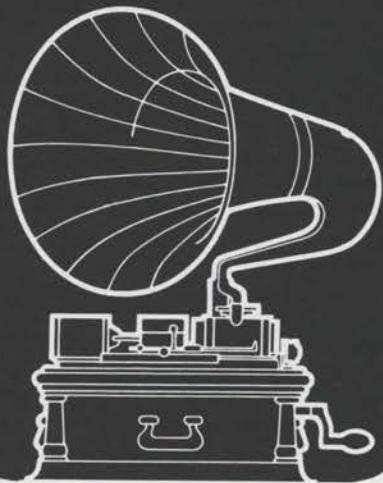


For The Records



Manufacturers, distributors or individuals sponsoring or merchandising organ recordings are encouraged to send review copies to the **Record Reviewer, THEATRE ORGAN, 3448 Cowper Court, Palo Alto, California 94306.** Be sure to include purchasing information (post-paid price, ordering address) and a photo of the artist which need not be returned.

PUT ANOTHER NICKEL IN, Ken Stroud plays the Mighty Compton at Napton Nickelodeon and tries the mechanical music machines, 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 one is primarily a souvenir album for those who have spent a pleasant few hours at the Napton Nickelodeon (near Rugby, Warwickshire) and want to take home the sounds, or for collectors of band organ nostalgia. Side I offers a dozen instruments from the collection, all nicely recorded and working efficiently. The Swiss music box dates from the 1880s while an electric orchestrion was built on the premises (one wonders why) from scratch in 1984. Most intriguing to this reviewer was the Hupfeld Violina Phonoliszt. Played from a circular bow, the three violins plus piano could easily be mistaken for a quartet of 8-year-old recitalists gleefully dismembering Offenbach's "Barcarolle." But a certain amount of mayhem and musical abuse can be fun, especially if the tunes are "Home in Pasadena," "For All and Ever" and "El Bandido." Other more familiar songs such as "Bye Bye Blackbird" or "Silver Threads Among the Gold" may cause one to flinch. Instruments heard include an Italian re-iterating piano (Racca Melodici), a barrel reed organ and barrel piano, a Wurlitzer Photo-Player, a Belgian Decap Dance Organ, and Tino the Accordion Boy (a real accordion

plus rhythm section). A complete tune listing here is superfluous because one doesn't buy this sort of record for the songs played; one longs to hear what a Popper Happy Jazz Band sounds like. Ken Stroud may or may not be inserting the nickels.

Mr. Stroud is definitely featured on Side II at the Compton Cinema Organ, which we are told once occupied the orchestra pit of the Hammersmith Regal and is now the "flagship of the Napton collection." The 3/12 has an exceptionally fine sound, and the Melotone (a pre-Hammond vacuum tube contraption exploited by the Compton people) blends with the pipes better than any other which the reviewer has heard in British installations. The Melotone is prominently featured in "Annie Laurie."

Ken Stroud's other renderings are in keeping with the ambience of the Napton tourist attraction. Ken is of the Freddie Laker school of theatre organ playing: get 'em there fast with no frills of fuss. It's a style which keeps audiences screaming for "more!" — and reviewers panting for "less!" His "Song of India" could easily serve as a baseline for all other recorded performances. Now Tommy Dorsey can empathize with how Rimsky-Korsakov must have felt after hearing the swing version. In transit across the Atlantic, "On A Clear Day" has lost much of its original melody line. Stroud's ultimate barn-burner, "Tiger Rag," clearly suggests that deliberate and premeditated arson is not always the strategy of choice. Perhaps someday a smart tiger will write a tune with the refrain, "Hold that organist!" One can only hope.

In summary, the mechanical instruments are interesting, the Compton is wonderful, and Ken Stroud is not the organist to show it off to its best advantage in these parts.

WALTER J. BEAUPRE

THE ART OF EDWIN H. LEMARE, WPO 103 (Dolby System stereo cassette only). Available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. \$10.00 plus \$1.50 postage per order.

