

Thus, there is something for everyone in this book.

For those technically inclined, a chapter on this aspect is included. For those concerned with history, several chapters will be of interest. And for the traveler, there are two chapters on organ relocations and home installations as well as a listing of those open to the public.

If there were points of criticism, we'd first give the failure to include pictures of two of the top theatre organists, Sidney Torch and Quentin Maclean, though their names are mentioned. Also, indexes to chapters and contents would have been appreciated.

The book, however, should prove a welcome addition to any theatre organ enthusiast's library. The British scene was indeed a viable part of the history of this great musical instrument. □

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## Closing Chord

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The writer first discovered Paul Beaver playing well thought out jazz on a Model B Hammond in San Fernando Valley watering hole then called "Keith Jones". (The Ventura Blvd. beanery is now "The Iron Horse"). The year was 1954. Paul was sitting in for the regular organist, Iola Arendsee, and his style was so different he attracted the attention of the barflies. His jazz had a Dixieland beat but his improvisational and harmonic approach was something certain to catch the ear of one musically inclined. The jazz idiom was briefly abandoned only when Paul was approached by a drunk requesting a potboiler such as "Lemme Call you (hic!) Sweathard." Paul accommodated but one could tell he hated it. Asked if he played anyplace regularly, he said he couldn't stand the level of "cocktail lounge" music as a steady diet. Yet he played lounges on and off for 15 years, with a trio and in solo.

Even in 1954, Paul's impatience to get moving in the musical direction he planned was driving him relentlessly. In fact he was already on his way. Since 1951 he had been jerry-rigging electronic sound making devices as part of his Hollywood film studio scoring and recording work. As time passed, the contraptions became more

stable and subtle. Paul always played the gadgets he developed during scoring sessions. His devices were heard in the orchestras which scored *Dr. Zhivago*, *The Slender Thread*, *Hawaii*, *Harper* and *The Professionals*. When the Moog Synthesizer burst on the scene, Paul gave up much of his experimental work and became its principal Hollywood exponent and champion. He played the Moog on the soundtracks of *Candy*, *Camelot*, *Dr. Doolittle*, *The Graduate*, *Catch 22* and *Love Story*.

What equipped this soft-spoken low-keyed personality for such a career? It wasn't generally known that he had earned college degrees in mathematics, physics and psychology while pursuing his musical career.

Paul wrote about his first encounter with a theatre organ at age 12 thusly: "... heard my first real, live theatre pipe organ, saw its console rise majestically spotlighted in a great, golden halo. Triple WOW!"

Many years later Paul would record an album on the 3/26 Carson/Kearns studio Wurliitzer in Hollywood. Like all Beaver projects the album, *Perchance to Dream*, would be offbeat in its treatments of standards and originals, and was probably many years ahead of its time. Paul used the theatre organ to project his own pensive moods, reflecting them through his arrangement of such standards as *Lullabye of the Leaves* and through two

originals on the record.

Paul Beaver was born in a small Ohio town. At 15 he won a piano scholarship to the Cranbrook School of Music. He fell in love with mathematics while attending Allegheny College where, "I suddenly realized that algebra, geometry, and numbers made up one beautiful, vast intellectual fabric." Later, at the University of Michigan he became similarly engrossed with physics. All of this helped when he later worked in the electronic circuitry of his musical devices.

In 1945 he was hospitalized on the recently captured island of Okinawa with pneumonia, during which the hospital (one of those ribbed metal huts) nearly blew away in a typhoon. It remained anchored only because bulldozers had been driven against its sides to hole it down. Paul later said, "I somehow survived a night that seemed like the end of the world."

In 1967 he teamed with Bernard Krause, a musician with similar aims, and formed Parasound Co. to provide electronic music for radio and TV commercials and for records and film scores. Together they made three albums for the Warner Bros. label, *In a Wild Sanctuary*, *Gandharra* and *All Good Men*, all noteworthy for their electronic effects. A concert he played for the LA chapter at the Wiltern theatre in the late 1960's is still remembered for Beaver's unorthodox arrangements and his use of sight gags,



Paul had an abiding love for pipes. He's shown here playing John Ledwon's studio organ. (Bruce Haggart Photo)

props, a costume and a beautiful girl to enhance his music.

