

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.



Dave 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

to be theatrical often don't quite make it. Owner Sandy Fleet did much juggling and replacement of ranks, but nothing much changed. In contrast, the 4/20 Robert Morton has instant ear-appeal to the theatre organ minded.

The organ spent its first lifetime in the Kansas City Midland Theatre, its second in a Kansas home and a brief third in the Solana Theatre, Solana Beach, Calif. which was transformed to a restaurant-with-organ. It was beautifully installed on the stage, to please the eye as well as the ear (it's pictured on the album cover). When it became apparent that such a restaurant (located far from population and fan concentrations) couldn't make it, Doric's prexy, Frank Killinger decided to do for the Solana installation what he had done for the San Francisco Fox; to immortalize it in grooves while everything was intact. This time the taping was entrusted to Ralph Sargent, who had assisted in the previous Moller tapings. The pickup is close to the shutters but good. Ralph brings out everything the organists play and manages to stifle the louder percussions.

The choice of talent is a stroke of genius; all four of the Plantation's staffers are represented. Their styles offer both contrast and an over-all blend. The Morton has a way of mixing individual styles to a homogenous whole without destroying individuality. For an example of this homogenizing effect, compare the content of this disc with a previous Doric release (DO Q 1502), "The Many Moods of the Mighty Moller."



Irene and Bill Wright are celebrating 50 years together. Bill was playing organ in Kansas City in the '20s and Irene was the ticket seller — at a rival theatre! (Stufoto)

The difference is quite apparent.

The organists represent an interesting age range: the youngest is Ty Woodward (18) the oldest, Bill Wright (70+). In between are Chris Gorsuch (only a little older than Ty) and Earl McCandless, a retired army colonel who saw Pacific service in World War II. Their styles and tune-lists are as varied as their generations. Chris plays "There's a Trick to Pickin' a Chick Chick Chicken" in 1927 style, an upbeat "Cheek to Cheek" an intense "Weekend in New England" and an emotional "Can't Help Lovin' That Man." Ty Woodward exhibits a flair for humor with his Xylophone-pocked "Type-writer Song," and an inspired "Brian's Song." Earl offers an original polka, "Katy Jo," with plenty of "oompah," a soft rock "Wave," an engaging "Summertime" (*Porgy & Bess*) and a swingband rendition of the late Ray Noble's "Cherokee."

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.

Bill Wright is right at home playing this particular Morton because he also played it back in the '20s at the Midland Theatre in Kansas City. Bill's tunes are "Diane," "Charmaine," "Wedding of the Painted Doll" and "Serenade" and "Deep in my Heart" from *Student Prince* by Romberg, all tunes connected with films which played the Kansas City theatres while Bill was working there. We never heard Bill then but he handles the Morton like the veteran he is, getting wonderful sobs from the Tibias, especially.

The organ sounds great, especially the big flutes which are trem'd just right. An occasional slightly flat brass solo reed does no damage except to super ears. The balance is well maintained throughout.

Detailed jacket notes bear sketches on the artists and comments on the selections. Listeners will quickly perceive that the selections on the label and on the jacket for side 1 are not listed in the order played, but



Ty Woodward

(Tom Pittman Photo)

there is no problem in sorting them — "Weekend" and "Cheek to Cheek" are reversed in the grooves, then comes "Brian's Song."

Shortly after these tunes were taped the organists were dismissed and the Plantation closed. The organ has been removed and has been donated to an unnamed organization. Doric's recording is, therefore, a one shot, and a very desirable one.

INTERMISSION AT THE MICHIGAN THEATRE (Ann Arbor). Henry Aldridge playing the 3/13 Barton organ. Musica Liberata label No. STD 1007 (stereo). \$7.65 post-paid from Liberty Music Shop, 417 East Liberty Street, Ann Arbor, Michigan 48108.

As our feature writer John Muri has pointed out, current day organists apparently can't be checking on one another's tunelists to determine what's appropriate for a program, and what has become an overplayed chestnut, else there wouldn't be so much duplication of selections.

