

organ "Windy."

Long before this work was underway, Mike was determined to provide an improvement in the quality of playing. When Candi Carley auditioned, Mike knew he had found an artist who could meet his exacting requirements. He also hired Tony Wilson, a young man of great musical talent. Candi and Tony divide the evenings between them. It's a nearly 90 mile round-trip to her home in Norwalk, Calif., but Candi loves the work.

With so much public exposure, Candi has been enlarging her repertoire in order to meet the many requests of the pizza chompers. She adds several new tunes each week and her memory shows no signs of saturation. She is popular with the patrons, thanks to an outgoing personality. Many who observe her handling the console for the first time are surprised when told she is blind. "How does she do it all?" they ask. We hope these notes will supply some of the answers.

Footnote: Candi Carley's first recording, played on "Windy," was being processed for release as we went to press. □



Candi caresses "Windy."

(Max Herr Photo)

'The Great American Wind Machine' has changed radically through the efforts of owner Mike Ohman. There's more visibility and the swell shutters were shortened and installed near the room's ceiling. In this Chuck Zimmerman photo, the pizza eaters are ATOSers, there for a business meeting.



BOOK REVIEW

by Francis Hibbard

JEWEL OF JOLIET — An 80-page, largely pictorial, history of the Rialto Theatre, Joliet, Illinois. Produced by the Will County Cultural Arts Association, 1300 West Acres Road, Joliet, Illinois 60435.

This handsome document was produced by the Will County Cultural Arts Association for the purpose of acquainting the public with the historical importance of the Rialto facility available to them and to raise funds for saving the complex. Considerable research has gone into the production of this book. It features several photos of earlier Joliet theatre enterprises. It also contains a number of pictures depicting the construction phases of the Rialto Theatre.

The Rialto Theatre was a product of the famous theatre architects, Rapp & Rapp. Many of the pictures in the book taken at the completion of the Rialto clearly shows the lavish setting Rapp & Rapp felt necessary for the presentation of motion pictures and stage productions.

A 4/21 Grande Barton organ figured prominently in the opening. The organ is still in the theatre and is currently used in many of the money raising programs being conducted. The Joliet Chapter of ATOS is charged with the refurbishing of the instrument.

The book being reviewed here is an excellent history of a deluxe theatre and presents a good statement of how it was in the golden days of the late 1920's. It can be especially recommended for theatre buffs and would be an addition to any theatre organ enthusiast's library.

The book is available from the address given at the beginning of the review. The price is \$8.50 plus \$1.00 for postage and handling.

A \$10.00 donation to the association will bring the book to you plus a nicely-rendered pencil sketch reproduction depicting in montage the

faces of famous personalities who have appeared on the Rialto stage or screen. The sketch was done by Douglas McCallum, a Will County artist, and would lend itself nicely to framing for a place on your music room wall.

The above mentioned donation would also help greatly in saving the theatre and reworking of the Grande Barton. □



YOU'RE GONNA HEAR FROM ME. David Reese playing the 3/19 Wurlitzer in the Pipe Organ Pizza, Santa Ana, Calif. No. CR-0149 (stereo) \$7.95 postpaid from Concert Recording, 3318 Platt Ave., Lynwood, Calif. 90262.

David Reese first came to the attention of ATOSers in a big way during the 1975 San Francisco ATOS convention. He gave a good account of his abilities at the Bella Roma pizzeria in Martinez, Calif., playing a Wurlitzer (a style 260 if we remember correctly). Before that he invested four years playing for dancing at Larry Bray's Organ Loft in Salt Lake City on Larry's 5-decker. He moved on to southern California and the pizzeria created by Russ Nelson and Harvey Heck in Santa Ana, Calif. (near L.A.), where he played the now 3/19 Wurlitzer, part of which was for so many years in the Paul Pease residence. Pease obtained it from the L.A. Million Dollar Theatre where it had been one of the first reasonably large theatre organs in the city (a 3/17) circa 1920. David's stay at the Santa Ana Pipe Organ Pizza was brief, but long enough

to record this collection of what must be his own favorites. All have been recorded before but David's arrangements, playing style and all-around musicality provide the interest value.

Side 1 invests 7:57 minutes in a "Salute to America," parading the usual line-up of patriotic tunes in well-conceived array. For some reason David nearly inundated "Stormy Weather" in thunder effects and wind sounds produced by hand-wiping a manual of Tibias, much as the bar organist wowed the guzzlers with such "wizardry" when Hammonds in lounges were new years ago. What was audible of the tune was attractively played. Dave took a strictly classical approach to "Trumpet Voluntare" (sic), and it's a little short of amazing how orthodox this Wurlitzer can sound on well chosen, trems-off registration. But it isn't until the final tune on Side 1 that the real pop artistry of David Reese comes alive, and it is an expertly phrased, well registered "You're Gonna Hear From Me," as fine a performance as the theatre organ fan could hope for. It has the rolls, stings, harp punctuation and the richness of concept dear to the hearts of aficionados; a gem.

Side 2 opens with 6:10 minutes of "It's a Small World" in a number of variations. First the Disneyland pot-boiler goes oriental-minor, then it's Spanish (ah, those castanets!), next an oompah merry-go-round organ, then chop-chop oriental. For the finale, Dave marches his brass band down the aisles of the pizzeria. This one is for the lovers of special effects. "Feelings" gets the expected sentimental treatment wrapped in lush combinations and colored with counter melodies. Dave continues in the same mood with "Send in the Clowns" (mis-labeled on the jacket) which features some absorbing sounds from the high-pitched mutations against Harp arpeggios, among other intriguing combinations. The closer is a well-performed group of selections from *Sound of Music* — the title tune, "Do-Re-Mi," and "Climb Every Mountain." While the selections may be in the too familiar class, the Dave Reese approach gives them a freshness worth the listening.

Ken Simmons' recording is good, with just enough reverb to insure "the big sound," and big it is.



David Reese.

(Stufoto)

The jacket notes place much emphasis on part of the instrument's initial installation in Grauman's Los Angeles Million Dollar theatre. The writer would have done better to have concentrated on the nearly three years spent by Harvey Heck rebuilding, repairing, adding ranks, replacing chests, adding 75 switches, 3400 diodes and readying the organ for its present pizzery setup. In the Pease residence the organ had about 15 ranks; it now has 19, the extras added by Harvey. Ron Mitchell did the exceptional pipe regulation. So, the jacket notes about the Million Dollar theatre Wurlitzer are quite misleading; it is just not the same instrument. It's what one hears now that counts, and the sounds on this album are ear-catching.

MANY MELODIES FROM THE MAJESTIC MORTON. Four organists play the 4/20 Robert Morton in the Plantation restaurant, Solana Beach, Calif. DO 1412 (stereo), \$5.95 postpaid from Doric Records, Box 282 Monterey, Calif. 93940.

In our not always objective opinion, this is the finest recording to issue from the ill-fated Pipe Organ Restaurants project in San Diego, Calif. (two of their pizzerias have closed permanently, one remains). The reason for our preference; the music is played on a genuine theatre organ. The other San Diego records released by Doric were all played on the 5/27 Moller which was designed for the special talents of Reginald Foort. Reggie's repertoire requires much orthodox pipework, and the rub is that even the voices supposed