



Chauncey Haines meets his newfound fans in the lobby after his impressive scoring of 'The Beloved Rogue.' Chauncey has been the subject of a three-part biography, the final installment being in this issue. (Pegpic)

mous "chase" music, illustrated on screen by W.C. Fields speeding full tilt in an auto sequence which is tops in its genre — a suicidal, split second rampage through traffic. Gaylord left them panting, and it required the intermission which followed for the audience to recover.

Chauncey Haines came on the scene as what might be considered an unknown quality. True he's been cueing silent films at west coast universities for the past twenty years, following a distinguished career playing and composing film scores during Hollywood's "big studio" days. But he's never played an ATOS concert nor a public concert on a theatre organ in the area, not since the advent of "talkies," at least.

The silent film selected was John

Barrymore's *The Beloved Rogue*, in which "the great profile" does a Doug Fairbanks Sr. style romantic romp as Francois Villon, the long ago Parisian poet and rogue.

The moment Haines started playing, it was with an air of authority, a sure-footed approach to scoring which avoided recognizable tunes in favor of creating appropriate moods. His score was one long improvisation, which fitted the film's mood and action closely at any given moment. He quickly established a rapport with audience members and held them spellbound for the remainder of the one hour-plus movie.

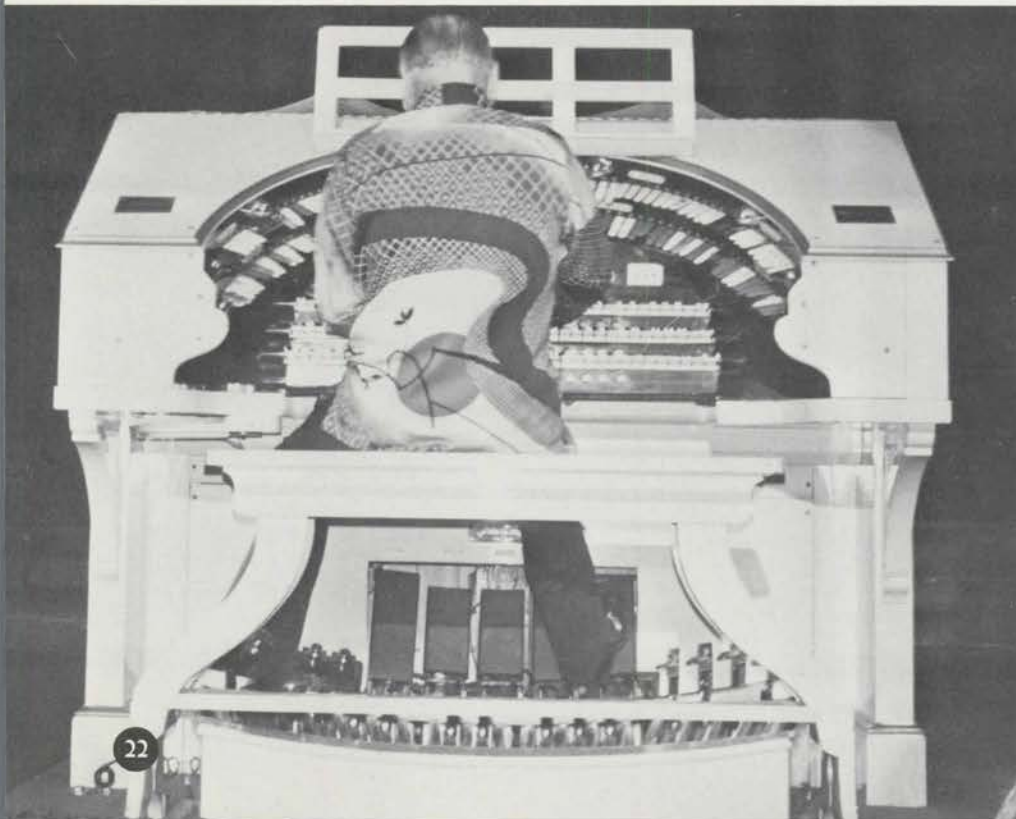
If Haines came on the scene relatively unknown to this main stream audience, he had gained an auditorium full of converts by the show's end.

