



RAY BOHR LEAVES 'EM WANTING MORE AT THE PORTLAND PARAMOUNT SUNDAY MIDNIGHT CONCERT

The crowd arrived at the big Paramount theatre in a holiday moon, having come directly from the banquet hall of the nearby Masonic Temple, a short walk. They were still laughing about "Martha Lake" as they piled into the ornate auditorium, built in 1928 by Rapp & Rapp. The Wurlitzer is a Publix No. 1 model (20 ranks) with a Posthorn plugged into the Tuba Horn chest just

ranks are played. It was just 12 midnight when Ben Hall stepped out of the wings and greeted the big turnout. Ben threw a few bouquets to the conventioners for their obvious friendliness. He reported that a taxi driver had stated that the ATOERs were just the nicest folks he'd yet driven around Portland. Amen!



GOLDFINGER? -- Looking like a contemporary movie villain, bull-necked BOMBARDE reporter observes arrivals at the Ray Bohr concert from the concealment provided by bric-a-brac and plastic foliage in the Paramount lobby.

for the convention. This instrument has also been given the "Hedberg treatment" increased wind pressure and wide open pipe boots, an operation which certainly increases the loudness to a nearly ear-splitting level in the balcony when many



Ben Hall in the spotlight introducing Ray Bohr at The Paramount.

Then it was time to get down to business. Ben didn't have to strain one bit for introductory material about Ray Bohr. In addition to his 18 years on the Radio City Music Hall staff, Ray has turned out consistently excellent recordings for many years.

Actually Ray doesn't appear to be much

older than the 18 years he's played the RCMH behemoth. He has a boyish way about him which is sometimes deceptive. But when he tackles the ivories the veteran musician in his makeup becomes immediately apparent.

After his Paramount-Publix -- Oops! --RCMH console riser he took off on an expansive "Where or When" then into a medley built around Dick Liebert's composition, "Come Dance With Me." Included were "I've Heard That Song Before" and "More," then back to the Liebert melody embellished with snatches of "The Stars and Stripes Forever", "Dixie", and that march best known for the line about the monkey wrapping his tail around the flagpole. It was good fun.

Ray was in top form, even better than during rehearsals. He'd obviously picked up a few tricks from listening to Kathy and Greg Smith at the banquet. As usual, space limitations preclude comments on all the tunes Ray played but a few highlights will help. "The Moon and I" was afforded a fast beguine treatment while Victor Young's "Love Letters" got a boost from a sneaky interpolation of "Love Letters in the Sand." "At Sundown" was given a highly animated treatment with many key changes and reedy riffs. As Ben Hall had pointed out, Ray Bohr is an accomplished second touch artist.

Toward the close of the omnipresent intermission Ben Hall stepped out on the stage for a brief romp with his audience. He made capital of a gag which had started earlier in the day during his movie palace lecture. In replying to a question from the audience Ben had to admit that he didn't know how the "seating indicators" installed in large houses actually worked. With a fine sense for milking a humorous situation Ben hauled a work light stand out of the wings and announced that it was his new computerized seating indicator. Then he directed a question to the contraption, "How many seats are occupied in Rox X?" A voice from the rear bellowed, "There's nobody here but us chickens," the punch line of an ancient minstrel show boff-getter. Ben proved that it's still good for a few goodly decibels of laughter.

After intermission Ray brought the console up with a few bars of "Forgotten Melody," Crawford's radio theme then went into a peppy "Dixie Melody" which called for considerable manual interplay. Ray appeared to be completely calm and very much at ease as the spotlight played many color changes on his immaculate white suit. "All the Things You Are" turned out to be something of a swell-shutter solo due to the importance to the arrangement of many volume changes using the same registration. "You'll Never Know" was a study in big

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theatre organ - bombarde

RAY BOHR CONCERT

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sound dynamics -- until that soft passage on Vox-peppered Strings.

And so they went -- "Masquerade", "Lilac Time", "Small Hotel", "Two Sleepy People", "My Foolish Heart" plus many more closing with "Music, Maestro, Please."



RAY BOHR during a morning rehearsal at the Paramount 4/20 Wurlitzer. The organ is installed in chambers on both sides of the auditorium at balcony level just outside the proscenium arch.

Ray took his bows to a might wave of applause. It had been a wonderful night for him but now his white suit was a bit rumpled and soaking wet (there's something about concertizing on pipes that induces perspiration, as all concert organists know).

