



Directed by
Lyle W. Nash

LONGSHOTS . . . Charlie Chaplin plans to produce a film, tentatively titled "The Freak," starring three of his children . . . Betty Bronson (1338 La Solano Dr., Altadena, 91001, Calif.) made a personal appearance at a recent N.Y. Museum of Modern Art for a screening of her 1925 "Peter Pan." . . . Because her mother worshipped Norma Talmadge, Marilyn Monroe was named Norma Jean. MM was baptized in Dec. 1926 by Aimee Semple McPherson at Angelus Temple, LA. . . . The 54-year-old "Birth of a Nation" controversy flares again. Lawsuit filed in N.Y. courts asks decision on who-owns-what in matter of copyright. Film epic could land in public domain by 1971.

OUR GANG'S Joe Cobb (now 53) lives at 3744 Clarrington Ave., Culver City, Calif., 90230. He is gracious and happy to hear from fans of long ago.

QUESTION: "A radio show MC said four women had a great influence on Hollywood from 1917 until 1966. I missed their names. What four women did he mean?" Answer: The MC could have named screenplay writer Frances Marion, actress Zasu Pitts, actress Marie Dressler and columnist-actress Hedda Hopper. The four were devoted friends and ever helping each other. They proved that enduring true friendships can thrive even in Hollywood.

CHOICE reading is "Norma Jean—Biography of Marilyn Monroe" by Fred Lawrence Guiles (McGraw-Hill). Best definitive book on MM yet written. Intimate data superbly researched and handled. MM was not a suicide. For MM fans this is must reading.

WHO IS WHERE . . . Funnyman Clyde Cooke was last reported living in Carpinteria, Calif. . . . Billie Rhodes, who played in the first Christie comedy in 1916, lives in North Hollywood, Calif. . . . Famed English director of silent films George Pearson was 94 in

May . . . Philadelphia businessman George Robert Macfarland, who claims to be the original "Spanky" of Our Gang, says an imposter is on the loose . . . Wm. Collier, Jr. in 1968 could be reached at 2261 Jackson St., San Francisco, Calif.

YOUR August 1919 "Photoplay" says that the "Q" in Anna Q. Nilsson's name stood for Querentia.

"THE COMIC" may be on your movie screens when you read this. Dick Van Dyke and Mickey Rooney star in the sad story of the rise and fall of a silent film comic. Preview audience found it cold, rather unfunny. Rooney is great. Historians will claim story has a dash of Arbuckle, Stan Laurel, Keaton, Chase and Langdon.

THIS Hollywood Wallace Beery legend has a "green tinge" to it. He kept ample currency on hand. In his wardrobe of scores of suits, coats, top coats, etc., he sewed a few hundred dollar bills. After Beery's death, his clothing went to charity outfits. The rugged old character actor helped the poor whether he knew it or not.

GILBERT Roland was among the 34 people who attended the quiet funeral for Natalie Talmadge in Hollywood.

ACTING styles in some India films is of the 1920 vogue such as Douglas Fairbanks preferred. "Three Musketeers" wowed 1969 audiences when shown recently in the land of teeming people.

CLOSEUPS . . . Kay Francis left a big bundle when she died . . . Spencer Tracy believed Lionel Barrymore the best actor ever in films . . . Author Bob Thomas (he did "Thalberg") is finishing a biography of David O. Selznick . . . Mitchell Rhein, a movie extra for 50 years, has worked with director Norman Taurog on 261 productions dating back to 1919 . . . Basil Rathbone, contrary to reports, did make at least one silent picture—"The Masked Bride", MGM, 1925.

CONTRIBUTIONS, comments and corrections are welcomed to P.O. Box 113, Pasadena, 91102, California.

The headline on page 7 of the Feb. 1969 issue is in error. Shirley Hannum presented a full scale concert for RTOS. She plays intermissions at the Lansdowne theatre, Lansdowne, Pa.



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.

EDDIE DUNSTEDTER PLAYS REQUESTS (on the 4/15 Robert Morton Organ in the Carl Greer Inn), Dunstedter label No. 33766. Available by mail; send check or MO for \$6.00 to Eddie Dunstedter, c/o Carl Greer Inn, 2600 Auburn Blvd., Sacramento, Calif. 95608.

