



"TALL (6'2"), handsome and debonaire" described New York stage actor Earle Foxe when he made his film debut at the New York Kalem studios in 1912. For the next 10 years he combined stage roles with a growing screen career. He came to Hollywood in 1922 and by 1947 he had appeared in 150 film features, comedies and serials for Selznick, Lasky, Goldwyn, Fox, First National, RKO and Paramount. Foxe's favorite films include: "Lady of Quality," "Vanity Fair," "Mary of Scotland" and "My Darling Clementine." John Ford is his favorite director.

IN 1929 Foxe added educational achievement to his accomplishments in the founding of Hollywood's famed Black Foxe Military Academy. He's as trim and tall and ready for action today as when he was playing with Mae Murray, Norma Talmadge, Grace Cunard or Eleanor Boardman. Fans may write Foxe at 408 Norwich Drive, Los Angeles 90048. He's always happy to visit and recall the golden age of films.

ALTHOUGH she has not made a film in 36 years, Mary Pickford's name is still popular. The famed Sheraton Hotel chain on Monday, Feb. 17, 1969 listed on its luncheon menu "Hot creamed chicken sandwich, Mary Pickford." And it sold very well.

D. W. Griffith, legendary director-producer of such spectacles as "Birth of a Nation" and "Judith of Bethulia," was far ahead of his time. One of DWG's 50-year-old ideas comes to life in "The Boston Strangler." Many times Griffith wanted to use the multiple-image system of presenting several scenes in panels on the screen simultaneously. It's an exciting way to tell a complex story. Camera technicians said that the masking idea was impractical and the lab men were not versed in the magic they have learned since 1919. Perhaps DWG was waiting for the ideal subject to use the intricate technique on. For the technical minded

fan "Strangler" is a rare treat in advanced screen technology.

TOB reader Harry Jenkins, one of the illustrious silent screen organists, reports: "Regarding your question about the three Moore brothers in films, I recall another famous brothers trio. They were Dustin, William and Franklyn Farnum. I recall Franklyn's 1926 vaudeville presentation as I played on the same bill. He died in 1961 at the age of 85. Enjoy Hollywood Cavalcade very much." Thank you, Harry.

EXCELLENT reading is Bob Thomas' new "Thalberg" (Doubleday). The life and legend of an authentic genius is a fascinating biography illustrated with choice pictures. Must reading for the devout fan and historian.

MADGE Kennedy, who made her first movie appearance more than 50 years ago, may accept a role in a forthcoming Jane Fonda film.

WHO IS WHERE . . . Edna May Cooper lives at 10241 Camarillo St., North Hollywood and is still interested in good motion picture performances. She thinks that Elizabeth Taylor and Marlon Brando are outstanding picture players . . . Fans may write Joe E. Brown at Las Encinas Hospital, Pasadena 91107 . . . Director Frank Capra is writing his Hollywood experiences for publication . . . Alice Terry may be reached at 11566 Kelsey St., North Hollywood, Calif.

QUESTION: "Who was Daphne Wayne? No reference book shows anything about her," asks a reader. Blame the British. They gave Blanche Sweet that name for no great reason but it was not long-lived.

CLIP & SAVE: The address of some former screen personalities is The Motion Picture Country House, 23388 Mulholland Drive, Woodland Hills, Calif. 91364.

Screen Actors Guild, 7750 Sunset Blvd., Hollywood, Calif. 90046 is where current acting talent may be registered and sometimes contacted.

INTEREST in motion picture films and the people in them continues greater than ever. Some 42 publishing houses will offer 210 books about films in 1969 and some 15 will pertain to the cinema productions of long, long ago.

CONTRIBUTIONS, comments or criticisms about this department may be sent to Box 113, Pasadena, Calif. 91102.



The Bombarde reviews recordings for official ATOE publications. Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send pressings to the Bombarde, Box 5013, Bendix Station, No. Hollywood, Calif. 91605. Be sure to include purchasing information, if applicable.