How these performances in 1913 of world class organist Edwin H. Lemare came to be re-created on the Welte-Tripp organ in a Boston church was explained in THEATRE ORGAN earlier this year (January/February, 1985, p. 18). If you liked the first tape (we certainly did) you'll enjoy this one also. The high frequency ambient noise from the roll player mechanism and/or organ is still present under every selection, but it detracts very little from the organ presence and none from the artist. J. S. Bach opens this concert also, but it is the lesser known "Prelude and Fugue in D Major." Although very little of Bach's vast output ranks among this reviewer's alltime favorites, it's a relief to hear something other than the "Toccata and Fugue in D Minor," "Gigue," or the accompaniment to Gounod's "Ave Maria." Lemare's interpretation of the D Major is a lesson in how wonderful romantic playing at its best can be after

the computer-deliberateness of today's baroque-hearted lovers. Those who try to impress this reviewer with the "mathematical purity" of Bach should be advised that some people find algebra less than tuneful! Lemare keeps the voices clearly differentiated and soaring in the special direction of song — and that's enough. Don't *tell* me I should like Bach; *show* me why if you can. And Edwin H. Lemare can.

Mozart's "F Minor Fantasia" is next. The influence of Bach is obvious in the opening passages; however, Lemare reminds us that Amadeus was into more complex harmonies, rhythmic patterns and emotional depths. Mozart's great skill as an orchestrator is matched by the organist's registrations. It's incredible that a roll player could capture the timbre as well as the notes!

If the program thus far has been a bit heavy for some, the lovely Italian melody of Rossini's "Quis est Homo" (*Stabat Mater*) will be especially welcome. Lemare just lets it sing chorus after chorus.

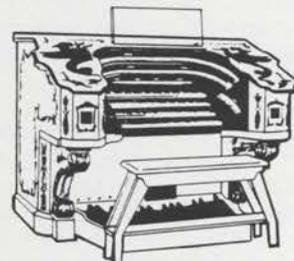
The reverse track of the cassette opens with the "Prelude" to *Hänsel und Gretel* by Humperdinck. That there are too many choruses of the familiar "Prayer" is the fault of the composer, not the artist. Musical shows with just one big hit tune are not limited to the 1980s. Lemare tries to keep the "Prelude" interesting with variations of tempo and contrasting registrations.

Boccherini's "Minuet" is both witty and ponderous. Lemare's unhurried tempo gives one a fresh view of this familiar classic. Dancing can be graceful and hypnotic without being cute or clever.

In this release we are treated to only one Lemare composition. It's a lovely "Improvisation" with lots of Chrysoglott and Harp runs. The modern harmonies are a sobering reminder that good music really hasn't advanced that much in 70+ years. Neither has good organ playing!

The final selection is the last movement (not the "Largo") from Dvorak's *New World Symphony*. In this reviewer's opinion, no organist anytime, anywhere has played a

Season's Greetings



LAND OF LINCOLN
THEATRE ORGAN SOCIETY
CORONADO THEATRE
Rockford, Illinois

better transcription of a symphonic work. Lesser artists often get so wrapped up in trying to imitate orchestral instruments on the organ that they lose the mood and sweep of the piece. Lemare masterfully creates a dialectical tension between the Slavic "Old World" and the "New," never releasing his firm grip on either our emotions or the musical intent. We must remember that when Lemare made these rolls there were no great orchestral recordings of symphonic works. Few listeners could compare what he was doing with, let's say, a Bernstein/New York Philharmonic performance. Today with the great orchestras of the world as available as our turntables, an organ transcription is both foolhardy and superfluous — unless the artist can give us a new appreciation of the work. Among theatre organists in recent memory only Ann Leaf and Dennis James have really succeeded beyond the level of clever orchestral imitations. And now, out of the distant past comes a masterpiece.

Those few theatre organ fans who think they don't have an ear for classical organ playing haven't heard Edwin H. Lemare. Highly recommended.

WALTER J. BEAUPRE

REGINALD DIXON: A RETROSPECTIVE Volume 1: 1932-1940. Stereo Dolby cassette tape, Pipe Organ Presentations, Ltd., P.O. Box 20704, Castro Valley, California 94546. Price \$9.95 postage paid.

