

## Chapter News (Cont'd.)

tion and welcome, then turned the meeting over to Bill Brown. Brown presented Tom Hazelton to the eager crowd, and the organ came to life with *I Get a Kick Out of You*. Tom's *Rhapsody in Blue* score was well-orchestrated and a great crowd pleaser. In the first half, Tom appealed to every taste, with selections ranging from Bach's *Fugue in E Minor* especially adapted to the theatre organ registration, to Crawford's *High-Hat*, and *So Beats My Heart for You*. His burlesque-style *Blue Prelude* followed Bach for the maximum contrast.

Before bringing back Tom for the second segment, Bill Brown recalled the history of the organ's installation in the Paradise Theatre in Chicago in 1928, and its reinstallation in the Vaughn residence in California, thus paving the way for the famed George Wright Hi-Fi recording on this instrument. Brown purchased the organ in 1963, and designed his new home to accommodate the installation. Although the original 21 ranks are now playing, the addition of 17 more sets is planned for future years.

Hazelton opened part two with *Up, Up and Away* and included such favorites as *Greensleeves*, a dynamic *Slaughter on Tenth Street* and Crawford's *Cuban Love Song*. After an impromptu *Doin' What Comes Naturally*, he closed with the haunting *Deep Night*, George Wright's old radio theme.

After a standing ovation, Hazelton returned for a brassy *Grenada*, and appropriate *I Left My Heart in San Francisco*. Tom's praise of the organ gave much credit to the meticulously perfect installation by Brown and organ technician Wendell Schultz.

The Valley Of The Sun Chapter wishes to extend its thanks to Bill and Barbara Brown for their hospitality. The total success of the concert will lead to a series of artists to be presented to Arizonians through the winter season.

# DISC SOULS

When Eddie Dunstedter heard Ken Wright's recent recording played on a (Conn theatre organ) he shot a letter off to his old friend (they both played the KMOX, St. Louis, studio Kilgen at different times) congratulating him—on his choice of a model. Eddie wrote, "Well, ol' Buddy—I knew that if you listened to me long enough, some of it would rub off. That's a nice rendition of 'Mine'. In fact—it's MINE. You arrangement napper." To make matters more pointed, our record reviewer alluded to a similarity of the Ken Wright and Dunstedter sounds in his review of Ken's Kilgen organ record (Dec. 1968 *For the Records*). "I'll settle for a credit line in the jacket notes,"



Tom Hazelton at the 5-21 William P. Brown residence Wurlitzer, Phoenix, Arizona.



Crowd at Hazelton's concert. Bill Brown is standing in front of Wurlitzer console.

grinned Eddie, who is looking forward to Ken's third release (also played on a Conn) to see what mischievous banter he can concoct to bug Ken . . . Richard Dearborn writes that all those involved in producing Pearl White's initial entry in the modulated grooves derby are ATOers—with the exception of the photographer who shot the jacket photos . . . George Wright's announcement of a forthcoming Duke Ellington album release on the Dot label came as no surprise to those knowing of the Pasadena organist's admiration for the Duke and his men. It started while George was playing at the New York Paramount. The Ellington band was booked in every few months and George got to know the Duke's men, especially Billy Strayhorn, the band's arranger and a composer in his own right. That's one reason George will include Strayhorn's plaintive lament, *Lush Life*, among his Ellington tunes. Billy loved to hear Wright play it on the Paramount organ . . . Our idea of listening *tunes not to record* (because they have been grooved so frequently) seems to have caught on. Several letters received endorse a continuation of the plan to warn organists away from tunes which have been *done to death* on vinyl. One writer asked that *Laura's Theme* (or *Somewhere My Love*), *Sound of Music* tunes, and *Granada* be added to the *not-to-groove* list. Until now it has consisted of *Born Free*, *Alley Cat*, *Georgie Girl*, *Winchester Cathedral*, *Modern Millie* plus such ancients as *Diane*, *Charmaine*, *Tenderly* and *Laura*. Any more?

Fantasy label was preparing to release the fourth in its marathon *Farewell to the Fox* series even as it repressed No. 3 because of requests from dealers who feel it's a fast turnover item. Recorded a few days before the 4-36 Wurlitzer was dismantled and removed from the San Francisco Fox Theatre, the discs offer the nostalgia of memory-teasing tunes played by Everett Nourse and Tiny James (back to back) plus



the big sound of the Wurlitzer in its original gone lair . . . In a recent column we called attention to a platter of nostalgia released by RCA Victor, a compilation of 78 rpm re-issues, music played and sung by famous artists of the day. It was entitled simply, *1927* and among the treasures was Jesse Crawford's never-to-be-forgotten *At Sundown*. Now RCA has done it again with *1926*. On this one, our man in Lafayette, Louisiana, Lew Williams, Jesse plays *Dinah*. The instrument is most likely the Wurlitzer Chicago showroom organ.