EXTASONIC VOL. I, Concert Recording CR-SO33 (stereo), a 12-inch 45 rpm disc, available by mail from Concert Recording, Box 531, Lynwood, Calif. 90262. \$5.98.

Bill Johnson, prexy of Concert Recording, is deeply interested in presenting quality sound on discs, which accounts for this more or less experimental release in 45 rpm instead of the usual 33 1/3 rpm. Why 45 rpm? Put simply the "stretched out" grooves permits greater faithfulness in sound quality and a greater level of modulation (enough to kill surface noise completely). The result is the next best thing to tape, so far as organ recordings are concerned.

The program is made up of cuts from previously issued "Organ of the Month" releases, most of which are top rate e.g. "A Stitch in Time" (George Blackmore), "Dance of the Hours" (Eddie Weaver), "Spanish Flea" (Bob Van Camp), "Winchester Cathedral" (Jimmy Boyce), "Life is a Beautiful Thing" (Dick Schrum), "Horse Box" (Vic Hammett), "Hallelujah" (Don French), "Jalousie" (Roger Garrett), and others.

It is worth the effort to dig out the 33 1/3 rpm cuts for comparison. One quickly becomes a "45 rpm" convert; the improvement is vast — even in stereo.

One might think that the faster speed would automatically shorten the total amount of music. Apparently not; there are 6 selections on each side which is about the same as for the 33 1/3 rpm content. At 45 rpm it's permissible to "groove" closer to the center.



Even if you already have all the selections listed, you haven't heard them with the fidelity provided by 45 rpm — unless you have them on tape.

\* \* \*

**VIC HAMMETT at the BALDWIN THEATRE ORGAN, CR-E037 (stereo)**, available by mail at \$4.50 postpaid (7½ ips 4-track tape, \$5.95) from Concert Recording, Box 531, Lynwood, Calif. 90262.

Vic Hammett is an artist of unquestioned excellence, as his "Buckingham Special" Concert Recording proves. His playing here is on the same high plane. Whether his efforts come through on the Baldwin plug-in with as much interest value as they did on the TOPS 3-10 Wurlitzer pipe organ is a matter of personal taste. Vic's playing is imaginative. Tunes are mainly standards.

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**THE BIGGEST SOUND AROUND—**Chic Herr at the Mighty Theatre Pipe Organ, Drake No. 1001, (stereo), available from Drake Records, 26939 Elizabeth Lane, Olmsted Falls, Ohio, \$5.25 Postpaid.

For many years we have been hearing and reading enthusiastic reports about Chic Herr and his Kimball (3-10 last we heard) in the Lamplighter Inn at Olmsted Falls, Ohio where diners can hear the sound of theatre pipes as they down their steaks. It must indeed be a pleasure if this is a sample. Chic Herr, former dance band leader and network broadcast music arranger, has been at the Lamplighter console since it was installed in 1958. His selections here are played just as the diners might hear them; Chic avoids the hyped, spectacular arrangement in favor of mainly ballad stylings of the type which promote a spirit of well being during gastronomic exercises. It's very much like listening to one of the after-movie radiocasts which once sparked US airways, very listenable. The organ sounds good and some added reverb gives it a big hall perspective. The tunes heard are apparently Chicks most oft-requested ones, all old favorites such as Memories of You, Body and Soul, All Alone, Remember, Moritat, Lady of Spain, Song from 'Moulin Rouge', a Strauss Waltz medley, Sentimental Journey, Little White Lies, and eight more, including (the Disc Squeals "index expurgatorius musica" notwithstanding) Tenderly and Laura.

Because there is small emphasis on arrangements, there is no need to discuss the selections individually. As a whole they create a nostalgic mood and a fervent wish from this reviewer that the Lamplighter Inn wasn't 2000 miles distant.