Born October 16, 1904, in the Sheffield famous for its cutlery, Reginald Dixon escaped the steel trade and the law (the prediction of a confident Gypsy) to become "Mr. Blackpool," England's most popular organist. At 13 he was playing piano in a local cinema and organ in a Methodist Church. According to Peter Ashman's biography, Dixon had been inspired by the likes of Reginald Foort and Jesse Crawford. Valuable boot training for what he was to do so successfully at Blackpool came while trying to synchronize his film-scoring efforts to speeded up projectors during matinee performances. Reggie was ready for the demands of Tower Ballroom dancers who insisted on a peppy style of playing. His was the right flair with the right training at the right time. Via BBC radio he soon became a household word. Nor did his popularity end with retirement from Blackpool in 1969 when reissues of early 78 rpm recordings as budget LPs flooded the U.K. Tapes of vintage Dixon were still readily available for a British pound or so in the 1980s.

Entrepreneur Don Thompson, armed with original 78s lovingly hoarded by Dixon's mother Alice, has launched a retrospective encompassing the "early years" and the "golden years" prior to WWII for the benefit of U.S. markets. In a letter to enlighten prospective reviewers Don explains that the earliest cuts are of "immense historical interest to Dixon fans" and mother Alice "HAD played the early recordings quite a lot." Although the tunes are recognizable, one must imagine

Season's Greetings from Detroit



that Dixon is playing an organ — not to mention the Wurlitzer 2/10 (Model 205, #2037) first installed in the Tower Ballroom. One of the tunes turns out to be "Marche Militaire" under an alias. By "Alice, Where Art Thou?" we begin to hear lots of arpeggios, mini-cadenzas, and something which sounds suspiciously like an organ. "Grasshopper's Dance" is a Leroy Anderson-style novelty articulated with clarity and zest. Dixon can be light without being wispy or cute — nothing "sissy" about his playing. It's good! "Crazy People" introduces the short chromatic Dixon "turns" with strict dance tempo. Pedal and accompaniment lines are clean and authoritative. Registration is orchestral, reminiscent of those early sound film bands.

The frenetic hype which eventually became the mark of Blackpool is first heard in "Castles in the Sand." Reg's abrupt modulations between medley tunes are no-nonsense simple and direct. "Canadian Capers," taken at a breathtaking tempo, is miraculously sure-footed all the way. He dazzles but never confuses the listener. With a socko finale, no wonder it was a best selling recording in its time. "The Words Are In My Heart" is very Crawford. "La Paloma" is typical of Dixon's laser beam clarity of melody line: any complexity is absolutely "smokeless." Reg never makes the listener work; he does all the attention focusing. This may be one of the secrets of his phenomenal appeal. In spite of the fidelity of the recordings, the marches "London Bridge," "Blaze Away" and "With Sword and Lance" work a special Dixon magic. He knows how to build tempos to a fever pitch of excitement. In this reviewer's opinion no other British organist since RD has equalled his marches, and Lord knows they've tried.

By "Dixonland #7" on Side I the new Wurlitzer 3/13 complete with piano has been installed in the Tower Ballroom, and Reggie rattles the ivories frequently. To close the side Dixon's voice is heard introducing his famous signature tune "I Do Like to Be Beside the Seaside," and Side II opens with 31 seconds of this Blackpool theme. Tunes are technical-

ly better recorded. Untremmed reeds cut through like a buzz saw. Reg's dazzling improvisations and infectious rhythms carry him through many medleys of pop hits. The second chorus of "Rosalie" with piano prominent is nice, although the first chorus of "Music, Maestro, Please" may jar the teeth of American listeners. "Says My Heart" reminds one (pleasantly!) of the Guy Lombardo orchestra on Benzedrine. Reg's left hand carries the melody for "Whispering" while his right sets off the fireworks. Anyone who can't warm up to "Margie" has to be a hopeless anglophobe!