Mr. Aldridge's tunes are: "That's Entertainment," "Laura," "A Man and a Woman," "In the Still of the Night," "Serenade in Blue," "Begin the Beguine," "Hail to the Victors," "I Love You" (Porter), "Misty," "Summer of '42," "Carioca," "My Funny Valentine," "A Lovely Night to Go Dancing," and "Radio City March" (Leibert). That adds up to a generous tunelist, although twelve of the selections have been recorded several times previously, some by giants of the console. If the prospec-

tive buyer can overlook that hurdle, there are some absorbing treatments waiting for him. Because there are 14 titles, the renditions are necessarily brief, although there is no feeling of truncation at the close of a tune: the organist has said what he had to say. The full resources of the instrument are brought out, and there is a wide dynamic range with the upbeat tunes (e.g. "Carioca," "Radio City March") getting the full organ treatment while the ballads, which dominate, are played on the more subtle resources. For example, the fine Vox chorus during "Misty," the solo reed and String/Vox/Mutations which carry "Summer." On the critical side, the pedal bass often "sticks out," failing to blend into the ensemble, which is expected for such console risers as "That's Entertainment" and the marches. However, that same heavy "bloom" punctuating a ballad can be distracting.

Henry Aldridge, a professor at Eastern Michigan University, has been playing the Michigan Theatre Barton in Ann Arbor since 1971. He knows his instrument thoroughly and he's sure of himself in performance. He gets a lot of variety from the 13 ranks, including a lovely baritone reed combination during "In the Still of the Night," a mellow Tuba sound in several registers for "Serenade" (although the stoplist includes no Tuba) and full combinations that tickle the tympani. There is much variety in his arrangements, each tune getting an individual treatment.

It's a very refined sound one hears from this recording, a good recorded sample of the medium-size Barton. Recording is good. So is the pressing. Jacket notes are aimed more toward the casual listener than the organ enthusiast. Despite the repetitious tunelist, it's a worthwhile package.

FRED BOCK PLAYS 50 COUNTRY-GOSPEL FAVORITES on the 4/34 Lorin Whitney Studio Organ. Two record set No. ZLP-30295 (stereo), available from Singcord Records, 1415 Lake Drive S.E., Grand Rapids, Mich. 49506. Two record set \$7.98 postpaid.

At one time the Lorin Whitney Wurlimorton in Glendale, Calif.,



Fred Bock at the Whitney Morton console.

(Stuforo)

was the instrument recorded by Jesse Crawford, Don Baker, Eddie Dunstetter and a host of other greats and near greats. In recent years it has been heard only playing fresh Parisian "sewer music" by "Erik" on the Electric Lemon label, or on Fred Bock's continuing collections of sacred or semi-sacred music. His music has a dual appeal. To the hymn-oriented listener it comes out as very special arrangements of old religious favorites as well as newer material. To the theatre organ fan who hasn't been in a church since his baptism or marriage, it comes out as a collection of interesting if unfamiliar tunes, perhaps soap opera or movie cues. And the Whitney Wurlimorton is the perfect facility.

Fred plays his tunes, always in groups of 50, with theatre organ registration and styling. He employs broad, sweeping rhythms and modern harmony. Some tunes sound like current pops, and Fred does well with rolling open harmony. Only about 10 percent of the tunes are old standards; most are modern hymns by such composers as Ralph Carmichael, Ira Stanphill, Stuart Hamblen, the Gaithers, Elmo Mercer and Redd Harper. The duration of the tunes, necessarily brief to get all 50 on four sides, ranges from 1:16 to 3:05 minutes. Sorry, but 50 titles are just too many to list.

Fred isn't above latching onto a good idea; for example he infuses a melodic line from George Wright's intro to "Jalousie" in "Just a Closer Walk With Thee" more than once — apparently just for the h - - - of it.

Recording is good, with some bass rolloff to accommodate the 50 tunes on four sides. This may be compensated for during playback by increasing the bass at the record player. The review set of pressings had been slightly warped in transit, a fault some heat treatment and pressure can correct. However, there is no practical way to compensate for an off-center disc; sides 1, 2 and 4 were so off center the resulting "wow" would be apparent to the most unmusical ear. Always return faulty records for replacement or refund. Let us know of any difficulties encountered. If good pressings can be obtained, this set is a worthwhile one.