Perhaps we've gone a little overboard in Haines' case but he was the "dark horse" on whose ability rested the entire post intermission show. He did an inspiring job, even for a "new-comer."

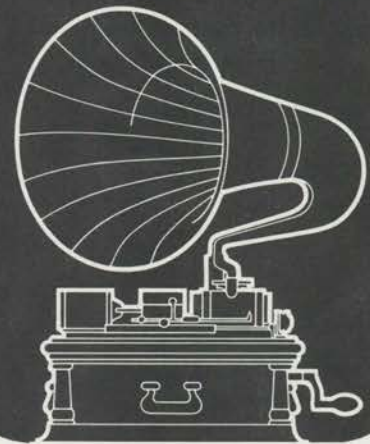
So did all the others, those familiar names who have provided so much pleasure at many a concert over the years.

"The Komplete Silent Movie Show" lasted for three and one-half entertainment-filled hours, the longest TO concert ever. And all for \$3.50! Proceeds will help support LAPOC scholarship projects. □

Gaylord's colorful shirt showed up furiously against the shining white 3/16 console. (Pegpic)



For The Records



Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send pressings to the Record Reviewer, Box 3564, Granada Hills, California 91344. Be sure to include purchasing information, if applicable, and if possible a black and white photo which need not be returned.

ASHLEY MILLER AT THE WAR MEMORIAL, HMR 1061 (stereo). \$7.00 postpaid from Milco Music Co., Box 32, Closter, New Jersey 07624.

1976 ATOS conventioners had a whole invigorating day with the Trenton War Memorial Moller. Arriving by bus (from Philly) in the morning they heard the well-restored 4/16 played by a talented youth, a veteran organist and a guy who opened up the swell shutters at the start of his stint, shoved the crescendo pedal on full and went to ear-shattering work. In the evening it was Ashley Miller and Jim Goodleaf in a most artistic presentation. Each time, the Moller met the demands of each player. Like all theatrical Mollers, there is much classical facility in the voices, reflecting the background of the builder. Don't anticipate Morton or Wurlitzer sounds; Moller marched to a different drumbeat. But this recording adds up to a fine theatrical musical experience. In the hands of an expert such as Ashley Miller, that comes as no surprise.

Before getting into the selections,



Ashley Miller

(Stufoto)

it is fitting to give credit to the one pivotal figure on whom the rescue of the Moller depended. There always seems to be one person who gets it all together. In this case it is organ crew chief Bill McKissock, who was ably assisted by his wife Marianne and crew members Jason Taylor, Rowe Beal, Judy Ginder, Bob Harris, Bill Hartigg, Fred LeCompt, Gil Milbrand, Harry and Thyra Ray. Bill's group is responsible for a most encouraging accomplishment.

If the reader doesn't know all about Ashley Miller after his dozen record releases, concerts for three ATOS conventions, and residency at Radio City Music Hall, he has some catching up to do. Otherwise, he'll have to take our word that Ashley is among the best. We have no qualms about that statement and this recording will support the premise.

The selections are: "Strike Up the Band," "I Write the Songs," Pavanne (Gould), "Street of Dreams," "Wives and Lovers," "I Can't Get Started,"* "On the Sunnyside of the Street,"* "Jing-a-Ling," "Yellow Days," "Humoresque (Tchaikowsky), "I Wish You Love," "Stardust,"* "Love"* and "Serenata" (Anderson). The selections marked by asterisk feature the Bunny Berigan-style Trumpet of Joseph Scannella, a definite asset to the show. His tone is full and warm. He is recorded a little off-mike for a spacious sound which both stands out and blends with the organ.

The extra long fanfare which leads into "Strike Up the Band" was composed by Miller for the dedicatory concert at the War Memorial. The idea was to fill the 58 seconds required by the console elevator to get it up. "So I composed a Music Hall type intro for the occasion," explains Ashley. It's a dramatic thriller. The

tunelist is a happy mix of old, new, standards and a classic. Not an over-exploited "dog" in the lot.