On the Wurlitzer in the Granada Clapham the playing of "Change Partners" is messy and irritating. Frankie Carle's "Sunrise Sere-nade" is terrible as recorded in what seems to be a reverberent house-of-horrors. Ravel's "Bolero" without any sensuous build up is just plain embarrassing. Reggie's rendering demonstrates how humdrum Joe Garland's "In the Mood" really was without benefit of Glenn Miller.

It's only fair to say that this 90-minute tape is a "retrospective" — not a "Best of . . ." album. This reviewer considers about 1/3 of the contents great Dixon. So if American theatre organ fans don't have ready access to any Dixon recordings, it's worth having. The packaging job is tacky with misspelled words, punctuation blunders and typesetting goofs. The last tune in the set is titled "After You've Gone." This bit of misinformation is repeated in Don Thompson's epistle to his reviewers, so apparently he really doesn't know that the song with lyrics which begin "I'll be down to ge'cha in a taxi, Honey . . ." usually carries the title "Darktown Strutters' Ball."

WALTER J. BEAUPRE

JEFF BARKER PLAYS ENGLISH STYLE ON THE COLONIAL THEATRE ORGAN. Jeff Barker at the Colonial Theatre Kimball, Phoenixville, Pennsylvania. Available from Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. \$9.00 plus \$1.50 per order postage and packing.

Jeff Barker, an Englishman, came to the States in 1964 for a summer gig in Surf City, New Jersey, and liked it here so much that he stayed.

We remember Mr. Barker around 1970 playing dance music on an electronic at a little place on the tip of Long Beach Island, the same island that is home to Surf City. This record is a tribute to a talent that has grown and matured over the years.

The 3/25 Kimball organ, originally from the State Theatre in Philadelphia, reopened in the Colonial Theatre in suburban Phoenixville in 1976. Owner Jim Breneman has since then sponsored sold-out vaudeville programs and organ concerts.

Although most of the music on this record is obscure, it really doesn't matter because it is played in an interesting way. Side I, for example, opens with a cute lively novelty number entitled "When You're Counting the Stars Alone," which is followed by a flapper-like

"Corn Silk." "Twelfth Street Rag," a wild theme-and-variations arrangement of the fingerbustler, cleverly interweaves "Somebody Stole My Gal" in the left hand countermelody in the final chorus.

During "La Cage Aux Folles" medley, we get our first glimpse of Mr. Barker's balladeering in "Song on the Sand." Good use of rubato, phrasing, shades, and registration all contribute to the romantic playing we hear here and in "The Singing Hills," a somewhat obscure yet familiar ballad, on Side II. His arrangement of "The Best of Times" makes you feel that it really is.

Side II opens with "Song of the Dawn," a "Desert Song"-sounding piece made interesting through registration and rhythm changes. "Waltzing Bugle Boy," in a refreshing 3/4 time, yodels its way into your heart. After "Bohemia," another novelty number, is "Song of the Wanderer," a ballad with a beat and a refreshing modulation to a new key. Closing Side II is "Pusztta." The buzzy Kinura lends a chuckle to the humorous piece, which includes snippets of "Joshua Fought the Battle of Jericho."

Sam LaRosa as recording engineer and Harry Randel in mastering and production have presented a recording with good fidelity and a quiet surface, as well as inaudible editing.

Mr. Barker's playing is clean, the registration is varied, and the music sings. The organ is a well-maintained pipe organ. If you are looking for a record to listen to again and again, and you want a repertoire that is a little different, this recording is for you.

SHIRLEY HANNUM KEITER

ORGAN MOODS AND MEMORIES. Richard Wayne at the Hammond Elegante. Cassettes, records, or tapes. Reader's Digest, Dept. R8880-1, Attn: Music Division, Pleasantville, New York 10570. \$39.96. Installation payment plan available.

In past releases of multi-record albums of organ music, *Reader's Digest* has featured many artists and different organs within each set — nine organists and 16 organs, for example, on *The Mighty Pipe Organ Plays Golden Favorites*. In this set, however, the producers departed from this successful format to one organist, one organ.