DOREEN CHADWICK, WURLITZER ORGAN, GAUMONT THEATRE, MANCHESTER. DeRoy 1056 (processed stereo) \$5.50 postpaid from Stanley C. Garniss, 35 Union Street, North Easton, Massachusetts 02356.

Again we must express appreciation to Derrick Marsh for his efforts to preserve the sounds of the organs in British theatres. He was

there with his recorder in the '50s and '60s while the instruments were still in their original theatres, and thus captured on tape much priceless material. This is one good example. The 4/14 Wurlitzer, sometimes described as one of the most expressive in Britain, has since been removed from the theatre, happily by members of the Manchester Theatre Organ Trust. But on this platter it is heard in its original state, played by a gal who has got to be one of Britain's finest.

Doreen Chadwick has been musical since she was 7 in her native Wales, and played her first organ broadcast when she was 17.

The Marsh *modus operandi* was to do his recordings at concert rehearsals and sometimes during concerts. His goal was to obtain examples of playing styles and the sound of the organs. At the time record releases weren't the objective. The technical quality sometimes isn't up to snuff; there's some distortion in these grooves but it's minimal and doesn't harm the music greatly. And because the organists weren't necessarily playing for the microphone, Marsh occasionally picked up some clinkers. This recording is remarkably free of player errors. We caught only a couple. For the most part Doreen's playing is clean and crisp.

The selections are: "Latin Lady," "Singin' in the Rain," "You Are My Lucky Star," "Should I?," Waltzes from *Gypsy Love*, "Joy Samba," "Summer Evening in Santa Cruz," "Lazy Piano," "Spring Green Lady," "Military Shuffle" (march), "Dance of the Three Old Maids," "Put On a Happy Face," "Make Someone Happy," "Just in Time," "The Party's Over" and her signature tune, "Doreen."

We sometimes harp about British organists who we feel overdo tunes from the USA. Doreen doesn't. Nearly all of the American pops are contained in two medleys and get delightfully short shrift. The first group is given the British "quick-step" treatment. The rest of the grooves are devoted to a delightful array of English and European music, except for two South American sambas, "Latin Lady" and "Joy Samba" with their shades of Ethel. "Santa Cruz" is Spanish dance music. The *Gypsy Love* selections are



Doreen Chadwick.

(J.D. Sharpe Photo)

tuneful in three-four time. Doreen had no piano stop for "Lazy Piano" so she used other percussors to carry parts of the minor tune. "Military Shuffle" is a bright march, and the "Three Old Maids" is a comedy waltz with just a hint of Spike Jones. "Green Lady" is what silent movie

organists called an "intermezzo," music for neutral scenes. It's a very satisfying tunelist for jaded appetites.

Doreen is a "trem's on — trem's off" practitioner, and her precision tunes display a sense of humor, especially in "Lucky Star" which has whimsical moments. Her registration changes continually and she uses the big, slow-trem'd Tibia sparingly, reserving it for sentimental phrases. She gets a solid, hard ensemble sound we haven't previously heard from that organ, which makes passages on thinner combinations and Tibia the more effective.

Jacket notes provide some Chadwick biography. Recording is okay for the time, considering the non-professional equipment used, and the monaural tracks have been split into "studio stereo" tracks. Besides being of historical interest, the disc is a showcase for Doreen Chadwick. □

PIZZA, PIPES and . . . PUPPETS?

The young, and young at heart, are fascinated by none other than puppets, dancing nightly at Seattle's Pizza and Pipes, and at their second location in Bellevue.

Created by Genny Whitting, of the Seattle Chapter, the idea of the little birds was hatched in Genny's living room and became a reality in December when they first danced in a chorus line at the restaurant.

The puppets are set into motion by the organist at the console of the mighty Wurlitzer, and keep time with the music. Don Myers built the actuators and installed them on the wall-stage in the dining room.

The enthusiasm of the audiences has brought such comments as: "I love the puppets, please don't turn them off or take them out;" "Please make the puppets move;" and "Can those four gooney birds only stamp one foot?"

In addition to the chorus of birds, Genny has created puppets to accent different seasons. Last Easter, two hopping rabbits, a nest and eggs highlighted the scene at the Bellevue restaurant.

Spring brought yet another set of animals, a frog and a bear, to delight the children at Bellevue Pizza and Pipes. □

