

points as "delicacy, whimsy, subtlety and taste." And he did all this on a real steam screamer which can be heard two miles against the wind!...Offside to J.B., Yes, the Sigmund Krumbgold whose name you still see during the TV late movie show music score credits is the same one who was second organist at the NY Paramount during the Crawford era...ATOE Prez, Carl Norvell, facing the ATOE Board of Directors, "You can't say any more to me than has been said through the mail!"... Our inside man at the Holiday Inn school reports that ATOE Prexie Carl Norvell was one of five students who passed the final exam with a score of 100% in the Hotel Management course...Bob Wilson reports from Yakima that visitors are no longer encouraged to visit the organ in the Egyptian theatre, Coos Bay, Oregon, it appears to be reserved now for the managers daughter... .In Mineral Wells, Texas, Jim Sanford would settle even for any nearby "1-1 Wurlitzer" if such were available. The nearest theatre is the Worth, in Fort Worth, with its 3-11 organ, a 50-mile trek, and besides "the management (Interstate) is extremely covetous." Wonder if Jim was in the audience the night that Paul H. Forster, the best of singalong organists, opened the Wurli along with the theatre in 1928... Wish we could have taken in the Lowell Ayars concert staged by the Niagara Frontiersmen on June 27 at the Skataven Rink in Lackawanna, N.Y. If Lowell made the 3-16 Wurli (from the Buffalo Seneca theatre) as he did the Geneva during the 1965 ATOE convention in Chi, the joint must have jumped. ..Lloyd Klos reports that a concert-size organ, selling for \$278,000, was recently put on display in Tokyo, the novelty being that it is equipped with bamboo pipes which the manufacturer claims to be chemically treated to prevent cracking or rot. Wonder if they know over there that we making pipes from plastic over here? Substitutes for wood and pipe metal are not new. Toward the close of the last century an experimenter named Mark Wicks wrote a book, "Organ Building for Amateurs," in which he detailed how to make pipes from rolled paper. We've never heard the sound of cardboard pipes but those who have say they aren't so cool.

## Billie Nalle at the Atlanta Fox Moller (American Guild of Organists Convention)

By Dick Kline, Jr.

Last, but surely not least on the program of the American Guild of Organist's National Convention held this year in Atlanta, was Billy Nalle, featured at the Fox Theatre's giant 4/42 Moller Deluxe. By Friday, a week of listening to Gedacks, Principals and Rohrflotes had surely saturated the ears of the Guild Members. For out of 1400 Registrants, 3,000 showed up!

At 19:45 the huge spot-lighted console rose from the pit heralded by a roar of cymbals and "Mighty Mo", as the Moller is affectionately known, with Billy at the helm, broke into "Georgia On My Mind". After a brief musical tribute to Atlanta, which included the inevitable "Dixie" (and a lot of applause) Billy launched into a solid hour of sweet music.

Tunes like "From This Moment On", "People", and "More Than You Know" got the full treatment many of us are learning to associate with Billy's clean, musical approach so well demonstrated in his recent Mirrosonic release, "Billy". Then there were toe-tappers like "Fascinatin' Rhythm" and "Tom, Tom, The Piper's Son" were the Moller's battery of tuned percussions rang out, and a most regal rendition of "Falling In Love With Love" done in courtly Viennese style, but best received by the group was Billy's hilarious, yet wonderfully

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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 (monaural, if possible) to the BOMBARDE, c/o ATOE, Box 248, Alameda, Calif. Be sure to include purchasing information, if applicable.

JOHN LANDON AT THE PARAMOUNT THEATRE ORGAN, 3-7 Page organ in the Paramount theatre, Anderson, Indiana, Available by mail only from Professional Books Co., Box 88270, Indianapolis, Indiana. Stereo only, order by name (no label or number assigned), \$3.67 postpaid.