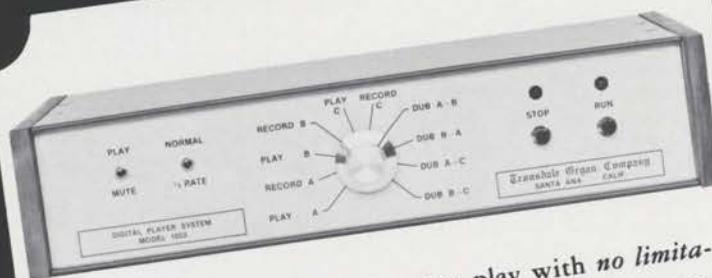
It can be dangerous to give any one musician 14 sides, or 3½ hours of playing time to do whatever he wants to show his playing abilities and the capabilities of the instrument. In this set, Richard Wayne presents E-Z listening through simplistic arrangements and limited registration on the Hammond Elegante. When he does include strings, it's always a refreshing change. And every so often, the Hammond Auto-Vari rhythm unit is shown in its best light.

Most of the time, the styling of this laid-back, mellow record set is straightforward and sometimes metronomic, even if the rhythm unit is not used. But Mr. Wayne's ballad arrangements are rather refreshing, as they are played from the heart. Sometimes

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there are hints of other theatre organists' styling, and some arrangements sound faintly familiar. All the introductions certainly get your attention, too, as it's not always obvious where it's going. Mr. Wayne's limited use of the flute channel and an annoyingly ever-present reiterating something-or-other sometimes becomes tiring. And a limited array of keys makes one long for some sharps.

However, the saving grace of this set is the emotion found in many of the ballads. When a recording is made intellectually, it appeals only to the ears. But when some arrangements come from within, the appeal is to the nostalgic heart.

Copious program notes give historical data about all the songs on all seven records. The notes make interesting reading and are very well written. Quality pressing is what RCA is known for, and this set is no exception — mirror-like, quiet surface, and inaudible editing.

Record titles are as follows:

RECORD	TITLE
1	<i>The Happy Organ Plays Happy Hits</i>
2	<i>Golden Waltzes</i>
3	<i>Golden Hits of the Romantic '30s</i>
4	<i>Great Hits of the Roaring '20s</i>
5	<i>Something Old, Something Blue: A Bouquet of Jerome Kern Classics</i>
6	<i>All-Time Film Favorites</i>
7	<i>Great Hits of the '40s, '50s and '60s: A Bouquet of Irving Berlin Classics</i>

Reader's Digest offers other record sets that the theatre organ enthusiast might also enjoy; write for a catalog.

This set provides a variety of selections to please almost any taste. If you are looking for background music for a party, or just something to help you unwind at the end of a long day, this set is for you.

SHIRLEY HANNUM KEITER

DON'S DANCE PARTY. Don Thompson. the Wurlitzer. Stereo Dolby cassette tape only. Pipe Organ Presentations, Ltd., P.O. Box 20704, Castro Valley, California 94546. Price \$8.95 postage paid.

"We believe in giving value for money," declares Don Thompson in his August 15, 1985, letter to the prospective reviewer of *Don's Dance Party*. He may be referring to the fact that his latest tape (90 minutes) with "over 75 great tunes" (this reviewer recognized 76) costs out to only 10 cents per minute or 12 cents per tune. Oh yes, and each tune averages about 1 minute, 11 seconds playing time. So no matter which quantitative measure one prefers — litres or gallons — it turns out to be quite a crock!

The plastic cassette box sports a color photo (suitable for carrying in wallet or purse) of Don at the Organ Grinder Wurlitzer. Thompson is actually playing three other Wurlitzers: one at the Riviera in North Tona-wanda, one at the Auditorium in Rochester, and one at Ye Olde Pizza Joynt in Hayward.



American
Theatre Organ
Society

**VALLEY OF THE SUN
CHAPTER**

Wishes You a Happy Holiday
Season and a Prosperous
New Year!

Thanks to all for the fine support
shown at the
Phoenix Fall Festival '85
Regional Convention!

But in each instance the instrument is well recorded and seems to be functioning admirably.

