

the origin of "March — Schiedam," but a German professor colleague explained to the reviewer that it's a typical Austro-German galop. Arnold's playing says much the same: a fast march on full organ with lots of dash and spirit. Of course, if the reviewer had bothered to look at the record label credits he would have known that Arnold Loxam wrote it! So much for consulting with erudite German professors! "Tell Me I'm Forgiven" is tango'd within an inch of its musical life.

Next Arnold Loxam celebrates the four seasons in a medley. "It Might As Well Be Spring" gets the soft-shoe treatment with Orchestra Bells for a half chorus. A sloppy modulation puts us into Gershwin's "Summertime" with a slow, steady beat. "Autumn Leaves" (complete with wind schmears) becomes a beguine, while "Winter Wonderland" has loads of percussions and a "Sleighride" interlude. The big finish lumbers through 18 inches of snow.

"Drauben In Sievering Blüht Schon Ver Fliever" is a Strauss waltz. The title roughly translated means "the flievers (little blue posies) are already blooming over in Sievering (a town outside Vienna)." Does that help? Anyway, Arnold's playing is appropriately Viennese. Blackpool then invades Times Square for "42nd Street" and "Broadway Medley." My sheet music says the correct title for Herb Nacio Brown's song is "Broadway Melody," but printers (like German professors and T.O. reviewers!) occasionally make mistakes.

Although not noticeable in prior cuts, the piano is out of tune for the finale. "For All We Know" precedes "We'll Meet Again" (a lovely British ballad ruined for all time by its satiric use at the end of the film *Dr. Strangelove*). "The Party's Over" completes the medley. The 16' stops will tax the bass-reflex responses of your stereo. Loxam's dramatic last chorus is commanding, but not overpowering.

Yes, Arnold Loxam — the organist — is a much better musician than this reviewer remembered. *At Home at the Tower* could be the best of the recent recordings of the Blackpool Wurlitzer. Arnold has been warmly received in recent years as a State-side concertizer. This record is reason enough to say "Welcome back next year, Arnold!"

WALTER J. BEAUPRE

WISH YOU WERE HERE, David Graham. Grosvenor Records, Birmingham, England. Available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. \$9.00 plus \$1.50 postage per order.

This is one of those albums you'll want to own if you are hooked on the dance organ style of playing or if you have heard David Graham playing pipes and admire his artistry. You might also be curious about the sound of the electronic Technics

U90 recorded under excellent studio conditions. The jacket notes claim that the U90 is a "firm favorite with organists throughout the world." If you believe that, then you will also believe "Its versatility is matched only by the flexibility of his [Graham's] performance which will delight the listener however often it is played."

The program itself cannot be faulted. David's generous serving of 31 tunes, strikes a nice balance between the familiar and the seldom heard, between big show pieces and intimate pops, between ballads and novelty numbers. Each record side follows the British tradition of opening with a march. It's common in this *genre* to be cavalier about melody lines. This is particularly true of Graham's zestful approximation of "Stars and Stripes Forever." Americans who know the Sousa classic note-for-note will cringe. Harmonic progressions in such ballads as "Again" and "Misty" are over-simplified — almost "chord organ" style. This reviewer particularly liked "Return of the Cuckoo" but could have done without the dubbed-in "live" cuckoos fore and aft.

If you don't happen to be dancing while listening to this album, the electronic rhythm accompaniment of the U90 has all the relentless charm of a Chinese water torture. Jacket notes clearly delineate the tempi of various medleys: "Rumba 28 bpm," "Quickstep 50 bpm," etc. If you know, for example, that you Tango best at 32 bpm (beats per minute), this advance information could be a real plus!

The front side of the album cover has four colorful postcard scenes of Blackpool. David Graham, we are told, plays at the famous Tower Ballroom in this English seaside resort. The recording, however, was made at the Grosvenor Recording Studios, Birmingham. Graham's fans on both sides of the Atlantic will find *Wish You Were Here!* next to the next best thing to being there.

WALTER J. BEAUPRE

DANCETIME AT THE TOWER, David Graham. Grosvenor Records, Birmingham, England. Distributed by The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. \$9.00 plus \$1.50 postage per order.

This album (Volume Two in the Potomac Dance Club Series) from the U.K. may be for those Americans who long to hear what Ken Griffin or Phil Reed might have sounded like on the Blackpool Tower Wurlitzer. The jacket notes assert that David Graham "plays in strict tempo." The claim is all too true. Has anything been more strict since Sister Mary Ignatius in the 6th grade? Perhaps not. And some of the tempi are toe bruising. The record would be great for Aerobics classes. This reviewer gave up dancing that fast many

puff-puffs ago.

David's playing is neat and accurate. The full ensemble registration he uses throughout is occasionally seasoned with a dash of piano (in tune, incidentally). The song list, from "Best Things in Life are Free" to a closing "Saints Go Marching In," is loaded with standards on both sides of the Atlantic. The tunes are grouped in tempo medleys: four quicksteps, two fox trots, four waltzes, two rumbas, two sambas, two cha-cha-chas, and a jive. Fill out your dance programme accordingly.

The reviewer does not agree with the notion that the artist plays in "his own inimitable style." David's style is supremely imitable on all shores of the Big Pond — and the real estate abutting same. That may be its charm: no unpleasant surprises and no rude awakenings. The engineering and record surfaces are first rate. Although the last three tracks on the flip side are played by Graham on the Technics U90, the quality of his performance remains consistent throughout.