Engineering is adequate, although the occasional introduction of a louder combination catches the engineer (or compressor) with his anticipation inert. The jacket has a good color shot of Chic and the console and the back has some chamber pictures. Jacket notes provide information about Chic and the instrument.

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**PRESENTING PEARL WHITE** in Nostalgia and Flame, PW-8691, stereo, available from Pearl White Recording Co., 3924 No. Francisco Ave., Chicago, Illinois 60618, \$5.00 including tax. (West Coast fans please include an extra 25c for postage.)



Pearl White

Pearl White, a solid smash at two ATOE conventions, is at last available on records. The instrument is the 3-17 Barton in Chicago's Patio theatre, an instrument brought back to life by the Chicago ATOE chapter's know-how and elbow grease. This recording demonstrates how beautifully CATOE has restored the Barton. The recording is in "big auditorium" perspective and it brings out some of the magnificence we have come to expect from a Barton organ. But this is Pearl's show all the way. She is a strong personality and a master (we didn't dare say "mistress") of the type of music presented here — tunes of the '20s played as they were heard then (Pearl has played theatre organ professionally since she was 13). She is right at home among the schmaltz and jazz of that fabulous age, tossing it off with seemingly little effort. She covers no less than 19 gems (mostly in medleys), with much variety in style and tempo. She makes good use of the electronic supplements, especially the "piano" which is heard in the accompaniment of "Cuddle Up a Little Closer," and carries the melody during part of "Memories of You."

We can make no generalities regarding the Pearl White style; it changes with the titles. "At Sundown," "Louise" and "Should I" fairly bounce along on full combinations, punctuated by the tinkling of the electronic piano. "Roses

of Picardy" features sugar-coated Tibias. Pearl recreates the "I Want to Be Happy" which earned her a standing ovation at an ATOE convention, then throws in "Five Foot Two" and a fast "Moonlight on the Ganges" in the same rhythmic group. She kids the over-soupy '20s organist who specialized in bathos during the first chorus of "The One I Love", does a high kick routine with the ladies of the chorus during "Love Me or Leave Me," then goes unashamedly sentimental for "Wonderful One", and "There Goes My Heart."

But she comes back to her specialty, organ jazz, for "Ain't Misbehavin'," "Stumbling" and "Varsity Drag" (really the "bees knees"—vo-do-de-o-do!).

Yet there is none of the hoked-up "honky tonk" razamatazz in Pearl's performance. She plays the tunes honestly, as they were heard "back when" and she succeeds in capturing the spirit of those long-gone days with such nostalgia as "Memory Lane."

If we have any reservations about this record it isn't with regard to Pearl's performance, but rather with technical aspects. As good as the overall result is, the Barton's more subtle voices and effects could have been brought out with greater clarity, perhaps with closer miking. The heavy combinations come through well but there's some loss of detail in the quieter voices. For all that it's one helluva platter. Geannie Nachtwey's jacket design and Dick Bereth's program notes add to the record's unique charm.

\* \* \*

**SEA SIDE WALK**, George Blackmore at the Dendy 3-15 Wurlitzer, CR-0331, stereo, available by mail only from Concert Recording, Box 531, Lynwood, Calif. 90262. \$4.50 postpaid. Also available on 7½ ips 4-track stereo tape at \$5.95 postpaid.

In April 1967, George Blackmore was invited to Melbourne to play the opening concert on the Theatre Organ Society of Australia's 3-15 Wurlitzer, just installed in the Dendy theatre in Brighton, a suburb of Melbourne. It was moved by TOSA's Victorian Division members from the Melbourne Capitol Theatre where it had been for 40 years.

This assignment was a signal honor for the British organist. This souvenir album provides a sampling of what the Aussies heard with George at the console.

