

Dick Hyman, at the console, and Ruby Braff on cornet, taken from the TV screen during British TV Jazz Week. (John Sharp photo)

made a recording that was to be issued on at least two other labels, one in your country and one over here, but sadly, no record was forthcoming. David died as we know, but his memory lives on the superb cassette, "Leicester Square Looks Round," played on the fabulous Odeon Leicester Square London 5/19 Compton. The title comes from the first track of this splendid cassette, composed by a former resident, John Howlett. Other titles on Side I are "More," "Kashmiri Love Song," "Down By The Riverside," and the patriotic "There'll Always Be An England," an early wartime tune. Side II has delights like "Ah! Sweet Mystery of Life," "In A Persian Market," a lovely version of "People," the Gaumont-British newsreel march theme "March of The Movies," and ending with "The Impossible Dream." Perhaps his finest recording, some are saying. Sadly, David never saw it released, but it's selling like hot cakes here. AC 164 is the number on Audicord Records, 59, Mayfield Way, Barwell, Leicester LE9 8BL, England. It will cost only \$4.50, including air mail postage. Audicord tells me they have others up their sleeves and are well pleased with sales of this and promise more theatre organ cassettes. Frank Killinger was the original producer of this recording, so you know the recording quality would be good.

David Hamilton

(John Sharp photo)



Possibly our finest player of the young brigade over here is Simon Gledhill, a brilliant player. The Cinema Organ Society's latest cassette to be released is "Journey Into Melody." Here Simon Gledhill plays the delightful 3/12 Christie of the Granada Cinema Walthamstow in east London. It's the first-ever commercial recording made here, which is incredible but true. The dual-console organ was installed in 1930, in what was Granada's first great super cinema. A 78 biscuit issued when the big Moorish cinema opened purported to be Harold Ramsay playing the Christie. Well, it WAS Ramsay, but all clever-Dicks say it's the Tooting Granada Wurlitzer, and only said Walthamstow in order to sell the recording in the new theatre! Not a new trick.

There is no kidding here, this Simon Gledhill is brilliant and so is the organ. The title tune by Bob Farnon is delightful. "Falling In Love Again," "Love Is Just Around The Corner," "The Man I Love," the modern ballad "I Know Him So Well," admirably suited for the theatre organ, a finger-twisting "Bats In The Belfry" and themes from *An American In Paris* by Gershwin. Great stuff. Sid Torch's "On A Spring Note" opens Side II. A delightful "Bewitched, Bothered and Bewildered" gets the swiny, sexy touch, and

Simon Gledhill

(John Sharp photo)



Debussy's "Arabesque" contrasts well. More Gershwin with "Summertime," and that magical selection from *Singing In The Rain* movie, before Eric Coates' lush "London By Night" brings this great cassette to a close. The Christie has a full but not aggressive sound as later ones did, and gets around with 12 ranks in its overstage chambers. Make cheques payable to The Cinema Organ Society, COS Tapes, 23, Aveling Park Road, London E17 4NS, England. Just \$8.00 airmail. Well, that's it from me. All the very best.

IAN DALGLIESH □

Closing Chord

The Toronto Theatre Organ Society has lost another prominent member with the death of organist **Horace Lapp** on January 28, 1986. The well-known musician had been in ill health since 1984. Horace presided at the Casa Loma Wurlitzer (formerly Shea's Hippodrome) in 1974 when it was first played for a function. He was responsible for the instrument going into the Casa Loma. He also played it on other special occasions but unfortunately never presented the instrument in concert at the Castle. He was believed to be in his late eighties.

Horace was born in Uxbridge, Ontario, Canada, and began his career in the 1920s. Lapp met Jack Arthur, a prominent Toronto theatre wizard, who suggested he try his talents in New York City. Horace became a pianist, and accompanied famed Metropolitan Opera star Florence Easton. After a time he returned to Toronto, where he presided at the consoles of organs at the Regent, Uptown, Imperial and Shea's Hippodrome theatres, providing the musical accompaniment to the films of Laurel & Hardy, Charlie Chaplin and others on the silver screen. This same talent would be utilized in the 1970s, when Mr. Lapp provided piano accompaniment to silent films of Laurel & Hardy being shown on TV by the Canadian Broadcasting Corporation. This series is still being shown on television to this day.

Horace formed the Horace Lapp Orchestra and Chorus, which existed from 1936 to 1945 and was considered one of the most popular of Toronto bands. From this group came some famous names in Canadian music, Moe Koffman, Bobby Gimby and Trump Davidson. Horace also helped many young musicians get their start by assisting in their tuition and finding quality teaching facilities.

Another of his musical interests was serving as an accompanist to the Toronto Mendelssohn Choir in the 1920s.

Mr. Lapp was a graduate of two prominent musical schools in Toronto, the Hambourg Conservatory and the Toronto Conservatory of Music, where he studied under Signor Alberto Guererro who later taught pianist Glen Gould.

Radio and television were two other fields



Horace Lapp

in which Mr. Lapp worked. From 1934 to 1954 he was featured on the Kate Aitken radio show over station CFRB, and from 1952 to 1959 he made regular appearances on CBC Television's *Opportunity Knocks*, where his orchestra provided accompaniment for young hopefuls.

Through the late 1960s and 1970s, Horace played regularly at the Ontario Film Institute, the Ontario Science Centre, the Art Gallery of Ontario and in special events on the city's waterfront. At one time, he was musical director for Toronto Parks and from 1972 until 1984 was organist and choir leader at Fairbank United Church.