For several years Eddie Dunstedter has been accumulating requests, both solicited and unsolicited. This platter, which also launches his own label, takes care of the first batch. What can one say of Eddie's music other than "magnificent!" He plays with the same sparkle and verve which earned him the distinction of being one of the three major label recording organists of the '20s (the others: Lew White, Jesse Crawford). If one may have reservations about an instrument installed in subterranean chambers and subdued for restaurant background music—forget them. Engineer Bill Robinson placed his microphones directly in the tone chutes for a presence which sometimes includes the "bump" of combination action and the "chuff" of tremulants. Robinson has successfully captured the Dunstedter charisma in grooves, and this time it's Eddie playing solo (no sidemen, as often required when he made major brand records). The stereo effect is there but not overdone.

One of the wonders of a Dunstedter arrangement is its timelessness. Tunes he played as spotlight solos in the Minnesota theatre in Minneapolis (circa 1929) sound as fresh 40 years later. But the only concessions to that distant past heard on this recording are his oft-requested radio theme, "Open Your

Eyes," and the "Pilgrim's Chorus" (with which he "laid 'em in the aisles" at the dedication of the Minneapolis Civic Auditorium Kimball). Many of the grooves are devoted to show tunes, "Bali Hai" from "South Pacific," and medleys from "Porgy and Bess" and "Kismet." The remainder are current pops or pop standards such as "Holiday for Strings" (a gasser!), "The Girl from Ipanema," "On a Clear Day" and "I Can't Take My Eyes Off You." All but "Pilgrim's Chorus" show evidence of meticulous Dunstedter-style arranging. "Pilgrim's Chorus" was played "from the Book" except that Eddie transposed it down a half tone so composer Wagner's embellishments wouldn't run off the high end of the manual.

Eddie's registration is worthy of study. Although he leans toward full combinations, there are brief touches of Tibia and Vox, and other solo voices. Especially interesting is his use of the "clackers" and traps. They are used frequently in the ensemble but are never obtrusive. He gives full combinations added brilliance through use of the re-iterating Xylophone which gives the effect of a prominent fast-trem'd, chirpy Tibia at 4'.

It's "Fast Freight" Eddie but there is nothing dated in the Dunstedter sound. His music speaks in terms of today. Organ tech Don Zeller's instrument sounds magnificent and recording is first rate. A "must."

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PEOPLE, Lyn Larsen at the Wurlitzer Organ, Essential label No. MS-1006, stereo, available by mail postpaid at \$5.00 from Essential Records, Box 3304, Glendale, Calif.

With this album, Lyn Larsen switches labels (Malar will continue under Bob Carson) and makes a try toward switching his established image. The jacket notes for one of his previous albums stated of Lyn's ability to recreate the organ sound of the '20s that it was as though Lyn had been quick frozen then and thawed out to recreate the sounds of those days 40 years later. Now Lyn apparently wants to change that image and identify more closely with the "now generation."

This album is a mix of the type of renditions Lyn is noted for plus some semi-rock material which introduces some of the electronic instruments associated with "now" music. Even the jacket reflects Lyn's try for a "metamorphosis," both in the liner notes and the uncharacteristic, almost glowering photo of Lyn staring from the front cover (see the photo on page 15 of the April 1969 TO-B for a much more representative photo of Lyn).

The first tune is "new wave," an upbeat (and appropriately titled) "Who Am I?" during which the 3/26 Wurlitzer is assisted by an unidentifiable electronic instrument with good effect. Let us hasten to state that the majority of tunes are played in the style which we normally associate with Lyn—"People," "Sadie the Cleaning Lady," "My Way of Life," "Here's That Rainy Day" and "As Long as He Needs Me." "The Good Ship Lollipop" gets a hilarious, tongue-in-cheek "rock" arrangement (Shirley Temple in a miniskirt, as Lyn puts it), while "The World We Know" has a strong touch of "now." Yet, the reprise of "Who Am I?" is played in solid theatre organ ballad style. Especially lovely is "People"; Lyn's arrangement does much to redeem that battered tune.