"Dendy March" is an original George composed for the occasion. It's a fast one played on full registration, except when a Clarion solos briefly. A novel treatment of "Waltzing Matilda" first "whistles," then floats on some





George Blackmore

rather subdued Tibias, rides the Clarinet briefly, and even goes "baroque." Much variety. Next, "Malaguena" with its changing rhythms and tempos in a very orchestral treatment. "Rampart Street Parade" provides a vehicle in a style at which George excels — Dixieland jazz. That grumbling Clarinet solo is really something midst the perambulating instrumentation.

"Piccolino" doesn't quite come off as a quickstep march but it's saved by well-executed non-march portions. "Kangaroo Samba" is a lively piece of fluff and "Southern Star" is prettily reminiscent of "A Summer Place" and "Charade," with lots of bells in the accompaniment. "Sleepy Grasshopper" is a fast-moving novelty tune, a type of thing George Blackmore has a special talent for. It has a fast moving reed-and-bells beginning and end, with a slow, pretty melody in the middle. George plays "Sabre Dance" like a silent movie hurry — fast and furious. "Seashore" (Robert Farnon) has a beautiful melody and George's reading of it is one of the highlights of this record. "Around the World" is a tune that wears well. George does it slow  $\frac{3}{4}$  and beautifully on mainly Tibias. Tunes that wear less well are "Exodus" and "Somewhere My Love" and our only comment on them is "What — again?!"

The organ sounds very good although too-fast tremulants (especially on the Tibia) put a little "bleat" into some combinations. George Blackmore demonstrates his flawless technique and talent for orchestral playing in fine style. If he seems to be playing too fast too often it's probably because he chose many fast tunes for these sides.

Informative jacket notes tell about artist, theatre and instrument. There are photos of George and the console.

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**MEET HELEN DELL** — Helen Dell at the Carson Studio 3-26 Wurlitzer and the Hammond. Malar MAS-1005, stereo, available by mail only from Malar Productions, Box 3304, Glendale, Calif. 91201. \$5.00 postpaid.

Malar has a sparse output (only 5 recordings in three years) but it presents only the work of top artists (e.i. George Wright, Lyn Larsen). In Helen Dell it very likely has another winner to join that distinguished duo. We have

a few reservations to begin with. To get a reasonable impression of Miss Dell's appearance, don't look at the front of the jacket; turn the record jacket over quickly and examine the photo on the back. Much of Miss Dell's charm comes through in monochrome there, while the color photo on the front does the lady a grave injustice. She's really a doll. And the fawning jacket notes add up to an unnecessary commercial. However, the big beef is the 4 tracks played on a Hammond. \$5.00 is enough to pay for an all-pipe record. In the case of the Allen organ on the Nalle recording (in the following review) that instrument is at least an attempt to simulate pipes. Not so with the model B Hammond, and except for "How High the Moon" the plug-in tunes, as played, couldn't help sounding better on the wide range of facilities of the Wurlitzer. Perhaps if Miss Dell hadn't made the wind-originated music sound so lush, the plug-in tunes wouldn't stick out so noticeably. Those are the points with which we take issue. Now to the music.



"Dainty Miss" (Helen Dell)

"Hard Hearted Hannah" gets a dirty, lowdown rhythmic rendition in even drag tempo, plus plenty of registration changes.

"Love Locked Out" is given lush registration and sensitive shading in the style which distinguished the lady's playing at the 1968 Home Organ Festival. It is an exercise in musical expertise, right to the Chrysoglott coloring against full, and often sexy, Tibia-reed combinations.

"Gitanerias," a fast-paced Lecuona tune played on the plug-in.

"How High the Moon," is a bouncy bit of froth with interesting variations also played on the tone generators. Good jazz style.

"I'm Through With Love" gets tender, loving care with moving counter melodies, mordants, Tibia rolls, and a coda. One of Helen's best arrangements.

"Dainty Miss" is a tune Helen charmed ATOers with during their 1968 convention. She thinks of it as

"something like the 'Doll Dance' played sideways." And that just about describes it.