On January 15, 1975 Paul had just concluded a lecture at UCLA on music scoring for movies and was leaving the stage. He fell and was seemingly knocked unconscious. He was rushed to Cedars of Lebanon hospital where he died next day without regaining consciousness, apparently of a stroke. He was 50 years of age. On the following Sunday a memorial get-together was held at the home of organist Candi Carley. It attracted the "who's who" in the southern California organ scene. It wasn't a tearful affair, just a chance to talk about Paul with his friends in surroundings which would have pleased him. His mother and father were present and their stoic composure set the mood for the evening. Still, there was a great sense of loss because Paul Beaver was one of those rare persons who was universally liked, even by those who didn't fully understand "the man of quiet countenance... an inner man with a jazz soul, a nonconformist, an iconoclast," as he was once described by the late Ruth Carson.

Paul Beaver never had a bad word for anyone and he never made others feel uncomfortable in the presence of his remarkable intellect. He was quiet but deep, and always a joy to be with.

Like others overtaken prematurely by death, Paul left a number of projects undone, among them an unfinished recording, his fourth with Bernie Krause. Bernie plans to complete it as a paean to Paul's memory. Less definite is the eventual fate of the Estey straight organ Paul had stashed to install in his Los Angeles home.

Paul left his own requiem, the brooding, moody music in his *Perchance to Dream*, album.

Stu Green

**M. Herbert Eisenhart**, 90, Rochester philanthropist and former board chairman of Bausch & Lomb, died January 7.

In 1971, he and Mrs. Eisenhart donated \$525,000 to the Rochester Museum and Science Center. This sum was used to transform the former Columbia School gymnasium into a 401-seat auditorium where a 3/8 Wurlitzer is being installed by the Rochester Theatre Organ Society. The auditorium was dedicated in September 1974, and it is hoped the organ will be playing by the end of 1975. □



## CENTRAL INDIANA

Home tours always attract people. The January meeting was unique in that it was not only a home tour, but also a tour of Marian College. Because two of the most stately mansions in all Indianapolis are a part of the campus, located on 114 acres of a beautifully rolling and wooded section of north-west Indianapolis, this meeting attracted about 125 members and guests. The historical background, the architecture, the magnificent interior decorating and exhibits of art were appealing to music and art lovers alike.

The Stokely mansion was built in Mediterranean style in 1914, featuring lavish inlaid wooden floors, pink and white magnolias, and an authentic oriental garden surrounding a Japanese Teahouse. The home is now used for the Music Department and has a large electronic Wurlitzer classical organ.

The Allison mansion was built 1911-1914 by the founder of Allison Engineering Company, now a Division of General Motors. European craftsmen were imported to carve the wood and stone both inside and outside, and this building now houses the Art Department.

The Music Room of the Allison mansion is sunken, of white mahogany and runs the length of the house. A rare Aeolian pipe organ was installed when the home was built, at an estimated cost of \$30,000, and was the feature attraction of this room. The pipes, which were two stories high, were concealed behind a handcarved wooden screen. The organ is now in the College Chapel in Marian Hall and is still used regularly. The original console remains at the west end of the Music Room and the ornate screen that concealed the pipes is still intact.

At the conclusion of the tour, our business meeting and program were

held in the Chapel where a most interesting program was presented by two of our members. Emcele Masbaum, one of our newest members and a graduate of Marian College, played two classical selections on the 3 manual, 42 rank Aeolian organ. Then Tim Needler demonstrated the romantic tones with several improvisations.

An occasional all classical program is a delight to some of our members, since quite a number have classical backgrounds, and some are accomplished in both theatrical and classical stylings.

Refreshments were served by the College. We wish to extend our thanks to the staff members of Marian College who conducted the tour and to those who prepared and served refreshments to our group. It was truly a delightful and different meeting.

Two unusual meetings, back to back, have gotten our chapter off to a good start under the leadership of Chairman Ross Kirkpatrick. February's meeting was hosted by Tess and Les Moses. Our hostess and her organ teacher, Mildred Taggart, arranged a most interesting program. She played a special arrangement of Liszt's *Hungarian Rhapsody No. 2*, then Mildred and Tess played an organ duet *Song of Love*. Both performed beautifully. On the lighter side, and for a little fun, Tess played quite a group of old time favorites to test our ability to recognize and name them. Gene Dottery, organist at St. Andrews Catholic Church in Indianapolis, a guest, favored us with Bach's *Prelude in C Major* (and promises to do the Fugue another time). Open console followed, but it turned out to be a more unscheduled program. Tim Needler played *Cabaret* and *Roller Coaster*, and one of our very young new members, Chuck Owens, a high school student, played a medley. Chuck is an