At the Guelph Music Festival in 1980, Mr. Lapp gave lectures on music and the silent screen. It was during these that Horace explained about his improvisations, which he learned while a boy in Uxbridge. His father had bought a piano when Horace was four and he would play music on it to illustrate old adventure stories that he read regularly. He often said that when cueing a silent film he



Eddy Hanson

would watch it about ten times and then play the music needed for the various scenes.

Even in these modern times, Horace Lapp had his ear on the music. When asked his opinion of contemporary rock music, Horace replied, "I think it's swell, swell, it's a lot of fun."

LARRY PARTRIDGE

Ethwell I. "Eddy" Hanson, nationally known organist, composer and pianist, died February 22, 1986, at age 92.

Eddy Hanson was born August 1, 1893. In his early years he made his name in music in Chicago. He wrote his first musical composition at the age of 14, and during his career composed more than 300 pieces. At one time he played saxophone and was a soloist with the John Philip Sousa Band.

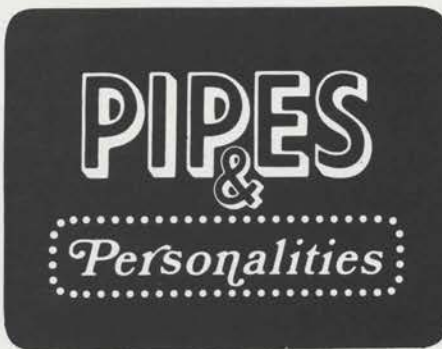
He was the first radio organist in Chicago, beginning in 1923 on station WDAP (WGN), and later became staff organist at Chicago stations WBBM, WLS and WCFL during the years 1924-1928. He was also the first organist to play the original *Amos 'n Andy* theme song on radio. He was selected to follow Jesse Crawford as solo organist in Chicago.

In 1924, Eddy wrote "At The End of The Sunset Trail," which became one of the radio hits of that year. A few years earlier he had written "Rattlesnake Rag," which was used in the 1981 film *Reds*. He recorded three albums for Rollo Records: "Eddy Hanson, Master Organist," "Eddy Hanson Liquid Soul Album" and "Eddy Hanson, The Joy and Pain of Love."

Hanson had lived in Waupaca and the Chain o' Lakes area of Wisconsin for many years and played for various theatres, supper clubs and restaurants in the Fox River Valley.

He is survived by two sisters, Peggy Hanson Dopp and Nioleta Lindermeyer.

JACK BEILFUSS/WILLARD LUEDTKE □



Theatre Organ Summer School

The Cinema Organ Society, in conjunction with the South Bank Polytechnic (London) and the Southern Music Training Centre, is organising a four-day Summer School centred round its 4/23 Wurlitzer organ. There will be a number of events, formal and informal, including the Ian Sutherland Memorial Concert, visits to various theatre organ installations, talks and demonstrations by leading theatre organists, a look at the technical side of the theatre pipe organ, and

an opportunity to play a number of fine instruments. There will also be some events of a more light-hearted nature, including two optional extras in the form of a "Prelude" (a barbecue) and an "Encore" (a visit to a West End show).

Organists who have kindly agreed to act as tutors/leaders include Simon Gledhill, John Norris, Nigel Ogden, Len Rawle, David Shepherd and (from Southwark Cathedral) Harry Bramma.

Accommodation will be available in the Polytechnic Hall of Residence, and transport will be provided to all events.

The event will run from Sunday, August 17 to Tuesday, August 19 inclusive (with the Prelude option on Saturday, August 16 and the Encore option on Wednesday, August 20).

The basic cost for all this is only £99.50, and this includes tuition, practice, transport, breakfast and evening meal, and accommodation, but does not include the optional extra events.

Places for this course are limited, and those interested in attending should write without delay for further details to: David Lowe, Summer School Organiser, c/o Lee Valley Ice Centre, Lea Bridge Road, Leyton, London E10 7QL, England. Please enclose a large business-size self-addressed envelope.

Any visiting ATOS members or organists would be more than welcome to "drop in," even if they can't attend the course as a whole.

Impro International Moves

Trudy Hernicz has announced that concert or tape information on Tom Wibbels may now be obtained by writing Impro International, Inc., at their new address, 968 Kentucky Lane, Elk Grove Village, Illinois 60007, or by calling Trudy at 312/894-7779.

Wibbels' 1986 concert schedule has included Quad Cities Chapter, Rochester Theater Organ Society, Central Indiana Chapter, Atlanta Chapter, Toledo Area Chapter and the Phipps Center in Wisconsin, with a European tour scheduled later this year.

An immediate standing ovation from an audience of 1800 people was the response to a January concert in Rochester by Ty Woodward. His program was extremely well-balanced, ranging from "76 Trombones" to Irving Berlin's "What'll I Do?," and from a lush arrangement of the Welsh lullaby, "All Through The Night" to an immaculate rendition of J. S. Bach's "Gigue Fugue." His playing demonstrated a combination of solid technique and tremendous feeling for the subtleties of the music.

RUSSELL SHANER

Veteran Organist Retires

Veteran San Francisco organist Elbert LaChelle played his final intermission at the city's Castro Theatre, Friday night, January 31. The 81-year-old organist thus ended a ten-