeds), "Petticoats of Portugal" (a variety of reeds take turns with the melody), a typical "intermission-style" rendering of "So What's New?" right down to the tinpan piano, a rumpty-tum "Something Stupid," and a soporific "Moonlight in Vermont." Incidentally, "Our Director" gets the most effective brass band treatment we've heard captured in grooves to date.

If there's any critical comment to be made, it's on the technical side, probably in dubbing; the cuts are at different volume levels. Most are even, but a few are much louder. Surface tends to have a few pops, but that could be just on our review copy.

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**LYN LARSEN — COAST TO COAST — MAS 1004**, stereo, available by mail for \$5.00 postpaid from Malar Productions, Box 3304, Glendale, Calif. 91201.

During 1967 Lyn Larsen was heard across the land wherever he could locate a suitable theatre organ. One byproduct is this record which showcases the sounds of three excellent instruments. On the Carson studio 3-26 Wurli, he offers "Doin' the New Lowdown" (one of his concert staples), "Londonderry Air," "Minute Waltz," "When You're Away" and a devastating "If He Walked Into My Life."

Larry Bray's "Organ Loft" 5-33 Wurlitzer in Salt Lake City is the vehicle for "I'll Take an Option on You" (Richard Purvis' radio theme when he played theatre organ as "Don Irvine"). The same instrument supplies the pipes for a somewhat maestoso "My Hopeful Heart" and a sophisticated "Washington Post March" which only now and then descends to the slambang of a real brass band.

The instrument which comes off best on this record (a purely subjective reaction, of course) is the smallest, the 3-13 Wurlitzer in San Francisco's Avenue

Theatre where Lyn was staff organist for several months. The instrument has a mellowness and big theatre sound hard to beat. On it, Lyn plays "Spin a Little Web of Dreams" (with just a touch of Jesse,) a most sophisticated "Foggy Day," a happy "Me Too" in a style which reflects Lyn's favorite period in history, the 1920's, and another of his concert "regulars," "Song of the Wanderer."

The performances are all top-flight, as we have come to expect of this remarkable young man. Recording techniques, instruments and acoustics may vary with the location, yet the artistry of Lyn Larsen has a "homogenizing" effect; he makes each instrument reflect the subtle artistry that is his. Malar is apparently economizing on jackets; neither the design or liner notes approach the quality of previous Lyn Larsen releases (both of which are still available), but that is of little import. The music is better than ever.

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**THE PARAMOUNT SOUND**, Bill Floyd playing the 4-17 Wurlitzer in the Byrd Theatre, Richmond, Va. CR-0034, stereo, available by mail at \$4.50, postpaid from Concert Recording, Box 531, Lynwood, Calif. 90266.

Bill Floyd's most recent previous appearance on Records was on a Cook label disc released nearly ten years ago ("The King of Organs," Cook, #1150). He played it on the 4-36 NY Paramount Wurlitzer and it was a good one—standards in sleek theatrical arrangements.

But on this current release we meet a far different Bill Floyd. The "Paramount Sound" title is a misnomer so far as side one is concerned. In the interim, Bill has obviously become very interested in arranging music for the organ. Arrangements are often just this side of "way out" and occasionally "out there." There is no such thing as an "ordinary arrangement" on this record. Bill uses dissonant harmony, altered melody lines, thumping percussions, metallic arpeggios and a lot of imagination—occasionally in the style of Paul Beaver's "Round Midnight" disc.

Dear old "Tangerine" shows up newly garbed in a beguine tempo with a veritable "woodpile" accompaniment. "Blue Skies" starts sweetly enough, but by second chorus the brass is punctuating in syncopation, sometimes brutally. "Time Was" is done in drag tempo on a reed mix, then comes the grand piano variation—weird but beautiful in a "Beaver" sort of way while the pedal marks the steady tempo. "Bees Knees" is 1:05 minutes of fast paced, jazzy novelty music, too soon over. "Stars in My Eyes" suffers from some melodic myopia and rather too "close" harmony. The "clackers" are

back to keep "The Lamp Is Low" (Ravel's "Pavane") well oiled with some insistent rhythms which suddenly become boldly reminiscent of another Ravel tune, "Bolero." A colossal closer for side one.

"You Walk By" enjoys a more "normal" ballad treatment and along with "Beautiful Love" captures the most enchanting music on the record. These tunes could be classed as "Paramount Sound," and also "The Song Is You." All three have an intensity about them which catches and holds the listener's attention. "When Day Is Done" takes the prize as the most off-beat treatment of a familiar oldie. Parts of it are exquisite, but not the parts which take liberties with the melody. The massed string intro is gorgeous and much of the Tibia "ooh-hooing" is pleasing—but that fractured melody line!

