

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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When youthful (25) Dwight Beacham (1968 ATOE conventioners heard him play the Wurli at the *Haven of Rest*) moved away from Los Angeles to accept a teaching job 300 miles north at Paso Robles, local fans figured that he wouldn't have much time to do anything about the little two-deck Wurli he left behind, neatly installed in his parents' home. With the move and fatherhood fast overtaking him, chances of moving the organ seemed remote. But, the doubters figured without taking into consideration the great zeal for theatre pipes which must haunt Dwight. With newborn Holly safe in the crib, wife Ginny back in the kitchen and the teaching job (music, naturally) going well, Dwight began to thirst for the sound of his own pipes. The way Ginny puts it, "we have become one of the main supporters of the U-Haul Trailer Company." Three months after their departure the Beachams have moved more than half of the 8-ranker from LA to Paso Robles, and that task wasn't even started until Dwight had built a suitable chamber, so it shouldn't be long before Dwight will be able to do something about the vacuum he ran into when he got nothing but *what's that?* upon mentioning theatre organ in the Paso Robles area. In case there's still any doubt, Dwight declares, "... theatre organ? I love it — almost as much as I love my spouse — and Holly."

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Colin Corbett still plays the 3-19 Hillgreen-Lane Theatre Pipe Organ in the Odeon-Carlton Theatre (on Carlton St., near the corner of Yonge St.) in Toronto, Ontario every Saturday night at about 9 p.m. for 15 minutes. The console rises on a lift out of the center of the large covered-over orchestra pit of the theatre which is advertised on television as *The Showplace Of The Nation*, advises Niagara Frontiersman, Dave Vuckson.

## - CLASSIFIED ADS -

**FOR SALE—BOOKS:** Hope-Jones Unit Orchestra \$3.95; Wurlitzer Unit Organs \$4.50; Wurlitzer Fact Book \$2.00; Whitworth's CINEMA & THEATRE ORGANS \$15.00; Williams' European Organ \$20.00; Wurlitzer Church Organs \$2.00; Audsley's ART OF ORGAN BUILDING \$15.00; Norman's Organ Today \$7.50; Sears' The Reed Organ \$2.00. ORGAN LITERATURE FOUNDATION, 45 Norfolk Road, Braintree, Massachusetts 02184.

**FOR SALE—**Three-manual Fourteen-rank playing WURLITZER with 3400 square foot house attached, private area, no noise trouble, San Fernando Valley view included. All for \$115,000. Write: Box D, 3291 Guido Street, Oakland, California 94602.

**SILENTS ARE GOLDEN** but they are better with music. If you have piano or organ music for silent film accompaniment please contact: SILENTS ARE GOLDEN, P.O. Box 2345, North Hollywood, Calif. 91603.

**WANTED—**Bench and Music-rack for Wurlitzer—185 console. ED RANEY, 6211 Temple Hill Drive, Los Angeles, Calif. 90028. Telephone: HO 9-9181.

**FOR SALE—**WURLITZER Style D complete, rebuilt entirely with relays for 16 ranks. Console has been enlarged and rebuilt to control eleven unified ranks. Two three-horsepower Spencer blowers equipped for single-phase. Available immediately. Contact: ROBERT B. FRAY, JR., 3917 West 68th Street, Prairie Village, Kansas 66208, or call after 6:00 P.M. daily, (913) 262-5464 (A Kansas City suburb).

**FOR SALE—**Make an offer. Two large reservoirs; one swell shade action eleven feet long, twelve magnets and bellows; about twenty-five metal dummy pipes from a Kimball church organ. GEORGE R. JOHNSON, 6516 Haystack Road, Alexandria, Virginia 22310.

**FOR SALE—**4m/20r Wurlitzer Publix with two English Horns. Mostly all re-leathered. Console natural cherry mahogany. Condition generally good. Instrument being dismantled prior to moving. Best price of \$7,500 or over takes. BILL HOLLEMAN, 3470 Inroquois, Detroit, Michigan 48214. (313) 923-0428.

### Southern California "Pizza Organ"

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ished. Some large-scale pitched percussions have been distributed around the ceiling of the restaurant, a very large Marimba, Xylophone, Glockenspiel and a full toy counter.

There's one additional goodie in the wind, a real, honest-to-goodness Wurlitzer Brass Trumpet which will replace the Tuba to provide more brassy tightness.

What Shirley didn't install, of the original 5 ranks, Steve did. Organ technician Don Kohles was hired to do the finishing and vocal touchup. Then organist Bud Taylor signed on as resident organist and he pitched in to help get the Tibia going. By the time this hits print, Steve, Shirley and Bud will surely have the Clarinet in, perhaps even the Brass Trumpet, and the major bugs removed. Except for the still silent Clarinet, the trio had it all going and in good playing shape chomp, guzzle and kibbitz during the recent holidays.

So you travelers who make a point of taking in the pipe organs at each stopover, add the name *Monk's Musical Pizza* to the agenda. It's at 644 South Barranca Avenue, Covina, California. Get off the San Bernadino Freeway at Barranca and

drive North for a half mile to the Barranca Center (right side of street). The menu is Pizza, soft drinks, beer and the long-popular music of Bud Taylor on the pipes.

— G. Bandini

### Record Review

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by Ben Hall, about the score and Wurlitzer restoration project, accompanies the recording.

Side II of the disc presents some songs from the Valentino years in very special arrangements: *Remember* in a 4/4 hurry-up tempo before the sweet chorus; *Sleepy Time Gal* (which rides initially on some solo stops); *Someone To Watch Over Me, Always*, Romberg's *One Alone* (in part played in Ravel's *Bolero* tempo), and a satisfying 5-minute version of *When Day Is Done*, played as a ballad and sometimes in rhythm.

The Beacon organ has the big of a Wurlitzer Vox/Tibia mix we've theatre sound and the best example heard on records in some time. Favorite is Erwin's *Love Theme* from the *Eagle* score. It has the same kind of langorous appeal as the String-rich David Rose compositions (e.g. *Our Waltz, Deserted City, California Melodies*).