"Little White Lies," well-played — on the plug-in! Ditto "Sunny," although this tune is better adapted to the instrument.

"Try Latin," played in beguine rhythm, is a composition of the organist and one of the best tunes on the record. It has an appealing melody (with the "Latin" element being only the tamborine in the accompaniment) and a brightness hard to beat.

"Angel Eyes" has Helen again giving out with a "low down" mood, and "Personality" is good organ jazz, proving Miss Dell can cut swiny paths on pipes as well as on plug-ins.

"One Morning in May" exhudes a beautiful atmosphere. While the half-remembered lyric wails of a lost love, Miss Dell's approach is more like a walk in green meadows in the cool of a striking dawn. There's a note of triumph in it, as though she knows the music presented here will succeed in touching many a heart. The selection of tunes avoids overworked pops and tired standards. If she'll just fire her jacket note author and leave the plug-in at an appropriate saloo — er — "posh supper club," her next disc should confirm the effective bid she has made here for recognition as a skilled and appealing instrumentalist. For the tunes played on pipes, "A" minus for a first bid.

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**THE WIZARD OF ORGAN,** Billy Nalle playing on three organs, CR-0043 (stereo), available by mail only from Concert Recording, Box 531, Lynwood, Calif. 90262, at \$4.50. Also available on  $7\frac{1}{2}$  ips 4-track stereo tape at \$5.95 (all postpaid).

It has been a long time between Billy Nalle recordings, but this one makes it worth the wait. Here are choice tunes cut during three concerts, all different in mood, registration and tempo. Billy is one of that small band of organists who rarely state anything twice in the same musical terms. The music is played on the Rochester Theatre Organ Society's 4-22 Wurlitzer, The Detroit Theatre Organ Club's 4-34 Wurlitzer and on a prototype plug-in built by Allen. The selection of tunes provides much variety and no overdone "chestnuts."

CHICAGO

CHI-ca-go, CHI-ca-go.

**"GET ME TO THE  
BUS ON TIME"**  
July 3rd thru July 7th



The first six tunes are played on the RTOS Auditorium theatre Wurlitzer.

"Of Thee I Sing" (Gershwin) is an appropriate curtain raiser, played first in chorus line kick tempo then with intricate noodling. A verse, a Glock chorus and a rousing finale, set the scene for goodies to come.

A couple of half-forgotten oldies comprise an "intermission" medley in "easy-does-it tempo." Played rather simply, with a few glock pecks and rhythmic excursions, "You're the Cream in My Coffee" and "If I Had a Talking Picture of You" hark back to the dawn of talkies to please those who remember when they were new.

Another one in "curtain raiser" style is "Put on a Happy Face." It's marked by interesting variations in melody and registration, all taken at a fast clip, followed by a burst of applause, as are all the wind-generated tunes. The organ sounds magnificent throughout the side and meets Billy's considerable demands with ease.

"Love and Marriage" gets intricate noodling treatment in the melody region to give it a lighthearted cast, even when the Posthorn snarls briefly.

"More" is the only recent tune on the record, although the unique orchestrations make all of the selections seem fresh. This one is played semi-ballad style, with rhythmic sequences and subtle registration. The use of "suspense" (delayed resolution) harmony lends excitement. Otherwise, a bit subdued.

"A Bushel and a Peck" exhibits plenty of good jazz effects (including pedal cymbal punctuation) and a driving beat which arouses the audience to premature applause through part of the final bouncing chorus.

The first 3 tunes on side 2 are played on a long-gone plug-in, a prototype Allen which the company used as an experimental model until it was dismantled, shortly after this recording was made. We don't usually approve of mixing electronics and wind, but this is a fantastic instrument for an electronic. It produces an electronic glockenspiel, a good reed chorus, chuffy flues and, typical of Allen, a vestigial Tibia. The only bad feature is the dearth of tremis; just one shakes the entire organ and it limits Billy's versatility of registration. But that bright Trumpet (also typical of Allen), pedal cymbal, and celesteds strings, and Marimba effect, make for interesting listening and the comparisons bound to occur (from being sandwiched among brilliant pipe selections) shouldn't be even partly negative. The plug-in tunes are "I've Got the World on a String,"

Billy's own "Tom, Tom the Piper's Son" and "Shenandoah."