Miking has been done with great care: close enough for sharp definition and contrast among solo voices; distant enough for a mellow blend when that effect is called for. It has been done in complete empathy with the requirements of Ashley's arrangements, which take full advantage of the very different but fascinating facilities of a fine Moller organ. Stereo separation is good; it's interesting to toy with controls during the Trumpet tunes. By changing the stereo balance one can bring the trumpeter up front or place him in the back of the hall. Peter Panos jacket notes provide info on the artists and history of the organ. Good show!



Ramona Gerhard

(Bob Hill Photo)

RAMONA IN CONCERT AT SAN SYLMAR, Monarch DBP-213 (stereo). \$7.50 postpaid from Dean Brown Productions, 3551 Brayton Ave., Long Beach Calif. 90807.

Ramona Gerhard! The name has magic for many an old timer in the TO hobby, especially those who searched the radio dials for organ broadcasts in the '40s and '50s. Ramona, a protegee of Eddie Dunstetter, first broadcast from WCCO, Minneapolis (on Eddie's Wurlitzer) and later from KNX, Los Angeles, where she met and married now retired CBS executive Bob Sutton (westerners have been seeing him recently on a savings plan TV commercial expounding on how much more he likes the "second half" of his life as he pilots his yacht, the "Mona Mona").

The organ, now enlarged to 32 ranks, is installed in the music room

of the Merle Norman Cosmetics "Tower of Beauty" at Sylmar, Calif., better known as the J.B. Nethercutt Antique Auto and Musical Instrument Museum. Much has been written in these pages over the years about this remarkable instrument, so we won't repeat. This is only the second released recording played on it, the first being Rex Koury's "Rex at San Sylmar." It has been heard at many invitational concerts and a number of ATOS events. Mr. Nethercutt has spared no expense to insure the organ's tonal and mechanical perfection, assisted by his curator, Gordon Belt, also an able organ tech.

The selections are: "Toy Tiger" (Mancini), "Estrellita," "Tie a Yellow Ribbon," "Hawaiian Wedding Song," "Meringue" (Touzet), "I Got Rhythm," "Love is Here to Stay," "Liza," "Amazing Grace," "Solace" (Joplin), "Maple Leaf Rag" (Joplin), "Nadia's Theme," "Charmaine," "Diane" and "The Most Beautiful Girl in the World."

The program has been selected obviously to appeal to a wide popular segment. The jacket notes reinforce this conclusion. Yet, it must gall the organ aficionado to hear an organist of Ramona's proven technical facility and imagination concentrating on such no-challenge tunes as "Wedding Song" and "Estrellita." However, the Gershwin tunes, "Meringue" and the Joplin more than make up for these. "Toy Tiger" is an interesting mix of an Irish Jig and "The Campbells are Coming," plus a touch of Laurel & Hardy. "Oak Tree" is light and airy with lots of tinkly percussions. The jazz trumpet ride during "I Got Rhythm" and the variations during "Liza" hit the spot, too. "Charmaine" and "Diane" are known as the "ham 'n eggs" of concert programming; old and oft recorded chestnuts, but always pretty, and moreso, in Ramona's phrasings. "Solace" is nicely understated, as is "Nadia's Theme," but "Maple Leaf Rag" gets the full treatment. "Amazing Grace" is properly "worshipful" in places, then theatrical in registration. We only wish she had omitted the second chorus of "Estrellita;" the reasons will be obvious to auditions.

One of Ramona's strong plusses is great variety in her selection of voices to best express each selection.

The combinations are constantly changing and the audio kaleidoscope effect is a charmer. The excellent instrument meets her exacting registration requirements easily.

An advantage of recording in the Tower of Beauty music room is that the music is first encoded on a computer tape which can be played back instantly, energizing the organ with every subtlety the organist put into the performance. We gather that Ramona liked what the computer played for her, and we predict purchasers will like the end result, too.

