

Changes Made in Hall of Fame and Organist of the Year Selection Process

At the suggestion of Director Lowell Ayars, Chairman of the Hall of Fame and Organist of the Year Committee, the ATOS Board of Directors unanimously agreed to further changes in the procedures for selecting those to be honored.

First, it seems highly desirable to separate the two categories, since the passing years have greatly diminished the number of organists who have made meaningful contributions to the art.

For the 1984 awards, the list of names from which the Hall of Fame selection is to be made will include not

only inactive or deceased performers, but also those who are still active but who make only limited appearances. The Hall of Fame Committee will continue to select the nominee(s), and the Board of Directors will confirm the committee's selection.

Second, the Organist of the Year will be selected by the directors and voting officers. Nominations from each of them will be received by the chairman, collated and sent back to them for voting by order of preference. There will be no change in the criteria by which the nominees are to be judged. These criteria include the-

atre organ styling, technique, manner of presentation, length of participation as a recognized performer and, insofar as possible, a judgment as to the demeanor so important to the upholding of the standard of professionalism expected from ATOS ideals.

The rationale behind this change is simply that the revolving makeup of the board will keep the candidate nominations current with changing times.

Third, the Organist of the Year will *not* be automatically included in the Hall of Fame at the end of the term. If, however, the artist's continued career and contribution to the art seems to warrant consideration at a later time he or she may then be nominated. □

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President Lois Segur conducts the annual membership meeting at the Avenue Theatre. L to r at the table: Rex Koury, Ashley Miller, Allen Miller, Dale Mendenhall, Lowell Ayars, Bob McGilivray, Lois Segur, Tim Needler, John Ledwon, David Barnett, Richard Sklenar, Bob Gilbert. (CN)



Rosary" displayed theatre organ playing and registration at its best as Jim Roseveare gave us a moving rendition of this lovely ballad. In a nice tribute to Ashley Miller, who was in the audience, Jim played Ashley's arrangement of the Cole Porter tune, "It's De-Lovely," and it was! "Two Cigarettes in the Dark" was played with such feeling and beauty that even a confirmed non-smoker would have been tempted to "light up."

The third Robert Farnon piece on the program, "Manhattan Playboy," or as Jim sub-titled it, "shopping for xylophones on Fifth Avenue," was a perfect evocation of the hustle and hurry of Manhattan, and one could picture the pushing and shoving as the hero attempted to buy his xylophones before closing time!

"Spring Will Be A Little Late This Year" was followed by another beautifully played Crawford favorite, "My Love Song." To end the program, Jim left us to the strains of Haydn Wood's "I Love to Hear You Singing."

Reviewer reaction: This was a concert for all who love true theatre or-

gan playing, done with taste and great feeling for music of the heyday of those organs.

Audience reaction: An old-time theatre organist who was in the crowd put it best when he said that when he closed his eyes during parts of this program he thought it was Crawford playing.

A free afternoon to sightsee and rest was followed by the traditional banquet, then the musical banquet of the evening, Tom Hazleton at the Castro Theatre.

The rousing "It's Going to Be A Great Day" brought Tom up from the pit to play the final concert of the 1983 Convention, ending what had been a great five days.

The Castro Theatre organ, currently a 4/16 Wurlitzer, suited Tom to a "T," and his mastery of technique and registration, plus innate musical good taste were evident in every selection he played. Years of working in pasta palaces have left him musically unscathed, and still one of the finest organists to be found anywhere.

Tom played "Catch A Falling Star" like the star he is, followed by "I've Got It Bad and That Ain't Good." A beautiful medley from *Brigadoon* displayed Tom's masterful skill with show tunes, then he played his arrangement of "Mountain Greenery," done as he first played it in 1960 as an 18-year-old, as he put it, too scared to announce his own numbers. The arrangement is still top-notch. The "scared kid" now has great poise and charm in front of an audience, and the ability to say just enough, then to shut up and play!

Fritz Kreisler's beautiful "Liebesfreud" was followed by Robert Hebble's arrangement of a Shaker song "Simple Gifts," then a change of style to an uptempo "It's Only A Paper Moon." Victor Herbert's "A Kiss In the Dark" was everything a theatre organ buff could desire, a Crawford-style arrangement done with feeling and musicianship, and yes, poetry, by our contemporary "poet of the organ."

"The Best Things in Life Are Free" and a sprightly "Cheek to Cheek" were followed by "I Guess I'll Have to Change My Plans," then into a classical sound for "Rustic March" as recorded by Robert Elmore. The classical mood quickly changed with a very contemporary Neil Sedaka song, "Breaking Up Is Hard to Do" plus

the "Princess Leia" theme from the movie *Star Wars*.

In a great tribute to one of America's finest organ teachers, composer and organist Richard Purvis, who was in the audience, Tom played a medley of "Purvis' Greatest Hits," a bit of some of the many outstanding compositions of this great man. Beginning with "Fanfare," Tom went into the finger-bustin' "Toccata Festiva in Babilone," the lovely ballad that should have made the pop charts "A Night in Monterey," the wonderfully humorous "Capriccio on the Notes of the Cuckoo," "Greensleeves" as arranged by Purvis, "Thanksgiving" from the beautiful collection *Four Prayers in Tone*, and a Partita on the Easter Chorale *Christ Is Risen*.

I would like to suggest that Tom record all of Purvis' music in an album so that his many fans can have a recorded legacy of his music, played by someone who studied with the composer and is such a fine interpreter of his music.

Tom graciously gave Richard Purvis credit for being the teacher of seven of the fine musicians who performed for us at this convention — Tom himself, Bill Thomson, Lyn Larsen, Donna Parker, Dave Kelsey, Larry Vannucci and Jim Roseveare.

To conclude the program, in the spirit of the Fourth of July, Tom played a patriotic medley that had us on our feet (he sneakily played the "Star Spangled Banner" to make sure we stood up). The medley started with "America," then "Let There Be Peace On Earth," "Battle Hymn of the Republic," "You're A Grand Old Flag" and the aforementioned "Star Spangled Standing Ovation."

A perfect encore, "Thanks for the Memories," plus the very appropriate "The Song Is Ended, but the Melody Lingers On," brought the 1983 ATOS Convention in San Francisco to a close, and the strains of "San Francisco" descended into the pit with Tom, leaving us with great memories to take home.

"The Convention Is Ended, but the Melody Lingers On."

Reviewer's reaction: A great musician, organ and concert.

Audience reaction: The perfect ending to a wonderful convention. As one woman put it as we were leaving the theatre, "They were all good, but Tom Hazleton is the frosting on the cake!" □



Lois Segur and Ashley Miller consider some serious points at the Castro Theatre. (BV)

Jim Roseveare at the Paramount Wurlitzer. (CN)