It's probably fair to say that the audience west of Blackpool for this sort of theatre organ dance album is limited.

WALTER J. BEAUPRE □

Closing Chord

Frank Lybolt, theatre organist in the first great era, later a church musician for many years, died on April 15. He was 73.

A native of Queen's Village, Long Island, Frank began his career at 13, playing in a small chain of theatres. Later, he played the Queens, Fox Metropolitan in Hempstead and Glen Cove, Loew's Hillside in Jamaica, and vacation stints at New York's Astor and Rivoli. While earning his music degree at Rochester's Eastman School, he played several theatres and was on the staff of WHEC in 1933-35.

After stints at Auburn, New York's WMBO, Schine's Geneva, and the nearby Kirkwood Hotel, Frank moved to Norfolk, Virginia, and was musical director at churches and a synagogue. Dean of Norfolk's AGO, he was organist at Trinity Episcopal Church for 27 years, taught piano and organ, and did concerts for ATOS chapters. He was featured at the 1972 ATOS Convention in the Washington-Richmond area.

Frank is survived by a sister, Mrs. Jane Utterson.

LLOYD E. KLOS

William Roller, former film accompanist and entertainer in the Puget Sound area, died of cancer at the age of 89. Mr. Roller was organist at the Bremerton Rialto Theatre (now torn down) and the Bremerton Masonic Lodge, and later appeared at the Neptune Theatre in Seattle, the Se-

attle Elks Club and the popular Seahorse Nightclub in Mukilteo. After living in the Puget Sound region for 50 years, he moved to Soap Lake, in eastern Washington, where his wife died in 1980. In addition to membership in fraternal organizations, he belonged to the Musicians' Association, was on the board of directors of the Ephrata Senior Center and was a planning commissioner for the city of Soap Lake.

DIANE WHIPPLE

Leonard Salvo, 86, a pioneer Chicago radio organist, died July 23 in his Las Vegas home. Mr. Salvo, known as "The

Weaver of Romantic Dreams," was staff organist at radio station WGN, and later for NBC in Hollywood. He provided the background music for many of radio's early soap operas and dramatic programs, including "Painted Dreams"; "Little Orphan Annie"; "Jack Armstrong, the All American Boy"; "Lightning Jim"; "Lum and Abner"; "Dreft Star Playhouse"; "Cisco Kid"; "Billy Burke Show"; "Mystery Is My Hobby"; "Danger Is My Business"; and "Dr. Paul." Mr. Salvo is survived by two sons, Leonard Jr. and Paul; a daughter, Donna McNeilly, who was also a WGN organist; seven grandchildren; and six great-grandchildren. □



BIOGRAPHICAL DICTIONARY OF THEATRE ORGANISTS

by Dr. John W. Landon

Correction to previous listing.

BAXTER, EDDIE

Born in Colorado, Eddie Baxter was playing piano for dancing classes by the age of ten. He moved with his family to Los Angeles when he was 13, and music continued to be his hobby.

He began pre-med studies at UCLA which were interrupted by a stint in the Army Air Force in World War II. Follow-

Eddie Baxter



ing his discharge he joined Glen Gray's Casa Loma Orchestra, and later worked as pianist-arranger with the Frankie Masters Orchestra. Baxter married Marty Baldwin, a member of Masters' vocal quartet, and they eventually settled in the San Fernando Valley.

Eddie Baxter began playing organ in addition to piano, and his career branched out in many directions. He wrote material for night club acts, composed and arranged a concerto for a motion picture, played organ for numerous radio shows, and worked with Henry Mancini in the picture, *Experiment in Terror*. He became staff organist at NBC in Hollywood, where he played for variety shows, a space series, audience participation and game shows, and awards presentations. His organ music was the "soul" of Renzo Cesana's *The Continental*, and he recorded with Cesana for Capitol Records.

While at NBC, Baxter organized a trio which subsequently played supper clubs such as the Ambassador Hotel. Between engagements he went on tour for Western Airlines and did TV appearances, including the Johnny Carson Show. He then toured the country as a concert artist for the Lowrey Organ Company before becoming Lowrey's representative in Southern California.

Baxter has recorded eight albums for Dot Records, one, "Super Organ" for Concert Recordings, and six albums for

Rendezvous Records, including "Holiday for Pipes." Another pipe organ album, "Wedding Bells," was recorded for Imperial Records.

Baxter is the father of four sons, and he and his wife live in Sherman Oaks, California.

BENEDICT, EDWARD

Began his musical career as a church organist but also held positions as a director of musical comedy, hotel orchestra leader, chorus man in grand opera, tenor soloist in a prominent New York church, popular singer, musical director and business manager of Jesse Lasky's "Birdland." Accompanied silent pictures on piano, leader of a vaudeville orchestra, composer of several pieces of music, and eventually a motion picture organist. In the fall of 1914 he was offered the position of organist in the Pitt Theatre in Pittsburgh, Pennsylvania, at a salary of \$60 per week. The following season he went to the Broadway-Strand in Detroit, Michigan, (Hope-Jones 3/15 instrument) at \$75 per week. He played at the Rialto Theatre in Tacoma, Washington, in 1919, the California Theatre in San Francisco, the Capitol Theatre in Chicago in 1923, and the Chicago Theatre in Chicago in 1925. He opened a theatre in Coral Gables, Florida, in 1926 and in October 1926 he was broadcasting over Radio Station WGN in Chicago. In 1927

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