For an encore Ray played his famous arrangement of "This Can't Be Love" with the embellishment borrowed from Widor's "Tocatta." In brief, it was a gasser. He obliged with one more encore, "Cherry Blossom Lane" and then rode the console down to "The Song is Ended." The memory would linger on for a considerable time in the minds of conventioners pouring from the Paramount very early Monday morning.

Due to the magnitude of the
PORTLAND CONVENTION
we will have to condense the
coverage in the next issue of

theatre organ

watch for the details
of the

HOWARD VOLLUM CONCERT

featuring

JIM ROSEVEARE

and

Bill Blunk's 5/24 Marr-Colton

Concert played by
New ATOE President
DICK SCHRUM

summer 1966

DENNIS HEDBERG

THE MAN BACK STAGE

Seldom does the man who is responsible for theatre organ maintenance receive proper notice at ATOE conclaves.

The fellow who climbs ladders, crawls through trap doors, and fumbles in the darkness to correct malfunctions during programs is often the unsung hero of these affairs.

The Oregon Chapter is fortunate in having a thoroughly dedicated theatre organ service man in the person of Dennis Hedberg.

Dennis, age 24, is a human dynamo who's interest in theatre organs has no boundaries. Shortly after finishing high school, Hedberg convinced the management of the Oriental Theatre that he could restore this 235 Special Wurlitzer which he proceeded to do as was evidenced by the programs played on this beautiful instrument.

His knowledge of theatre organ mechanics is self acquired as he has no formal training or education on pipe organ maintenance.

After putting the Oriental in top shape, Dennis took on the Wurlitzer Publix #1 in the Portland Paramount. Then he was assigned to handle the removal, shipping, and re-installation of the ex-Paramount, San Francisco, Wurlitzer 4m/33r, Style 285 - a formidable job.

No one hearing the 285 at the Vollum residence can deny that Dennis has learned his craft well. His devotion to the cause is immediately realized upon hearing this wonderful installation.

Hedberg not only maintains the Oriental 3/13, the Paramount 4/20, and the Vollum 4/33. He has recently been placed on the staff of the Rodgers Organ Company to do tonal work on that company's theatre models.

In observing his scurrying around between the organs used during the ATOE meeting, it is obvious that there is no one in the organization more involved in keeping the theatre organ tradition alive.

With young people like Dennis taking up an almost forgotten art, we are assured that theatre organs will continue to be heard and enjoyed for many, many years to come.

Members of the Oregon Chapter having organ installations in their homes extended open house invitations to visiting ATOE'ers. Among the installations seen were:

Bob Burke's - 3/11 Wurlitzer
Ted Marks' - 3/18 Kimball
Bob Rickett's - 3/18 Wurlitzer
Paul Turchans's - 2/9 Wurlitzer
Dave Markworth's - 3/11 Wurlitzer
Bill Blunk's - 5/24 - Marr & Colton



DENNIS HEDBERG seen at the Oriental Wurlitzer console.

The Oregon Chapter Officers who set up the Annual Meeting were:

Bill Peterson, Chairman
Bill McGuire, Vice Chairman
Dave Markworth, Secty. - Treas.

The work of putting plans into action was placed in the hands of committees formed from the Chapter's members.

Chairmen of these committees were:

Dennis Hedberg - Del Mathews
Dick Chase - Don Rittenburg
Bill Mc Guire - Ed Maas
Bob Rothschild - Fred Myers
Laura Burke - Helen West Cole

From the success of the Annual Meeting we are certain that each committee worked hard and received cooperation from the entire Chapter membership. WE SALUTE A JOB WELL DONE.

BEN HALL

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humor always in evidence especially when a slide appeared upside down. He also invited questions from the floor and this usually turned out to be additional information of the theatre being shown. In fact, one of the newer members (we understand from New York) seemed to know exactly how all the organs were installed and where they went, if removed. This fellow seemed to be good with ad libs also (Ed. note: after an investigation our findings were that Ben's straight man was R. Loderhose, Charter Member ATOE former Director and ex-VP of ATOE, therefore not a newcomer. No meeting of National ATOE would be complete without his and wife Jane's presence) Ben Hall is no doubt the leading authority on cinema cathedrals and the Oregon Chapter is to be congratulated on having Ben in Portland for the lecture and to M.C. the various events. His remarks to the assembled members added polish to every event. WELL DONE, Mr. Hall.