Don has taken a host of "golden oldies" and strung them together (occasionally with rather abrupt tape splices) so that they serve the urge for dance sets of fox trots, waltzes, two-steps and one tango. The tape could also oblige basic sing-along needs and as a general background for social gatherings. A complete catalog of the 76 tunes seems unnecessary. They're standards from "Avalon" to "You Light Up My Life" with only two unknown to this reviewer: "Comrades" and "Maggie Murphy's Home." If patience persists one can even hear "Melancholy Baby." So much for quantity and kind.

Before dealing with the less objective subject of quality it might be helpful to both the artist and the reader if one of the pragmatics of reviewing were explained. There is a difference between evaluating a one-time-only entertainment event such as the performance of a musician in a restaurant or pizza establishment and a musician's performance via recording or tape which can be audited repeatedly under quite different circumstances. For the entertainment organist to fake his way through a request tune to please a customer who just slipped him five bucks is standard procedure in a bar or grill; one doesn't take such liberties when preparing for a recording session. The live event offers such perks as jolly companionship, the overpowering aroma of Oregano, ambient room noise to cover fluffs, whoopie cushions, "Happy Birthday, Dear Trixie!" and all that good stuff. The disadvantages are organ malfunctions, human error during performance, and variations in audience response.

When a performance is recorded for playback distribution the musician can control the accuracy of playing, select the best from a variety of interpretations, weed out selections that don't seem to work, assemble the best from performances over a period of months and years, appeal to a particular audience of record buyers, etc. The drawbacks are the absence of "event magic," private auditing of

one's performance under all kinds of conditions, the non-selective "ear" of the recording apparatus, the personal, non-polarized sophistication of the listener, and so on.

Occasionally an entertainer/musician may cut records or tapes for the nostalgia market. People enjoy a live event so much that they want to take home a memory of it. Lots of theatre organ records are sold that way. If there's a quality performance on the record it will get replayed. If not, it gathers dust on the shelf. The buyer served as his/her own reviewer.

When Don Thompson or any other musician enters the privacy and solitude of a reviewer's music room via a record/tape release he does so stripped of event dynamics, personal charm, and the opportunity to interact with an audience. All he has going for him is the quality of music in those grooves or magnetically imprinted on oxide. And as a reviewer for THEATRE ORGAN, Walter Beaupre must assume that readers are in much the same position. His job is to tell readers what's there to hear. If he's lucky he may also be interesting in the process. Obviously music and writing are different modes of expression, so the writer often must use metaphors to get his point across.

So let's take a qualitative look at *Don's Dance Party*. As dance music the tempos are generally consistent and similar to what one might find in Lester Lanin society rhythms. These probably wouldn't work for line dancing. The medley which begins with "Ain't She Sweet" gradually increases in tempo, but this may have been a deliberate strategy on Don's part: speed it up for fun.

Thompson is at his best (and his best is impressive!) playing "Sleepy Lagoon." It's tastefully registered and played with feeling. He plays "You Light Up My Life" with restraint and perfect control. It's pretty. Don has good fun with "Good Ship Lollipop" and Miss Temple's other whimsical hit "Animal Crackers." "Honey" has some very creative counter melodies. His "Charmaine" is a clever Mantovani impression. "The World Is Waiting for the Sunrise" doesn't contain a single pedal line goof. The reviewer was impressed with Don's 3/4 time version of "Roses of Picardy." "Bye Bye, Baby" suggests Blackpool but doesn't get much closer than, let's say, Groton, Connecticut. The first chorus of "New York, New York" is OK; talk to your brother-in-law during the second.

Some of Don's worst moments are in the pedal line of "Where or When." "Moon River" gets off to a confused start. What Thompson intended to do with Glock embellishments in "Tea For Two" is anybody's guess. The harmony (if not the Mountie) betrothed to "Rose Marie" gets lost in the Canadian Rockies. Don's playing of "Always" and "Together" along with that other bombing of Berlin are best forgotten. The Eddie Heywood-type left-hand figure he employs in "Canadian Sunset" perseverates until dark descends. Don chooses the spelling "Jealousy" for Jacob Gade's "Jalousie" — and that's probably some sort of poetic justice

when one looks at the last five letters. The pedal line for this "tango of love" should be enshrined in every musical household as a threat to nasty little boys and girls who think organ pedal boards are bongo drums.