We don't know what Lyn is up to (other than making a pitch for an entirely different audience), but we predict it will never be dull. Our hope is that he won't try to play to both audiences on a single platter too often.

The organ is the 3/26 Bob Carson studio Wurlitzer. The stop list is included in the jacket notes.

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JACK AND THE PIPE ORGAN, Jack Gustafson at the 3/12 Wurlitzer in the "Cap'n's Galley Pizza Parlor," Santa Clara, Calif. TAB No. TBS-101, stereo. Available by mail postpaid for \$5.20 (check or MO) from Jack Gustafson, 21230 Homestead Road, Cupertino, Calif. 95014.

A new artist and organ arrive on records. One of the highlights of the 1965 ATOE convention was visiting Chicago home installations. One of the most pleasing was one assembled by Jack Gustafson in the basement of his parents' home (mostly Kimball, as we recall it). Everything on it seemed just right. That was our first meeting with Jack Gustafson. This recording is our second. Now a resident organist at the Cap'n's Galley, Jack has applied the same fine workmanship to his playing and registration on this disc.

First, let it be said that the organ sounds great. It has all the accoutrements of a "mighty Wurlitzer" (it was once a showroom model) and the mixing and mastering do it full justice.

Jack is a guy with lots of musical imagination and a flair for contrasts. He avoids overripe and hackneyed tunes (with one possible exception). He is adept with traps, percussions and the Posthorn. His "Under the Double Eagle" is all "marching band" while the very next tune, "Smilin' Through," is pure ballad. After polka-ing his way through a glock-pocked "Beer Barrel," Jack lights into "J.G.'s Express" which,

judging from the constant train whistles, encounters lots of "honky-tonks" on the tracks ahead. "Come Back to Sorrento" is played to charm the Neapolitan heart while U.S. tradition gets a boost from a somewhat subdued "Scarlet Ribbons." "Andalusia" is given a bolero setting with Posthorn riffs and "Bells of St. Mary's" gets the chimes. Jack has taken some liberties with the melody during "American Patrol" but his brass band sound is a thriller. Also heard are "España Cani" and a rousing oldie, "Jolly Coppersmith."

It adds up to a good debut for both organist and instrument. If this sample is typical, there should be many more recordings for both.

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THE ORGAN PLAYS GOLDEN FAVORITES, a four-record set starring Dick Leibert, Billy Nalle, Paul Mickelson and Richard Purvis on a variety of large and excellent theatre and concert organs. Because this set was not yet available as we went to press, we have delayed reviewing it until our October issue. It will be available soon from Reader's Digest, Pleasantville, New York, 10570. \$7.99 monaural or \$8.99 stereo (plus postage).

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THE PIPE ORGAN AT THE CROSSROADS, Leroy Lewis at the 3/27 Wurlitzer in the Panama Hilton hotel, EARSAs 1004-S, mono or stereo available by mail for \$5.90 postpaid, from Earsa Records Corp, 240 Dunrovin Lane, Rochester, N. Y. 14618.

Organ enthusiasts have been aware of a Wurlitzer in a Panama City hotel for several years and, in fact, this first record of it has been around for some time, too. Released by a small company, it has been difficult to locate.

The artistry of Leroy Lewis has been recorded previously, a release we found very musical and entertaining was recorded on the Surf City (New Jersey) Hotel Wurlitzer which, like the Panama Hilton organ, was installed by Lewis and Ted Campbell. However, Mr. Lewis was so thoroughly dissatisfied with the results that he asked us not to review it, to please wait for the Hilton record. It was a long wait but well worth it.

At the outset, it must be said that the considerable artistry of Mr. Lewis manages to filter through a recording made muddy by the addition of excessive reverberation, so much that it is difficult to get a good idea as to how the organ really sounds. The sound is in turn massive, shimmering, thundering and "floating" but never sharp and clear.

Despite the technical flaws, the imaginative arrangements register. For example, "I Love Paris" is introduced by

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.