ATOE's Rev. John Landon (organist) and John A. Osborne (producer) have combined talents to record perhaps the only Page organ on LP records. Its a 3-7 Flute, String, Vox and Sousaphone in the Main; Tuba, Krumet and Tibia in the Solo) but the sound is big and full. The ranks are in good voice. This is no "Preacher at the Paramount" exercise; the only thing hinting of the ecclesiastical is the organists title. Beyond that it's good old timers, a whopping 19 selections, played as they were heard "way back when." The recording is good, including adequate stereo separation.

"Jalousie" is well played on full combinations. "Rain" features the famous Page Tibia and some deft noodling. The Krumet and bells add sparkle to "Long Long Trail" while the Glockenspiel and Xylophone tinkle as "The Rest of the World" rolls by. A danceable "Mood Indigo" is notable also for the crash of a coke bottle on the concrete floor mid way through. An atmospheric "Just a Memory" features a distant Vox chorus accompanying a Tibia melody and the bridge is played and the chorded on solid Tibias--a most enchanting sound and the treble Vox sounds so much like a heavenly choir we can't help but wonder if the reverend didn't call on help from "up there" for some of the best moments on the record. Also heard on this side are rhythm tunes "Five Foot Two", "Yes Sir, That's My Baby", "You've Got Me Cryin' Again", "My Baby Just Cares For Me" (with a wood block beat and crash cymbal encounters) and "Roll Along Prairie Moon" (which, we just noted, is very reminiscent of "Give Me Five Minutes More!").

"Blue Hawaii" gets full combination treatment while "Somewhere a Voice is Calling" reveals a strong Crawford influence and some moving pedal figures. "Til There Was You" is an emotion-charged reading with the to-be-expected minor error in the bridge (which is way off-beat as written, to say the least) and Provost's "Intermezzo" recalls the "angel chorus" (all right, Voxes) and single line Tibia lead, a most effective combination in the theatre perspective. "Love Me" is somewhat confusing because of its marked similarity to "Will You Remember?" Brom Romberg's "Maytime." First time through it appeared Mr. Landon was trying for "Will You Remember?" and missing the melody by a wide margin but a look at the list of tunes on the jacket allayed our fears. However, we have no doubts regarding "A Cottage For Sale"--mostly well played, the bridge is pure improvisation. The closer is a beautiful, moody "Lay My Head Beneath A Rose."

The atmosphere of the 1920's permeates John Landon's play-

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ing. Somewhere this young sky pilot has mastered the art of playing in past tense just as Lyn Larson has. It's pure theatre organ straight out of the '20s and with considerable variety despite the limitations of seven ranks. If there's any criticism it's in the editing. Five selections in a row all played in the same key don't achieve the variety another arrangement would afford. The cover brings the prettiest color seascape photo since the of "Once in a Dream" and the back of the jacket bears a photo of the organist (he's handsome, gals!) and informative notes on the artist, theatre and instrument by John A. Osborne. Here's a heartwarming journey into the movie theatre past for only \$3.67, and well worth it.

THE BARTON THEATRE ORGAN-WENDELL KENNEDY ORGANIST. Concert Recording No. CR-005, regular release to members of the Organ of the Month Club. Available by mail only (in Stereoflex) at \$4.50 postpaid Four track stereo tape (7 1/2 ips) \$5.95. Box 531, Lynwood, Calif. Prices apply worldwide.

Here's the first and last LP of the 3-11 Barton in the Springfield, Illinois, Orpheum theatre (demolished in 1965), played by a top-flight musician.

Where John Landon's offerings are simple and straightforward, Mr. Kennedy's conceptions are highly individual arrangements. He gets a big, full sound from the Barton and if the recording doesn't seem to be all it should be, it must be remembered that this disc was dubbed from tapes which were never intended for more than keepsakes made in memory of a steelballed theatre. We are indeed fortunate to be "Let in" on Mr. Kennedy's final moments with a beloved instrument. The playing is professional and sensitive in its concept of the music offered, all standards, ranging from "St. Louis Blues" to "Rhapsody in Blue."

