

and ATOS were the Nalle arrangements of "All the Things You Are" ala Bach and "Love and Marriage" in the Mozart idiom. "Turn About Is Fair Play" was his comment about the way Martin Luther and the other early churchmen had taken popular songs and turned them into great religious classics. He then played his transcription of the well-known hymn, "Now Thank We All Our God" turning it into "The Grateful Rock."

Musically speaking, his counterpoint was truly amazing. Repeatedly, just as one thought he knew where the voice was leading, the Nalle technique would go into an entirely different area. Equally outstanding was his ability to improvise and not the sterile type of musicality often heard at organ recitals. This concert was alive—musically, tonally and in an ever imaginable way. The Nalle charm was also much in evidence in his descriptive commentary between selections.

Stylistically, Nalle is a master of "jazz cantus firmus". His program proved that no matter what style music is played, the uniting of so-called classic and jazz idioms can turn an evening into an artistic musical experience.

The management of the theatre and its owner also deserve a word of commendation for their interest in maintaining an organ such as this in the Canton area. The organ is a tremendous asset and, hopefully, should be used soon again by Billy Nalle and others in the field of theatre organ. □

Lee Erwin Plays Ten Shows At Alexandria

One evening during the Chicago convention last summer Woody Wise and Lee Erwin discussed the idea of doing a silent screen presentation on the Grande Barton in the Virginia Theatre. They decided that there was a potential audience for a show that could easily run for seven days.

The following review appeared in the *Alexandria Gazette* on October 31:
VALENTINO ENTRANCES LOCAL MOVIE FANS IN SILENT MOVIE
 by Ted Creech

The Virginia Theatre has a hit show. Would you believe thunderous applause at the end of a movie? Would you believe a program of silent films and organ music in this day and age? Well, that's what is happening at the Virginia Theatre right now.



President and First Lady, on tour of duty(?), pay surprise visit to Lee Erwin's Silent Screen show in Alexandria, Virginia.

The show opened Wednesday night for a one-week engagement and judging by the enthusiasm of the audience, they really liked it. The Film? A great classic from the silent era "The Eagle," starring Rudolph Valentino. The musical accompaniment is a brand new score composed especially for this film by organist-composer Lee Erwin. He plays his own score on the Virginia's giant Barton theatre pipe organ while the story of love, jealousy and revenge during the reign of Catherine the Great of

Russia unfolds on the silver screen, and in utter clarity and brilliance; the print is a good one.

The generation gap seems to close as the entire audience falls under the spell of Valentino's magic, and Lee Erwin's superb musicianship. The music enhances the movie, and vice-versa. If you think mixed media and stereophonic sound are something new, go to the Virginia Theatre this week and see the original sound-light show. You won't believe the picture was made 40 years ago. Those who have never seen "Mr. Sideburns" himself, Rudolph Valentino, in a full length movie, now have their chance.

Those who saw him years ago can measure their memories against the well-preserved celluloid reality. The key word among the buzzing audience as it filed out of the theatre was 'fun.'

This reviewer, with ears ever-alert to audience reaction, heard one lady say: "It's something different, it's fun! I want my husband to see it and I want my children to see it."

There's a two-reel comedy and a sing-along before the feature. All in all, it's a pleasant evening and a real treat. Don't miss it. □

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