Back to pipes and its the wonderful DTOC Senate theatre 4-34 Wurl; first Youman's "(March for a) Great Day," as it might be played by a brass band on the march, an original and spirited conception of a fine oldie. It has all the fanfares, drums and ornamentation of a majestic coronation march — a thriller.

When Billy played the concert from which these tunes were excerpted, DTOC's concert reviewer, Ben Levy, reported that "On Wings of Song" didn't seem to get off the ground, too slow. It's all in the viewpoint. The composer, Felix Mendelssohn, would probably agree with Ben; a close examination of the tune reveals it to be as much Nalle as Mendelssohn with a touch of Crawford. Played in a slow, sensuous ballad style, with some attractive tampering with Mendelssohn's harmony, it is in pleasant contrast with the spirited tunes which surround it.

"Wonderful Copenhagen," remembered as a tune from a Danny Kaye movie, gets a big lavish treatment, loaded with epic moments thanks to the enthusiasm which Billy Nalle is able to translate into musical values. Starting in 3/4 tempo, it next gets a "hurry-up" treatment and ends in a big symphonic burst of musical splendor.

Some years ago RCA Victor released a record of Billy playing classic big bandera favorites on the N.Y. Paramount Wurlitzer. Although it was a technically poor recording, Billy's feeling for organ jazz came through loud and clear. With "I'm Beginning to See the Light" he does it again — and it's well recorded. Building slowly to a powerful, driving beat that is nothing less than sensational, Billy simulates classic dance band instrumentation, tempo and the rocking swingboard way with solo improvisations. This one should raise a crop of goose pimples on the most musically jaded epidermis. It's a tune that can be played over and over, with the variations sounding different each time. Groovy!

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#### ALSO OF INTEREST

Concert Recording has been in cahoots with Hathaway & Bowers again (H&B being two gentlemen who are making a career of mechanical instruments at Santa Fe Springs, Calif.) This time the result is three records played on a variety of Orchestrons, Mills "Violano Virtuosos," Band Organs and Calliopes. Titles are "Fairground Favorites" (CR-M052), "Wurlitzer-Weber Orchestrons" (CR-M050), and "Roadhouse Rhythms—Wonderful Nickelo-

deons from the Roaring '20s" (CR-M051). These are recommended to all who are interested in mechanically reproduced music. They hold a lot of nostalgia for all who recall, with fondness, fairground midway sounds, aunt Mehitabel's player piano and the roll playing piano-organ in the long gone corner Bijou. Ordering procedure is the same as for the preceding Concert Recording discs reviewed.

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**THE LOOK OF LOVE**, John Duffy playing the Allen Theatre Organ, Sunset label No. SUS-5223 (stereo), available from record dealers or by mail (\$3.00 postpaid) from Musicgift, Box 35, Tarzana, Calif. 91356.

John Duffy here presents material very similar in origin to that recorded by Jeff Barker (a few reviews back). John, playing an Allen organ with guitar, string bass and drums, gives an old pro's smooth approach to such youthful pop tunes as "It Must Be Him," "The Look of Love," "Love Is Blue," "Thoroughly Modern Millie," "The Eyes of Love," "Valley of the Dolls," "There's a Kind of Hush," "Love in Every Room," "This Is My Song" and "A Man and a Woman." Recording is good and jacket notes — well, they're by a staffer of this mag who shall remain nameless. Duffy is aided and abetted by his sidemen but his organ and piano dominate throughout. The Allen presents a different electronic organ sound, as recorded here.



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