Side one consists of four groups of two, each pair being representative of a type of music suited to theatre organ. "St. Louis Blues" and "The Sheik" represent rhythm and blues of the '20s while "Stardust" and "Mystery of Life" recall the organ ballad. "Nola" and "12th Street Rag" are fine spotlight solo novelties and "Diane" and "My Hero" do well by the waltz-ballad operetta stylings. All the tunes are well arranged, orchestrated to exploit the Barton's varied tone colors (for many this will be their first taste of the Barton sound on records aside from that of the very special 6-62 giant in the Chicago Stadium). The experience is certain to create a demand for more Barton music as well as for more Kennedy.

Half of side 2 is devoted to a shortened version of Gershwin's "Rhapsody in Blue" which shows off the Barton's orchestral facilities very effectively. The Clarinet (as in the Grofe orchestration) gets a lion's share of the solo work and even stands in for the orchestra's piano. The familiar slow theme features the Barton Tibia and Vox (beauties!) while single tap percussions point the combinations which carry the lively piano passages. The Barton rises to the occasion when called on for big orchestra sound. The Kennedy attack is clean and his interpretation, although very much his own, is most palatable. "The Kashmiri Song" is treated for exactly what it is, a lovely British melody with no hint of bejewelled turbans, disappearing rope tricks or similar pseudo-snake charmer trappings. The closer is a leftover from silent movies, Massenet's "Meditation", which depicts a wide range of moods. It's simply played as a melody line with mainly arpeggio'd accompaniment.

Despite some of our reservations about the technical quality of the recording (a trifle muddy due to microphone positioning, we'd venture), this platter has been eagerly praised by Organ of the Month Club members and feedback has influenced the Club management to pledge that all future recordings will be made in large auditoriums--as opposed to home or studio installations with their sometimes cramped acoustics. So we'll recommend it on the strength of the performance and the instrument. Jacket notes by Tom Williams are informative and interest-bearing. Photos of the gone theatre are sobering. From the list of ranks on the jacket we learned something--that Barton organs may in-

clude Brass Trumpets. Until now we had believed this stop to be a Wurlitzer invention and monopoly.

A BUCKINGHAM SPECIAL, Vic Hammett at the 3-10 Wurlitzer installed in Buckingham Town Hall by the (British) Theatre Organ Preservation Society. Concert Recording No. CR-0006, in Stereoflex. Ordering information same as for the Barton record reviewed above.

This is the first readily available recording of the famous TOPS Wurlitzer--and it's a honey. Yet full credit must be given the organist for the general excellence of this disc. Mr. Hammett quickly establishes an authoritative rapport with the instrument and maintains his mastery throughout. There are no weak spots. He displays a talent for orchestral fireworks, many registration changes (though he prefers full combinations over solo voices) and lots of imaginative surprises. He's high camp personified.

"Song of Alassio" is first a beguine, then a well-Tibia'd ballad somewhat reminiscent of "Around the World" but with more charm. Vic is a master at using percussors for occasional colorful plinks.

"Can't We Talk it Over" is taken at a "drag" tempo with crisp registration marking some off-beat harmonic progressions and a generally expansive reading of this fine oldie.

"Horse Box" a Hammett original, is trotting music in the best bangtail tradition. It is played mostly on untrem'd flues accented by "toy counter" hoofbeats while single tap Xylophone bleeps supply accents during what might be called the "trio."

"A Nightingale Sang in Berkley Square" is an emotion packed memory teaser, a reminder of the "blitz" to Yank and Britisher alike, but here presented in an unusual arrangement full of surprises in the orchestral department. "Ecstasy" is 2 minutes and 35 seconds of "socko" tango.

Vic pours the mutations into the combinations on which he plays "Somewhere a Voice is Calling" and the rolls are neatly executed. But the conception is Vic's, not Crawford's.