MEMORIES OF THE FABULOUS FOX, Volume 3, played by Everett Nourse and Tiny James. DO 1411 (stereo). \$5.95 postpaid from Doric Records, Box 282, Monterey, Calif. 93940



Everett Nourse

(Stu Nascke Photo)



Tiny James

(Bob Hill Photo)

We reviewed this recording when it was first released many years ago as No. 85018 on the Fantasy label. It was a consistent seller as long as it was available, so Doric made arrangements to re-issue it recently — but with a difference. It has been re-

mastered to bring out a wider frequency range than the original, and the packaging is new, with more detailed jacket notes about the instrument, the organists and the music. The new color cover photo shows a section of the ornate wall decoration in the long gone San Francisco Fox Theatre, one of the most beautifully appointed and lavish theatres, ever to be later steelballed into rubble. The Wurlitzer organ was a fine example of the five 4/36's built for showcase houses in major cities. When the end was announced for the Fox in the early '60s, audio engineer Frank Killinger decided to establish some memories of the Fox through the voice of the organ. He recorded material for several record albums, some of which were initially released by Fantasy, and others on Killinger's Doric label. Much work was put into finding the most effective microphone positions, and the effort paid off; the tracks are tops.

Mr. Nourse's selections are: "Rosalie," "When I Take My Sugar to Tea," "Beautiful Lady," "Pietro's Return," "Vienna City of My Dreams," and "I Can't Believe That You're in Love with Me."

Mr. James plays: "A Precious Little Thing Called Love," "I Love You," "I Don't Know Why," "Beautiful Ohio," "Sleepy Time Gal," and "The Object of My Affection."

The emphasis here is on smooth stylings, pleasantly conventional arrangements and the big organ sound. In brief, no surprises. Also, no monotony. Both organists provide plenty of tempo and registration variety.

The over-all effect is similar to sitting in a huge theatre during intermission while the organ is playing; both artists were famous in the Bay Area of California as intermission organists as long as there were theatres with organs to play. And they make the big Wurlitzer's power felt.

Even though the reader may have the original Fantasy version (named "Farewell to the Fox, Vol. 3"), this newly mastered disc reveals a much more detailed audio picture of one of the great Wurlitzers. It's a package well worth owning.

RON RHODE AT THE MIGHTY WURLITZER THEATRE PIPE ORGAN. No. 377-004 (stereo). \$7.00 postpaid from Arizona Theatre Organ Productions, 5326 North 7th Street, Phoenix, Ariz. 85014

The organ is an historic one. Originally installed in the Chicago Paradise Theatre, it gained organ buff attention while installed in the Vaughn home in Inglewood, Calif., where George Wright cut a series of Hi-Fi label records on the 5/21 which did much to boost the resurging interest in the theatre instrument in the mid-'50s. Now a 5/22 (a Krumet has been added) in pizza magnate Bill Brown's Phoenix home, it is indeed an opulent sounding organ. The miking has been improved to soften the sometimes brittle sound of a previous recording made in the same acoustical environment. In fact, this reviewer has never heard the pioneer recording Wurli sound better.

In a relatively brief period, we have watched Ron Rhode develop into one of the most expressive of the younger crop of organists. His recent "Organ Stop Pizza" release was proof that he had arrived. The music presented here only solidifies that position.

Ron has a pleasant way of mixing the old with the new, sometimes even embellishing a recent tune with a classic styling. His concert at the Montclare Theatre (3/10 Barton) during the 1977 Chicago ATOS convention made a hit with conventioners. His tunelist and stylings were aimed straight at the preferences of dyed-in-the-wool pipe organ fans, and he was on target.

Many of his arrangements heard here show the influence of Crawford, from light touches to heavy gobs of phrasing and harmonic treatment.

The selections are: "Shakin' the Blues Away," "Nobody to Love," "Thine Alone" (Herbert), "Some of These Days," "Deep Purple," "The Piccolino," "Wonderful One," "I Write the Songs," "Darktown Strutter's Ball," and "Pomp and Circumstance" (No. 1).

With the exception of the over-grooved "Pomp & Circumstance," it's a variety tunelist. "Blues," "Days" (with "burlycue" bumps), "Piccolino" (shades of Fred and Ginger) and "Ball" are the upbeat, jazzy ones. "Thine", "Nobody" and "One" are attractively Crawfordized.

