

ANN LEAF

"THE MIGHTY MITE OF THE MIGHTY WURLITZER"

WOWS'EM AT THE SAN FRANCISCO PARAMOUNT WURLITZER

by Jim Roseveare



Ann Leaf at the SF Paramount Wurlitzer accepts the plaudits of the audience.

Ann Leaf rode the grand mahogany console of the 4m/33 rank San Francisco Paramount Wurlitzer up with full organ to open her second concert appearance at this truly fine instrument. Attired in a beautiful peach-colored gown, she was a truly lovely sight to accompany the lovely sounds.

The program opened with a fine selection from FAUST, played with very orchestral feeling and phrasing, making good use of ensemble registrations and solo reeds. So enthusiastic was the audience of 1800 that when she finished the selection, they insisted she play more FAUST, which she did. The classical feeling was maintained with the next selection, the Second Dance from Manuel de Falla's LA VIDA BREVE.

The program then turned to the lighter side with piano novelties, tangos, (personally this writer thinks Ann Leaf's command of the more intricate Latin rhythms and ornaments is just about unbeatable) and many of the current top numbers that really showed off Tibias, Reeds and the Paramount Wurlitzer's ten ranks of strings.

Following the intermission Ann Leaf returned to the tune of I ENJOY

BEING A GIRL, played (naturally) all full-organ and "show biz" style. For this half of the show Ann Leaf was wearing a beautiful hostess-length gown, black with an all-over gold brocade pattern. Very smart.

The next selection was SHANGRI-LA, played as originally written. This number was dedicated to the well known Southern California organist, Bill Thomson, who was in the audience. The next item on the program was the silent comedy, but - - - - -

The silent picture originally scheduled, a very funny comedy with Stan Laurel and Oliver Hardy (but NOT featured as a team!) and the ever-popular Mae Busch, was unfortunately damaged during rehearsal (your reviewer was in the theatre the morning of the concert, and the picture was run through twice - the second time we noticed much blurring and many blemishes all through the movie. Later we learned the projectionists had burned over 400 feet of the film!), so a last-minute replacement, a thing called THE BATTLE OF ELDERBUSH GULCH, an old two reeler with Lillian Gish, was brought in, and for never having seen it before, Ann Leaf did a remark-



Theatre Manager Earl Long congratulates Ann Leaf after her concert at the Paramount Wurlitzer.

able job of cueing. (As a note of irony, our 'expert' projectionists even got this second film in the machine backwards, and while they fixed this, Ann Leaf played her version of the old Handy blues as ST. LOUIS ROCK, and she really did rock the theatre).

Following the movie bit, we were treated to COLONEL BOGEY MARCH, complete with drums and cymbals, followed by a Percy Faith number CARIBBEAN NIGHTS and the FARANDOLE from Bizet's L'ARLESIENNE suite. This was followed by a tribute to the late Cole Porter featuring the best known hits of this wonderful writer.

The program closed with a medley of old-tunes of the 20's and 30's and the artist took this opportunity to feature some fine stereo-like sounds between Echo, Solo, Foundation and Main Chambers. The audience of course wanted encores, and they got them in the form of requests. These included SERENADE TO A WEALTHY WIDOW, her radio theme song IN TIME, and ended up with I LEFT MY HEART IN SAN FRANCISCO in which the Paramount's Tibias were used to their full advantage.

It was, all in all, a more enjoyable concert than the last one, for in our opinion, Ann Leaf had a better selection of tunes, and a better command of the organ. As usual, the organ went without a hitch, being in fine voice (as always) under the highly artistic aegis of Ed Stout, and his dedicated crew consisting of Jon Johnston, Don Micheletti, Phil Messner, and Fred Goldstein.



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