In summary, *Don's Dance Party* may be just the ticket for your next uninhibited BYOB mixer. But if you aren't into singing and dancing, it may be the longest 90 minutes of your life.

WALTER J. BEAUPRE

ICE CASTLES, Tim Flint plays the Technics G7, Grosvenor Records, Birmingham, England. Available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. \$9.00 plus \$1.50 postage per order.

Tim Flint is a very young British organist making his recording debut. Except for the Technics G7 he has a lot going for him. Engineer John R. Taylor has worked his usual magic with microphones. Perhaps this would be a good time to suggest that Taylor visit the U.S. to do a workshop on techniques for recording electronic and theatre pipe organs. Recent American releases which have come to this reviewer's attention suggest that our better efforts are the result of Kismet rather than expertise. Let's see . . . where were we? Oh yes, the G7.

The way Tim plays it, the G7 has a very good piano, a respectable imitation of the Hammond tibia sound, lousy strings, a stringy accordion, a flute that turns into a tin whistle, and other synthetic tones which are sometimes pleasant enough musically, but which defy verbal description without a stop list. For theatre organ fans that's something of a handicap.

Tim Flint is 20. His playing is assured, accurate and articulate. As with many accomplished youngsters under the legal drinking age he has an insatiable thirst for the styles of seasoned musicians. "Through the Eyes of Love" begins with an extended piano introduction, then a piano solo with wobbly string backing. He can't resist turning on the plastic rhythm. A pity. It's a lovely song and a nice arrangement. Tim has a clear concept of how he wants to interpret the tune.

The tempo for "Eleanora" is right: it waltzes fast and true. Flint uses the Hammond sound, a good brass flute solo, and something which could be an accordion. "Isn't It Romantic?" is another good arrangement with clever counter melodies. Whatever percussion overlay he is using on the G7 produces a muddy, hollow sound that is dreadful. Unfortunately he sticks with it almost to the bitter end. "Alla Turca" is subjected to a hokey harpsichord with modern plastic rhythms and a final chorus which sounds as though it were played under water in which no fish could survive. There are too many similar choruses of Robert Farnon's "Portrait of a Flirt," a Dave Rose-y type waltz. Tim breezes through it with technical authority. The piano riffs are admirable in "Opus One." The tempo is right and there is restrained use of electronic rhythm. The

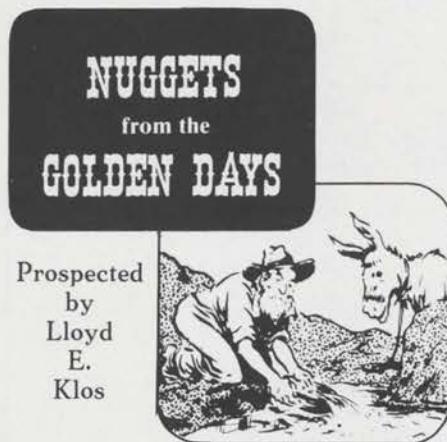
horns he uses for the solos? Hard to tell.

Side II takes us for "A Walk in the Black Forest" armed with piano and rhythm section. Once Flint gets his bearings he swings Hammond in the style of Jimmy ("The Cat") Smith. For "All the Things You Are" his excellent musical ideas get repeated for no real reason except, possibly, that he ran out of variations before he ran out of Kern. A fast samba medley includes "Tico Tico" with graceful bows to . . . guess who? It's very well done.

The guitar featured in "The Rodrigo Guitar Concerto" is not bad, but the solo voice could be anything. Two final swing tunes, "The One I Love Belongs to Somebody Else" and "You Can Depend On Me," serve as a dance set. Jazz improvisations are elementary, and Tim once again demonstrates that he can bounce fingers Jimmy Smith style.

Tim Flint has the basic technique to be a fine theatre organist. Whether he will develop into a David Shepherd, Nigel Ogden, or Len Rawle is anybody's guess.