**THEATRE ORGAN
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See page 69 for details.



Ron Rhode

"Songs" comes through as an excellent organ adaptation of a mod tune. "Deep Purple" deserves special attention for its completeness and authoritative adherence to composer Peter DeRose's intention, possibly the best organ version since the late Eddie Dunstedter's. Ron orchestrates it beautifully. His phrasing and sense of the dramatic are right up there with Eddie's. He makes good use of the organ's piano. It's a superb job, and it's all there (no big cuts). "Pomp and Circumstance" is given just as much TLC, but jeez — again?

moving?

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**VI THOMPSON
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Recording is the best yet of the Bill Brown 5/22 residence Wurlitzer. The jacket features a color photo of the 5-deck mahogany console which has made so much history (recorded by Don Baker, Gordon Kibbee, Richard Ellsasser (unreleased), George Wright and Lyn Larsen). Among the jacket notes is a color photo of Ron, in formal attire, contemplating a towering Arizona desert cactus, probably not far from "Organ Stop No. 2" in Mesa where he's heard placating the pizza chompers with his magic on the Wurlitzer almost nightly.

The Classic Corner

THE SECRET ORGAN, Alan Lowry playing the 4/85 Casavant organ in Eaton's Store Auditorium, Toronto, Canada. No. PCFT 0002 (stereo). \$8.50 postpaid from Pinecroft Productions, Baysville, Ontario, Canada POB 1A0.

When organ service man Alan Lowry learned that the 50-year-old Eaton's store on College Street was to be torn down, he thought immediately of the 4/85 Casavant organ in its auditorium, an instrument he had worked on for many years. He decided that an instrument which had given the people of Toronto so much pleasure for nearly half a century shouldn't die unnoticed. The 14 selections on this disc were recorded by Alan on the Casavant only 24 hours before the blower was disconnected.

This is obviously a labor of love. Mike Filey's jacket notes put matters in perspective: "One would probably gather that the artist is more a technician than a performer." Alan is most effective when playing the hymns which dominate the program: "Amazing Grace," "Come Sweet Death," "Onward Christian Soldiers," "Sweet Hour of Prayer," "Oh Master Let Me Walk With Thee," "Bless This House," "Now the Day is Over," and "We Thank Thee God." In addition there is the Welsh traditional tune, "All Through the Night" and a thunderous rendition of Richard Rodgers' "You'll Never Walk Alone." Because all programs in the hall started with the anthems "O Canada" and "God Save the Queen," the latter being familiar to we USAers under another title, Alan



Alan Lowry. He recalled great concerts by Richard Ellsasser, Marcel Dupre, Fernando Germani and Frank Olsen played on the Casavant, and decided that 'Canada's last concert organ' deserved something better than limbo.

plays them. Alan also includes two very brief pop-standards, "I Could Have Danced All Night" and "I Left My Heart in San Francisco," but neither is suited to the massive Casavant sound and Alan seems uncomfortable playing them. The hymns and anthems fare much better. While the Casavant doesn't afford the registration variety TO-attuned ears are accustomed to, Alan provides some variety through key changes between selections. He takes the tunes at a deliberate pace and seldom strays from the tempo. Arrangements are mostly by the book. It's easy to determine which tunes Alan enjoys playing most: "Oh Master" (48 sec.), "Now the Day is Over" (52 sec.) and "We Thank Thee" (1:00 min.) are the shorties, while "Sweet Death" (6:00 min.) and "Never Walk Alone" (3:47 min.) are provided with more exposition.

The sound is typical orthodox organ, and Alan adds the small amount of tremulant available for some selections. Strangely, the auditorium does nothing acoustically for the sound; it's a comparatively "dead" hall sound. Recording is good. It's all there, from the softest celeste to the full organ climaxes, topped by a mighty pedal. Alan has succeeded in preserving the sound of a fine orthodox organ.

And it didn't "die." It was removed carefully and put in storage. Alan is looking forward to installing it in a church soon, and even may do another record.

Jacket notes provide some biography of Alan Lowry, history of the hall and photos. □