For "Golden Earrings" Vic conjures the sound of a Gypsy cembalon from the strings and percussions and builds the Slavic mood with the fast-slow-fast tempos characteristic of Romany music.

Some sugary Tibia "ooh-hoo's" mark "Stay as Sweet as You Are." It's interesting to note the difference between English and U.S. Tibia voicing, especially in trem adjustment. They don't favor as much "chirp" in the Tibia as we do.

"I Can Give You the Starlight" is a big, expansive Crawford treatment.

"Navajo Trail" is afforded the "wagon train" circular motion on well quinted full combinations. "Glocca Morra" gets more of same less the wagon wheels.

Vic puts on his sheik's robe for a camel back version of "Caravan" and pilots the lumbering "ship of the desert" safely into port.

Jacket photos show the town hall (inside and out) the console, pipework and the artist--who resembles an English Tiny James. Well written jacket notes are by John Foskett.

On the technical side, the miking is excellent. On our review copy there was some distortion which appears to be the result of too high a level among the grooves.

#### ONES WE MISSED THE FIRST TIME AROUND

THE ANN LEAF CONCERT AT THE LOS ANGELES THEATRE PART 2. Style 216 (2-10) Wurlitzer, Monaural LRS-1263-2068; (also available in stereo), \$4.35 (jacket autographed by the organist), order from Ann Leaf, 1138 Hacienda Place, Los Angeles, Calif. 90069.

As we have often expounded in these columns, it is a mistake to release organ records in pairs. A few years ago Ann Leaf played a sensational concert at the Los Angeles theatre

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## RECORD REVIEW

(continued from page 37)

Wurlitzer which had just been put in tip-top shape by the "Woodcarver Wurlitzer" boys, Field and Coffman with the help of Ken Simpson. We reviewed Volume 1 of the resulting record release in one of the last issues of the POSTHORN, not knowing a second volume had been released simultaneously. We obtained a copy of No. 2 recently and the impression it created got us on the phone to ask Ann if it is still available. It is.

The Los Angeles is a very wide theatre and the sound of the 2-decker really "gets out." This spaciousness is captured on the record effectively. So is the artistry of the diminutive organist in selections ranging from grand opera to a way down and wild "Muskrat Ramble." When we state that this is Ann at her best, we in no way intend to cast asparagus at her subsequent platters, among them "That Aint the Way I Heard It" (Whitney 4-33 Morton) or her "Pipe Organ Spectacular" played on the Buddy Cole 3-26 WurliMorton. It's just that this is Ann playing in a theatre and the atmosphere seems to have put a little extra magic in those nimble fingers. One thing we'll never understand is how Ann managed so much registration variety with only two manuals (no overdubbing is used.)

About half of side 1 is devoted to some of the bravura music from "Aida" which comes through in all its Italo-Egyptian majesty. For this sequence, as well as for several other selections, the 10 rank Wurli becomes a proper concert instrument through the tasteful registration of Ann Leaf.

For the "Spanish Dance" by DeFalla a bit more theatre organ registration is added for additional sex appeal, and Ann goes pure "jungle girl" for "Similau." Rhythmic, Primitive and prurient, this hip swirler pictures a serpentine Tondalaya slithering through the bamboo shoots in an impassioned mood (down, boy!). Pipe the drums, bird whistle and brass fanfares on a non-existent third manual (2nd touch, perhaps?). Ann goes Hollywood for "Walk on the Wild Side," from a Bernstein movie score, a blues swinger with plenty of brass.

Ann's own "Happy Island" opens side 2. Her pop medley includes "Dancing on the Ceiling", "I Can't Get Started" and ends with a spirited "76 Trombones." Lots of choice solos. It's back to movie themes for the "Green Leaves of Summer" and on to New Orleans jazz for "Muskrat Ramble". It's a good show all the way and it's still available. Jacket notes by Tom B'hend provide some Leaf history and history of the concert which resulted in this recording.