WALTER J. BEAUPRE □



Prospected
by
Lloyd
E.
Klos

As a Christmas gift to our faithful readers, we give you some choice nuggets from the lode, featuring name organists. References were: *American Organist* (AO), *Exhibitors Herald* (EH), *Local Press* (LP), *Motion Picture Herald* (MPH), and *Variety* (V).

July 1923 (AO) A native of Chicago, student of and first assistant to Frank Van Dusen of the American Conservatory, EDWARD EIGENSCHENK, won the conservatory's gold medal recently for organ playing. He has devoted himself entirely to theatre work with occasional recitals in Kimball Hall, Orchestra Hall and elsewhere. At the age of 17, he became first organist of the Stratford Theatre in Chicago. He plays from memory a repertoire of a thousand works. His talent is exceptional, his poise and balance unusual for a young man, and his power of concentration rarely equalled. Add to this a strong personality, marked originality, and untiring devotion to work, and you can explain his phenomenal advance and a salary the majority of long established musicians would be proud to record. Mr. Eigenschek plays all the larger works of Bach and the complete sonatas of Guilman, Widor and Vierne.

September 15, 1923 (LP) The Eastman

School of Music in Rochester, New York, announces its fall term, opening September 17. Included is a course in organ accompaniment of motion pictures. Superior studio equipment. Instructors are JOHN F. HAMMOND and ROBERT J. BERENTSEN.

August 29, 1924 (LP) KFI, Los Angeles, is presenting an Aeolian Organ recital from 6:45 to 8 p.m. A week later, WJAR, Providence, Rhode Island, will broadcast a Capitol Theatre program at 6:30 p.m. and a Skinner organ recital at 8:15; WDAF, Kansas City, will present a program from the Newman Theatre from 4 to 6 p.m.; and KFI, Los Angeles, will host a program from the Metropolitan Theatre, starting at 6:45 p.m.

August 20, 1926 (LP) Brunswick Records announce the release of record #3178 by eminent New York organist, JOHN PRIEST. The numbers are "Tell Me You Love Me" and "Reaching for the Moon."

May 21, 1927 (EH) BASEL CRISTOL at Chicago's Uptown Theatre presented as an organ selection, "Russian Lullaby" as the theme for the Colorart Picture, "On the Trail of the Ranger," assisted by a violin solo by Victor Young.

March 14, 1928 (LP) WCCO, Minneapolis-St. Paul, is presenting EDDIE DUNSTEDTER in an organ concert, starting at 12:30 a.m.

Circa 1930 (V) It took an alert tin pan alleyite to give the New York Paramount some idea whereby its pit orchestra will get a little individual recognition along with the JESSE CRAWFORDS at the Wurlitzer consoles. Ager, Yellen & Bernstein annexed a nice plug-fest for itself but did a great job in the battle-of-music idea between the house orchestra, Irvin Talbot conducting, against Jesse Crawford at the organ.

To "Mr. Gallagher and Mr. Shean" parodying, the slides set the idea humorously and quickly. They match up pretty evenly, too, although Crawford naturally has the edge on the jazzique. Talbot tried hard to keep rhythm with his baton, was against time in his jazz offering.

Crawford opened with a classic melody and the orchestra did "Indian Love Call." Crawford did a jazz and ditto by the band; ballad and ditto, this time the orchestra's being augmented by Caro Nome in a soprano solo. Crawford flashed the slide which said "No Fair!," and called on his wife for assistance. That great jazz organiste socked it out plenty, both clinching the conquest by the Crawford with "When Day Is Done." The slide idea led into a combination by both, thus taking the curse off it through applause voting.

It was a highly interesting and entertaining 15-minute overture and a departure from the conventional program starters. It's an idea which is readily adaptable to any house for pitting band and organ against each other. It's not new in picture houses. Paramount is following other houses, not on the Publix circuit, with this and along very close lines, to the others.

January 1931 (LP) The NBC network is presenting AL CARNEY in "Organ Melodies." JESSE CRAWFORD is featured on