

a snatch of Bach as it might sound in Notre Dame cathedral. Much emphasis is placed on Panamanian Carnival tunes, Tamboritos, Tamboreras and Merengues, and these have added percussions, sometimes a bit too loud but generally with good effect. Leroy seems to like to do steam engine effects; he did one on his previous record and this time it's a driving boogie-woogie "Loco Locomotive" in "Honky Tonk Train" style. It provides work for the xylophone. One of the outstanding numbers is a bolero treatment of Lecuona's "The Breeze and I" which would have pleased Ravel. It builds in suspense to the insistent beat of big drums in much the same way as the French composer's celebrated "Bolero" develops, but with considerably more variety along the way. It's a gasser.

"All Because of Spring" is given a sexy ballad treatment to enhance an engaging and unusual melody.

External rhythm sets the beat for a glock-spiced "Mack the Knife" and there's evidence of some fine reeds carrying the tune. The "big band" riff effects are toe tappers. The closer is a solo "S'Wonderful" which is pure Broadway of the '30s, an arrangers' arrangement.

Technical shortcomings not withstanding, the arranging and performing excellence demonstrated by Leroy Lewis make this a disc worth having. It's one of those rare discs in which the listener hears something new each time.

STANDING ROOM ONLY, Jess Parker playing Hammond models B-3 and X-66. CR-E048, stereo, available by mail at \$4.50 postpaid from Concert Recording, Box 531, Lynwood, Calif. 90262.

Pops and standards well played on two styles of Hammond. Included are Girl Talk, Love is Blue, Satin Doll, Tijuana Taxi, It Was A Very Good Year and Strangers in the Night.

RAY BRUBACHER AT THE VIRGINIA THEATRE

by Ed Marlowe

The latest of the Virginia Theatre's public presentations of silent motion pictures with pipe organ accompaniment was "The Mark of Zorro" with Douglas Fairbanks. Ray Brubacher accompanied the film May 25 with carefully chosen selections and arrangements and with a well-rehearsed performance. Ray composed introductory music and new themes for two of the characters. One could have been from "Die Meistersinger," but wasn't. The other, the heroine's theme, was so very familiar, yet unidentifiable — and sweet! His playing featured note accuracy, good dynamics, good cueing, and excellent emotional match between music and picture.

Principal themes were played and explained before the picture. At the first appearance of the Caballeros on their black horses, the music stopped suddenly. Ray commented that the good guys were on black horses and that the bad guys were on white horses, and resumed playing. The importance of the musical accompaniment to the total experience was strikingly demonstrated by the organist's pause. Indeed, the impact was so great that members of the audience, who had never before seen a silent picture in a theatre, voluntarily commented about the emptiness they felt when the music stopped.

Prior to the picture Ray played a pops concert, opening with "Everything Is Coming Up Roses" as the gilded console emerged from its alcove. A short tour through the percussions was followed by a demonstration of their artistic use in "Georgy Girl," played up-tempo. Two Beatles numbers, played in a lyrical, ballad style followed. "Yesterday," with its plaintive melody interspersed with right-hand countermelody with 4 ft. Tibia and

Chimes, was followed by "Michele" with an unusual accompaniment utilizing the Glockenspiel and Chrysoglott.

At this point Ray extolled the virtues of the Howard Wonder Seat, but implied that it was best for the experienced theatre organ pilot. (He lamented the omission of a seat belt.)

"Talk to the Animals" was sprightly, and punctuation was in the form of jabs on the Post Horn. "I Have Dreamed" began with a lush Tibia-Vox combination. "Dear World," ending the concert, was moody at the beginning and grew to a climax with full organ, and melody being followed by staccato chords on the brass chorus.

The console remained in view during the intermission so that those who wished to do so could admire the golden console and wonder at the Howard Seat. □

NAME OF MAGAZINE TO BE CHANGED

The February, 1970 issue of our official journal will once again bear the name "THEATRE ORGAN". The National Board of Directors, at the Annual meeting in Chicago, voted to drop "BOMBARDE" as of January 1, 1970.

Since the inception of ATOE in 1955, the name of our magazine has changed four times. Our first journal was known as "TIBIA" and was published by Radio Magazines, Inc. It soon became evident that production of the magazine by our own members would be more convenient, and in the Spring, 1959, publication of the magazine was moved to the West Coast and retitled "THEATRE ORGAN". This change of name was necessary as Radio Publications held the copyrighted name "TIBIA" which has since been relinquished to us.

As "THEATRE ORGAN", the magazine was published four times a year. In 1964, we decided to publish eight issues a year, and a second magazine called "BOMBARDE" came into existence. As costs rose it became necessary to reduce the number of issues per year from eight to six, and in 1966, "THEATRE ORGAN" and "BOMBARDE" were combined into one magazine, "THEATRE ORGAN-BOMBARDE".

When we drop the name "BOMBARDE" with the publication of the December, 1969 issue, there will still be six issues per year and all current features will remain intact. □

ENGLAND

Keep abreast of the theatre organ hobby in England through the 'Journal of the Cinema Organ Society,' four issues (or equivalent) annually plus monthly newsletters. Current organ events in the British Isles, history, photos, stoplists, commentaries, technical articles, organists' biographies, news from overseas, record reviews, and more. \$5.00 (£1. 15s. Od.) yearly. Send money order to Herbert Quaddy, 23 Davenport Rd., Catford, S.E. 6, England.