YOU'RE ON MY MIND "Kenneth Lane" at the Boston "Met" 4-22 Wurlitzer, RKO (stereo) SLP-1003 list \$3.98 but about \$1.98 on closeout counters.

This is an oldie, long discontinued, but worth hunting for. It's the only record we know of played on the Boston Metropolitan theatre organ besides those of the long familiar John Kiley (plus a dozen aliases). The disc consists of 13 standards

played in a fresh and exciting style by "Kenneth Lane" (probably Ashley Miller). The technical pickup is much better than on the Kiley discs. This record is being reissued by various super market suppliers, one being TOPS L-1707 (mono) which includes ten of the original selections. Price ranges from 58 cents to \$1.49. Tunes common to both issues include "Once in a While", "Serenata", "No Can Do", "Thanks for the Memory" and "That's All". And it is--for this issue.

## Eddie Dunstedter Ailing

Hollywood--Vee Dunstedter (Mrs. Eddie) is glad to have her famous organist husband back in their San Fernando Valley trailer home after Eddie did a two week stretch for treatment of ulcers which started acting up late in May. Eddie is taking it easy in anticipation of a return to the hospital later for treatment of a cholesterol condition which has given him some leg discomfort recently. Eddie relaxes by playing the electronic organ in his trailer (a Thomas!). Vee says, "This is the first time Eddie's been hospitalized in the 49 years we've been married. Isn't that remarkable--I mean--a musician being married that long--to one wife??"

## Marylanders Enjoying Pipe Organ in a Shopping Center

Bethesda, Maryland--The Congressional Plaza News, which is published by Doug Bailey for residents of the area adjacent to that plaza between Rockville and Bethesda, Maryland, ran a full-page article in a recent edition on the theatre pipe organ installed in Bailey's Advertising quarters on the lower level of the shopping center.

In July 1965, Bailey, president of Doug Bailey Advertising, acquired the pipes, percussions and sound effects which had been installed in Loew's Palace Theater in Washington, and a console which had been in the lobby of the Shoreham Hotel.

Also purchased were the blower and motor from the Maine Theater in Portland, Maine, and the relay from the Ambassador Theater in Washington, DC. Since August, a crew of organ technicians and enthusiasts has been rebuilding these components to produce one of the few remaining theater pipe organs in the Washington area.

Originally, the organ was a 2/8 Moller. Soon to be added to the original ranks are a Kinura and a Diapason from a 3/8 Robert Morton, which was broken up by a Zanesville, Ohio enthusiast.

To install the organ, four offices in the plaza were used, a 900 square foot area being cleared of partitions. A broadcast control room with audio equipment, tape recorders etc was installed overlooking the room. The resulting studio is being used for daily live radio broadcasts, carried over station WPIK (730 on the dial).

The organ has 71 stop tablets, 10 toe studs, 12 pistons and 2 swell pedals. The ranks when fully installed, will include Diapason, Bourdon, Tibia, Tuba, Clarinet, Flute, Violin, Vox Humana, Piccolo, Diaphone and Kinura. The toy counter includes Bass Drum, Snare Drums, Cymbal, Triangle, Xylophone, Tom-Tom, Harp, Orchestra Bells, Celeste, Marimba, Chimes, Thunder Clap, Bird Whistle, Baby Cry, Sleigh Bells and others.

Doug Bailey is the organist as well as co-MC on the radio shows and commercials. Daily broadcast features vocals by Johnny Parker and live interviews with personalities such as Shelley Berman, Nancy Ames, and Xavier Cugat.

The pipe organ has already become a major tourist attraction at the center. Several hundred have toured the organ chamber which is a unique experience for them.

In all, about 12 organ builders have been involved in the work since last August. Under the supervision of Robert Oberlander of Bethesda, Maryland, assisted by Paul White of Gaithersburg,

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# THEATRE ORGAN REVIEW QUARTERLY

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