



WHO IS WHERE . . . Mildred Davis (Mrs. Harold Lloyd) is mending after a long hospital stay. Harold told reporters at the Oscar Award show that she was coming along well . . . Florence Gilbert lives in the Los Angeles area but is shy at meeting the press . . . Our report on Charlotte Henry is not verified but she was last reported living in the San Diego area . . . Tom Gallery, once married to ZaSu Pitts, now a sports consultant lives in the San Fernando Valley . . . Billie Burke is in a Southern California rest home . . . Valentino's brother, Alberto, lives at 1444 N. Orange Drive, Los Angeles, 90028 . . . Constance Talmadge says she may make Southern California her home again after 20 years in the East.

JOAN Crawford radiated beauty in her gorgeous gown at the 41st Academy Awards and looked every inch a movie queen. The bleacher fans gave her biggest ovation of the night.

QUESTION: "A TV program MC reported one motion picture had played to 2 billion people and 95% of them had seen it free. Can this be true?" Most likely the reference was to the silent classic "King of Kings," created by Cecil B. DeMille in 1927. A Los Angeles minister, who has spent 15 years researching KOK, says it is shown almost every hour of the day and night somewhere on earth by missionaries and film scholars.

LILLIAN Gish, surely the most enduring, distinguished and worthy film great of all time, writes a gentle, heart warming biography titled "The Movies, Mr. Griffith and Me." To read this is to be refreshed with all that goodness which once was a Hollywood export. Miss Gish tells the fascinating story of early motion picture history with love, admiration and deep respect for her fellow artists and especially for D. W. Griffith. Must reading for every film fan.

FOR 25 years Academy of Motion Picture Arts and Science members have ignored Miss Gish. All of them should be ashamed. She is without an Oscar. No actress has ever reflected greater honor, dignity, respect and love of the motion picture industry.

YOU may write Vilma Banky and Rod LaRocque at 719 Foothill Road, Beverly Hills, California 90210.

THE magic of the name Rudolph Valentino grows more enchanting. A new musical movie about his life is planned for the 1970 season. Jules Styne, composer of "Funny Girl" and other musical hits, will create the film. Incidentally, Rudy wore long sideburns 47 years ago and was widely imitated by the younger folks for his daring style.

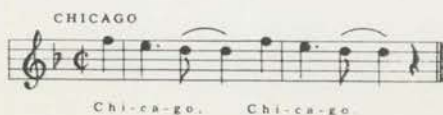
QUESTION: "How many times was Stan Laurel married?" Probably eight. His second wife was also his fourth and sixth marriage partner according to 1969 court case records.

MORE than a few film greats enjoyed working in serials. Recent research shows that James Cruze, Kathryn Williams, Marguerite Snow, Olive Thomas, Henry B. Walthall, Jack Holt, Earle Foxe, Gertrude Olmstead and Anna Mae Wong appeared in the Saturday afternoon thrillers which turned millions of boys and girls into devout film fans.

MASTER film producer D. W. Griffith said wishfully, in 1924: "There will never be speaking (sound) pictures. We do not want now and we never shall want the human voice with our films. Our 'close-ups' . . . I invented them. It is a mechanical trick, and is of little credit to anyone."

IN 1956 Cecil B. DeMille declared: "Rudolph Schildkraut was . . . perhaps the finest character actor ever to appear in motion pictures.

WOULD you be interested in a new magazine dedicated to the vanishing motion picture theatre? Marquee is such a magazine and is filled with pictures and articles on every phase of movie palace lore. Details are available from the Marquee editor, Box 4445, Washington, D. C., 20017.



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.

"ETHOS"—Arnold Loxam at the Leeds (Britain) 3-19 Wurlitzer, CR-0039, stereo, available by mail at \$4.50 post-paid from Concert Recording, Box 531, Lynwood, Calif. 90262. Also available in 7½ ips 4-track stereo tape at \$5.95.

