

# "EXACTLY THE WRIGHT WAY"

—or Moment of Truth

Whether you've ever met him or not, you still refer to him as *George*. Through the media of records he has endeared himself to the Theatre Organ world, and on Sunday, May 21, he endeared himself to Northwest enthusiasts for all time.

George Wright accomplished an artistic triumph at the Oriental Theatre, Portland, Oregon, on the fabulous 3-13 Wurlitzer affectionately known as the *Baby Fox* (S. F.). At the end of the concert George was accorded what he openly and emotionally acknowledged the first standing ovation of his career.



## ST. LOUIS THEATRE, continued from page 12

RANK	PEDAL	ACCOMP.	GREAT	BOMBARD	SOLO
Diaphone	16-8	8-2t8	16-8	16-8	8
Tuba	16-8	8-2d t8	16-8-4 2nd t 8	16-8-4 2nd t 16-8	16-8
Post Horn	16	8-2nd t8	16-8	8	8
Trumpet			8	8	8
Open Diapason	8	8	8	8	8
Tibia	16-8	8-2nd t 8-4	16-8-4- 2nd t 8	16-8-4	8-4
Concert Flute	16-8-4	16-8-4-22/3- 2	16-8-4-2 2 2/3-1 3/5	16-8-4	8-2
Solo String	16-8- Pizz 16	8-4-2nd t 8	8-4-2nd t 8	16-8	8
Viole D' Orchestra	8	16-8-4-2- 2nd t 8	16-8-4-2	8	8
Viole Celeste		8-4-2nd t 8	8-4	8	8
Saxophone	8	8-2nd t8	16-8 2nd t 8	16-8	8
Quintadena		8-2nd t 8	8-2nd t 8		8
Vox Humana I		16-8-4	16-8-4	16-8	8-4
Vox Humana II		8-4	16-8-4	16-8	8-4
Orchestral Oboe			8		8
Oboe Horn		8	8		8
Dulciana		8-4	8-4		8
Kinura			8	8	8
Clarinet	8	8-2nd t 8	16-8		8
Piano	16	8-4	16-8-4	16-8-4	
Xylophone		2nd T.	4-2	4	4
Marimba		8	8		8
Harp		8-4	8-4	8	8
Chrysoglot		4	4		
Glock/ Orch. Bells			2	2	2 2
Sleigh Bells			2		2
Cathedral Chime		2nd T.	x		x

Rising with great authority to a sensational *Married I Can Always Get* on the freshly refurbished gold'n white console, he launched into an unusual middle-east arrangement of *Hindustan* dedicated to the late Oliver Wallace as the original fire curtain descended, depicting a camel train trekking by a distant city. Immediately following was another new tune, *Green Eyes*. This was punctuated by George pointing at the large Oriental mask over the proscenium, shouting *Zap*, magically lighting the large green eyes. After a Summer Samba-Tico Tico-ish *After You've Gone* and Neal Hefti's *Li'l Darlin'*, George proved that we all have something in common. Even he has to read music. This was the title tune from a brand-new show, *Thoroughly Modern Millie*, followed by part of the complete score featuring such brand-new tunes as *Poor Butterfly*, *Japanese Sandman*, *Charmaine*, *Stumbling*, etc.

Other high points of the first half were *I've Got You Under My Skin*, *Winchester Cathedral*, *How Am I To Know* au Crawford, *Satin Doll* featuring the "Dirty Piston," and ending with a Gershwin Medley in the best tradition.

The second half started with Guy Meleney's romp-stomping arrangement of *Back Bay Shuffle*, followed by Brubeck's *Take Five* featuring the pit piano. *Nacht Und Tag* (Night & Day) by Beethoven-Porter followed, supplemented by Carrie Jacobs Bond's *Just A-Wearyin' For You* (Will the real Jesse Crawford stand up?). An electrifying Duke Ellington medley was followed by the three famous Noel Coward Waltzes, *Zigeuner*, *I'll Follow My Secret Heart* and *I'll See You Again*. Then, after a touching verbal tribute to the late, great, Jesse Crawford, George meticulously and effectively played Crawford's *High Hat*. This was the real Oriental Wurlitzer showpiece.

George then dedicated the medley from Kern's *Showboat* to Dennis Hedberg who, with Bill Peterson, completely restored and improved the organ and helped make the show possible. This was supposed to be the end, but George was so touched by the crowd's reaction that he presented us with *The Whistler and His Dog*, another new (1911) pleaser.

There were many luminaries from the organ world present, from all over the Northwest and a few from San Francisco. All agreed that George was at his best. — MARTHA LAKE