## RECORD REVIEWS

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 to the BOMBARDE, Box 5013, Bendix Station, N. Hollywood, Calif. 91605. Be sure to include purchasing information, if applicable.

**MUSIC IN THE ROUND** — Jim Orcutt playing the Robert Morton theatre organ in the Cathedral of the Christian Crusade, Tulsa, Oklahoma. CR-0041, stereo, available by mail at \$4.50 (postpaid) from Concert Recording, Box 531, Lynwood, Calif. 90262 (also available on 7½ ips 4-track stereo tape at \$5.95)

On hearing this recording, many auditioners will feel that a new master of the theatre has been discovered. But there will be no well-deserved bright future for Jim Orcutt; he died about the time this recording was released. The fact that he was desperately ill when he recorded so much beauty in these grooves, adds a note of poignancy to the listening.

Supposedly on the road to health, Jim Orcutt visited Los Angeles only three weeks before his death (at 36), and this reviewer conducted what proved to be Jim's final interview. He told about recording the

3-10 Morton in two hour segments because that's the longest the hospital would allow him to be away—even though he was supposed to be nearly well. He told us that he usually spent the first of the two hours touching up the Morton pipe-work and tremos to make them more theatrical, and the second doing the recording. He asked a favor of the reviewer—not to be too harsh on the occasional *soft spots* (as he called them) because *sometimes I just lost the place*. So we pass Jim's request on to auditioners. In fact, the irregularities are so minor, most are difficult to locate—but Jim was a perfectionist.

*Be Mine Tonight* is the result of a recording session of about two years ago. It's an impassioned ballad in waltz tempo spiked with many registration changes and briefly tinkling Glockenspiel backed by reiterating Xylophone.

*West Side Story* Medley includes *Tonight* in beguine tempo, *I Feel Pretty* (a mix of sweet Tibias against percussion punctuation), *Maria* (almost wholly on Tibia, *Amayreeca* and a majestic reprise of *Tonight*

*Non Dimenticar* and *I wish You Love* are both products of the aforementioned previous taping session. *Love* is especially luscious, with some interesting but brief reed registration. The coda is preceded by a crunching pedal note.

Overture to the flip side is 1.55 minutes of a curtain-raising *My Heart Stood Still*, ending in a well-executed roll.

The music-drama *Camelot* is said to suffer from a lacklustre, forgettable score, and we would tend to agree — until hearing the Orcutt treatment. The title tune is played as a conversation between flutes and brass. *If Ever I Would Leave You* sparkles with beautiful phrasing and what can only be described as nuance. *Follow Me* features the Vox Humana (often alone) with Chrysoglott support. The reprise of *Camelot* is both majestic and touching, with some ear-catching rolls. Some of Jim Orcutt's finest work.

*A Dream Is a Wish Your Heart Makes*, long on Orcutt favorite, is given a tender rhythm-ballad treatment with effective phrasing.

A real '20s oldie, *June Night* is provided a *medium fox* swingband treatment, with the brass section answering and punctuating the flute-reed melody combination. A good closer.

Summary: Jim Orcutt's legacy of a life devoted to music is well worth owning.

THE SOUND OF THE SILENTS, Lee Erwin at the 4-19 Wurlitzer in the Beacon Theatre, New York. Stereo. Concert Recording No. CR-0045. Same ordering procedure as for previous listings.

Lee Erwin, the most celebrated of WLW's *Moon River* organists, shows off his talents to the best has finally made a recording which pipe recordings (for Zodiac and Sommerset) he was limited either by instrument or material. But this time Lee really shines as a theatre organist.

Very little silent movie music is available on pipe organ records. Pop tunes from the silent film era and theme songs, yes, but almost no descriptive cue music (Gaylord Carter's *Big Chase* is the only one which comes readily to mind). Therefore, Lee Erwin's original score for Rudolph Valentino's *The Eagle* is unique. It was composed for presentation at the Beacon Theatre last year. Side 1 of this disc presents five excerpts from that score. In the film, Rudy played a sort of Russian Robin Hood, and this is reflected with great subtlety in the Erwin score. The five excerpts are captioned, *Overture*, *The Empress Waltzes*, *Incidental Music*, *The Eagle* and *Love Theme*.

The fault of many film scores, an inability to stand alone as music when separated from the pictures they underscore, can not be said of Mr. Erwin's *Eagle* music. It is believable as film accompaniment music, yet it holds up well as purely listening music. A 20-page booklet

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