The closer is a rhythmic "Satin Doll." This is the most unusual record we've reviewed in ages. Lots of surprises, no dull moments, and some gorgeous organ sounds.

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#### RECEIVED TOO LATE TO REVIEW IN THIS ISSUE

**BILL DALTON AT THE CONSOLE**, Loew's Ohio Theatre, Columbus, Ohio; stereo, Amherst SLP-1202.

On May 5th, veteran organist Bill Dalton paid a return concert visit to an old friend, the 4-22 Robert Morton in Loew's (Columbus) Theatre, recently restored by a team of ATOEs headed by Carlos Parker and Tom Hamilton. One result of that well-received concert reunion was this privately produced recording, which we'll review in the next issue. For those who can't wait, write for purchasing information to Central Ohio Chapter, ATOE, 5567 Crawford, Columbus 24, Ohio.

## ! MARTHA !

MARTHA LAKE, famous relic of the twilight zone of theatre organ music, has finally gone and done it! Recorded on her specially voiced pipe organ with Abyssinian Stringed Oboe. Special Voicing suggestions by Auburn Springs. Selections Include:

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## ALSO OF INTEREST . . .

"1927," RCA Victor LPV-545, available on dealers' racks, \$3.88 to \$4.95.

This is a reissue of "sounds of the times" relative to the year 1927, the early days of radio network broadcasting which often featured the dance bands of George Olsen, Fred Waring, Paul Whiteman, Jean Goldkette and Roger Wolf Kahn (all represented). But sandwiched in among tunes sung by such memory teasers as "The Revelers" (male quartet) and Gene Austin, is one priceless organ gem, the incomparable Jesse Crawford rendition of "At Sundown." This top-drawer example of the Crawford art has been ignored by nearly all the latter day Crawford recreators. Listening to the excellent dubbing (from 78 rpm, naturally) of this imaginative treatment of the Walter Donaldson "smash hit" of 1927, one can't but wonder why it has remained in limbo for so long. It's a high price for one organ piece, but the quality of the Crawford treatment makes it a good investment. The other material on the record is, of course, dated, but has lots of nostalgia value—especially the Paul Whiteman concert treatment of "When Day Is Done," with the choked trumpet sound of Henry Busse.

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**THE FANTASTIC JAZZ ORCHESTRA**, CR-M030, available by mail at \$4.50 postpaid from Concert Recording, Box 531, Lynwood, Calif. 90262.

In the last issue we promised a review of this particular orchestration disc be-

cause of the efforts of its promoters, Hathaway and Bowers, to sell a stock of automatic "Jazz Orchestras" through ads in such unlikely papers as the Wall Street Journal. The ad said they were suitable for any public place—restaurants, laundromats, supermarkets and similar gathering places. The roll-playing instrument differs from most orchestrions in that it has an accordion as well as some organ ranks (plus an off-speech set of hooting whistles), and traps, traps, traps!

The perfected roll presents the correct alignment of tracker holes to bring about hurdy-gurdy stylings of such tunes as "Never on Sundays," "Winchester Cathedral," "Merry Widow Waltz," "Valencia," "Mona Lisa"—about 25 tunes in all. While the accordion adds a certain air of sophistication, the rest is largely merry-go-round music, with much emphasis on over-prominent traps (volume adjustable to suit the location when installed, of course). The instruments sell for around \$5,000 and would certainly attract attention at any location. However, as a recording instrument the heavy-handed drums, blocks and similar noisemakers dominate the scene to the disadvantage of the accordion and pipe-produced music. As recorded here, the novelty wears off before the grooves have been fully traveled by the stylus. Mainly for collectors of automatic instrument sounds and a gem for its kind in that category.

## Around the ATOE Beat

Those organ addicts who tuned in ABC TV's "General Hospital" to hear George Wright play the incidental music on a piano, Hammond, celeste and Chamberlain, were surprised to see another name credited for the music during the shows seen late in August—Lyn Larsen. Lyn took over during George's vacation. Lyn soon learned that the room with the musical instruments is tucked away from the "Hospital" sets; he saw those pretty "nurses" and received his cues via a TV monitor. Foiled!

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In Seattle, ex-Pres Dick Schrum's 4½-year-old daughter, Gini, saw a load of sewer pipes being unloaded across the street and asked mama Marilyn what they were. When told that they were pipes, Gini exclaimed loudly, "They don't look like organ pipes. Mama—you mean there are other kinds of pipes?" Dick's only comment was, "Brainwashed—at 4½!"

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