

# ANN LEAF PRESENTS VARIED FARE AT ATOE PUBLIC CONCERT

Hal Steiner

Nov. 1, Los Angeles—"Little Organ Annie" played a public concert at the Wiltern theatre for the LA Chapter tonight and demonstrated the fine musicianship which has made her a top attraction since the early '30s when America became aware of her via radio. The opening was novel. As the houselights dimmed a film was projected, a clip from a "Paramount Pictorial" (remember?) with Ann pictured playing "Liebestraum" on the 4-21 Paramount Bldg. Studio Wurlitzer. The early "sound on film" was tinny and distorted but the fullness of the organ somehow came through. Part way through a much higher fidelity sound insinuated itself and, as the film sound track was faded down, the 4-37 Kimball console came up with Ann picking up the Franz Lizst tune for a stirring continuation.

Ann opened with a trio of Latin tunes, two by Morton Gould with his often frantic and tubated rhythmic excursions somewhat smoothed out in Ann's performance.

Attired in a lovely blue formal (how did she pedal?), Ann looked tinier than usual against the open maw of the triple-stop-rail console. She continued with a smooth but swinging waltz, "I Dream Too Much," then tackled a rough one, Enesco's "Roumanian Rhapsody," played to kindle the heart of the most stoic "Tzigane." Much of it is reminiscent of silent movie "hurry" music, and all of it is wild. A subtle weaving of melody and counter melody marked Ann's improvisation on "A Taste of Honey," which featured some offbeat registration.

Next, a tune lifted from her "That Aint the Way I Heard It" album, Ann played "Last Rose of Summer" march, complete with marching band registration, drums, fanfares, and a "Stars 'n Stripesy" Piccolo obligato. It was so perfectly transubstantiated from opera aria to military march that less musically hip tabholders must have assumed it had always been a march. At least Ann's remark, "Thank you—opera lovers!" seemed to go over many a head, judging from the dull response at that moment. However

The theatre marquee broadcasts the message—"Live show tonight"—something of a rarity now in Los Angeles.

the large audience improved as the show went on.

Ann deviated from the printed program quite often, especially when the notes she had parked on the music rack floated gently pedalward. So, she settled for an extensive medley of Rodgers and Hart tunes followed by a Rodgers and Hammer-



Ann's fast entry following intermission caught many in the audience scrambling for seats.

stein medley—"Mountain Greenery", "Thou Swell", "The Lady is a Tramp" (with Serpent hisses), "So Easy to Remember", "Happy Talk", "Shall We Dance?", "Do I Hear a Waltz?", "The Sweetest Song" and a magnificent "Climb Every Mountain" which left the audience with a lingering echo of an inspired moment.

We got a look at Ann's audience during



intermission and noted lots of unfamiliar faces among the regulars, an indication that Ann attracted her own "fan club" as well as the familiar faces.

After intermission, Ann picked a couple of rousers to start part two: the "Waltz" and "Gallop" from "Gayne" ballet by a Russian composer (she knows full well that we can't spell "Katchaturian"!). Then came a medley from "Fiddler on the Roof" including "Sunrise, Sunset" which stands well alone, without Eddie Fisher.

The big curtain went up to expose the screen for the silent movie, one of the silliest slapsticks ever to come out of flickerdom. It seemed to be a continual "chase" with "cueable" disasters occurring at about 30 second intervals. It's an adventure about the trials and tribulations of working at a sylvan sawmill, a lethal experience if you happen to be chalkfaced, nozzle-beaked Larry Semon. She did well with Chopin's "Fantasy Impromptu" and went chop-chop-for "Japanese Sandman." After "Me and My Shadow" she even played a tune for what sounded like a drunk in the back of the house who insisted loudly, "It Hadda Be You!"

Then Ann thanked her audience and took the white console down to her radio theme, "In Time," and a round of applause. It had been an evening of musical gems and the brightest of all—"the mitey mite," Ann Leaf.

*Sorry—We Forgot  
To Give Credit*

*October Cover Photo  
Was By  
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*Our Apology  
Editor, Theatre Organ*



**1967 National  
ATOE Convention  
Detroit, Michigan  
July 1, 2, 3, 4**