Arnold Loxam is a name long associated with theatre organ activities in England but to the best of our knowledge this is his first solo recording appearance on this side of the pond. This recording is rich in entertainment value, especially in the rhythm area, and does much toward establishing Loxam among the British console "toppers."

However, the variety offered in this recording, due to the grouping of similar material, isn't apparent until the ballad treatment of the seventh selection. Until "Mighty Lak a Rose" one gets the impression that Loxam is tied to a 4-to-the-bar "quickstep" style. It's a good "swingband" recreation, with imaginative "rides" but six in a row is too much. But "Rose" is lone in tempo rubato with lots of expression. This is followed by 4½ minutes of Strauss waltzes to which Loxam applies a correct Viennese lilt, and then he tackles a gypsy medley with good effect. For "Grandfather's Clock" its back to the "big band" tempo to close side one.

The organ has a genuine Wurlitzer sound although it's usually full combinations with solo stops used sparingly. For solos, Loxam is partial to the Clarion. Recording emphasizes the "big hall" perspective but with plenty of "presence."

Side 2 opens with a brief but rocking "Woodchoppers' Ball," closing with the downward palm smear and cymbal crash which marks several of the rhythm numbers.

"Audrey" features fine Tibia work, while "Cumbanchero" and "Cumana" show off some well-voiced reeds.

Surf effect and Strings introduce a Tibia'd "Harbor Lights" (the organ has a well-regulated Tibia) which is afforded emphasis from the pizzicato reeds. "The Nearness of You" also enjoys fine Tibia work with some pecks on the Glock. Loxam covers up a clinker during the first bars of a jazzy "Twelfth Street Rag" with finesse and gives "Wedding of the Painted Doll" lots of 1929 crunch. He closes with 47 seconds of his radio theme, "Sorrento."

It's a spirited performance with perhaps a bit too much four-to-the-bar. Frank Hare's jacket notes about the artist, instrument and theatre are expansive and informative, although no explanation of the album title is offered. The photo of the artist on the jacket is most unflattering, but the music is good.

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THE YOUNG SOUND, Jeff Barker plays the Peter Schable 4-23 Robert Morgan organ, Stereo, Concert Recording No. CR-0038. Same ordering procedure as for the previous album.

Deciding what to play is always a rough decision for an organist planning a recording. The pull of the old standards of the T.O. era is strong, and the record company P & R man usually favors recent show tunes and current "pretty music." Rarely does a pipe recording planner seek new directions. It's to Jeff Barker's credit that he kicked over the traces and selected a set of current and recent teen pops. The results are not only interesting, they're often fascinating. At other times, the organ points up the weaknesses in the new "pops"—mainly too much repetition. Yet, many in the "old guard" will find the kids' music, when divorced from association with "wild dog" guitar, page boy haircuts, 200-watt "fuzz tone" amplifiers, and unmusical vocalists, not too hard for "squares" to listen to and enjoy.

Full credit for this unwitting aid toward bridging the "generation gap" must go to young immigrant from Britain Jeff Barker. He's fully competent at the 4-deck Morton, and provides some choice registration on which to float his array of mostly rhythm tunes. There are 14 selections. We'll hit some highlights.

"Some Velvet Morning" is a conversation between stark up-tempo brass (in the minor) and Tibias in slow $\frac{3}{4}$

(in the major). "Valley of the Dolls" is a fine ballad arrangement of the multi-rhythm movie theme which is marred by the intrusion of an extraneous mid-scale tone which may be either an off-speech pipe or the result of a cable "run." It's just loud enough to distract. A beautiful set of Tibias carries much of "Love Is Blue" with occasional comments from the Posthorn. Sharp brass asks about "The Way to San Jose" while an up-beat "Windy" gives the "clackers" a workout. "Sunny" gets a solid rock treatment, with the Brass carrying the main load against a heavy pedal. Interesting variations. A gorgeous chorus of Strings is heard in almost Handel-like solemnity under a Tibia'd single-line melody when said strings aren't carrying the "ball" during "A Whiter Shade of Pale." The melody on the Clarion, played against the same pattern, is almost Purcell-like. "Up, Up and Away" has us ballooning to an appealing treatment with single-tap Glock pointing up the melody. The same effect is heard during that tear-jerker, "Honey," which Jeff plays with all pathos of the Bobby Goldsboro vocal—including the chorus of "angels," impersonated by Vox and Tibia. Also heard are "Young Girl," "There's a Kind of Hush," "Going Out of My Head," "Los Altos Train," and "When I'm Sixty-four," all played in various rock beats in good taste and with great sensitivity. If there is any criticism in Jeff's handling of the material, it can be reduced to possible over-use of the Posthorn (in combination) to carry melody. Even so, it's easier to listen to than a 200-watt guitar. The Schable studio organ (originally in Loew's Valencia, Jamaica, Long Island) is simply gorgeous and it has been recorded well. However, our review pressing was badly warped and pocked with clicks and pops.

ALSO OF INTEREST

SACRED PIPE ORGAN MELODIES, John Landon at the 3-30 Reuter Organ, LPS-194-01, compatible stereo, available by mail postpaid \$3.98. (Make out check to John W. Landon) RECORDS, Box 432 Marion College, Marion, Indiana 46982.

We know of no more devoted theatre organ enthusiast than John Landon, who plays intermissions on the 3-7 Page organ in the Paramount in Anderson, Indiana, a combination which became available on a record released a few seasons back entitled "John Landon at the Paramount Theatre Pipe Organ." We recall reviewing John's treatment of 19 standards with considerable pleasure.

But there's another side to this young man; his No. 1 calling is not music but the ministry. So this time it's Reverend John Landon playing in the service of the Boss. John is equally adept playing 10 hymns and two classical standards on the Reuter as he was playing pops. But he plays his hymns straight, with no theatrical effects. The organ is the Reuter in the Chapel at Northwestern University in Evanston, Illinois—except for one rhythmic hymn, "Ring the Bells of Heaven," which is played on a Conn theatre-type plug-in. The playing is clean and the phrasing good. The Reuter doesn't provide too much registration variety, but then it's not an orchestral organ. The technical side of the recording rates special kudos for the perspective in the miking and the handling of various sound levels with minimum distortion. The pressing, from the low distortion standpoint, is the best of any record reviewed in this issue and the surface is smooth and quiet, possibly because of the lower than usual level of modulation. Some of the selections: Ivory Palaces, And Can it Be, The Lost Chord, Whispering Hope, Beautiful Isle of Somewhere, Hallelujah Chorus and a rousing reading of The Church's One Foundation.

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FIRST CLASS CONFIRMED, Johnny Kemm at the Lowrey Theatre Organ, CR-E035, stereo, available by mail \$4.50 postpaid from Concert Recording, Box 531, Lynwood, Calif. 90262.

Veteran organist Johnny Kemm explores the facilities of Lowrey's most theatrical instrument with standards such as Love For Sale, Our Director march, Muskrat Ramble, Always and Sugar Blues. Kemm's playing is precise. He makes full use of all the gadgets available on a plug-in which is loaded with them.

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EASTLAND THEATRE PRESENTS BILL WRIGHT AT THE CONN ORGAN, (no label) No. 30475. For further information drop a card to Bill Wright, Eastland Theatre, Workman and Citrus Streets, West Covina, Calif.

Recently we mentioned in a VOX POP that Bill Wright had been playing continuously in theatres since the early '20s, come Vitaphone or Cinerama. The remark evoked considerable interest; a guy at it that long without pause has just got to be quite a theatre organist—and has he made any records? Yes, but on a good quality plug-in, the same one he plays during intermissions at West Covina's Eastland Theatre. He plays over 20 tunes on this record, pops, standards and favorites, including the almost forgotten "Wedding of the Painted Doll."