

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

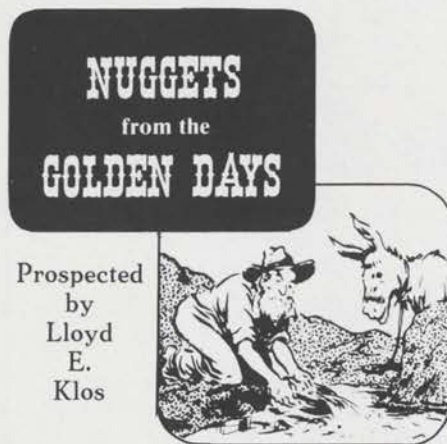
horns he uses for the solos? Hard to tell.

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 □



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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 Guillemant, 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

WABC, New York, and ARLO HULTS is a guest organist this week at Rochester's RKO Palace.

October 23, 1931 (LP) Manager McNamara of the Palace Theatre in Stamford, Connecticut, announces the engagement of a new featured organist, ADOLPH "DOLPH" GOEBEL.

November 7, 1931 (MPH) BERNIE COWHAM at Flushing, New York, Keith's, entertained his audience with another interesting community sing. The signature song, "Voice of the RKO" was played as the opener with an oral explanation about the songs and "singing class" following. Bernie is one organist who really does try to please his audience, not only obliging with their requests, but also by working out novelties of his own creation. This week's program consisted of the singing of "There's No Other Girl," "River, Stay 'Way From My Door," "Shine On, Harvest Moon," "Waiting for a Call From You," "My Little Gypsy Sweetheart," and a parody on "Just One More Chance," which he had made popular. This parody was written about Empress Eugenie hats. Of course, Bernie closed his solo with his ever popular edition of "The North Shore Daily Journal." Up-to-

the-minute news, both local and national, is written to the tune, "It's the Girl," with the audience singing the news and certainly enjoying it, if applause means anything. Bernie has been at this house three years and his popularity is ever increasing.

Gold Dust: 7/23 TOM GRIERSON at Rochester's Strand 4/18 Marr & Colton . . . 8/23 HENRY F. SEIBERT over WEA, New York, from the Skinner Organ Studio . . . 1/25 STEPHEN BOISCLAIRE, WGY, Schenectady . . . 1/26 RALPH WALDO EMERSON, WLS, Chicago; ERWIN SWINDELL, WOC, Davenport, Iowa; VINCENT PERRY, WEAR, Cleveland; ARTHUR BROOK, WPG, Atlantic City; RENE DAGENAIS, WBZ, Springfield, Massachusetts; Team of FORD & GLENN, WLS Chicago . . . 2/26 Dr. SHELDON & ALFRED HOLLINS, WSB, Atlanta; W. E. ZEUCH, WAHG, Richmond Hill, New York . . . 4/26 ARTHUR CLIFTON, WBZ, Springfield; LAWSON REID, KTHS, Hot Springs; HARRY NICHOLS, WMC, Memphis.

That should do it for this time. So long, sourdoughs!

Jason & The Old Prospector □

that I am unwilling to believe that you were in any way insincere.

Best personal regards,
Leon Berry
Park Ridge, Illinois

Dear Bob:

I am writing to assure the membership that the largest segment of the American Theatre Organ Society, the unaffiliated members, are out there and about 1200 strong. I would have thought that we would have been recognized, as in the past, by the president at the banquet during the convention. Hopefully, the new administration will see fit to recognize all segments of the American Theatre Organ Society.

Sincerely,
Harry Heth
Houston, Texas

Dear Mr. Gilbert:

I really feel the comments about Tom Wibbels' performance at the Convention were in bad taste. Reporting of this nature does not speak well of our organization. Nothing was said about the standing ovation Tom received because the audience loved him. I polled our members that attended the Convention and they are "up-in-arms" about the review.

Tom appeared in concert at our theatre on October 12. Again there was a standing ovation when he finished playing. The audience and our members were very pleased with his musical renditions, especially the theme he arranged for "Igar the Magnificent." Standing in the inner lobby you hear all the remarks when the audience leaves the theatre and believe me they were all *very good*.

It takes a long time and a lot of hard work to gain recognition in ATOS. What a shame that someone can cut you down unfairly. Is it really just a mistake or an oversight?

Sincerely,
Dorothy Van Steenkiste
Motor City Theatre Organ Society
Detroit, Michigan

Dear Bob:

I don't often write letters to the editor, unless that is, I feel that there is something just so grossly out of line or in total disagreement with what I feel is correct, but in the current issue of THEATRE ORGAN, a review by Walter Beaupre of the performance of Tom Wibbels at the recent ATOS Convention makes me wonder if we were at the same convention. The one I attended was put on by a young man who is in my mind and that of the many others there, one of the REALLY outstanding young theatre organists in our midst today. From where I sat I heard nothing but raves, not only for his fine selection of music but for his impressive and very individualized showmanship. I do not understand how an artist, one of very few at the convention, who received a resounding STANDING OVATION at the finish is deserving of such a negative, lack lustre review. If as we all pretend that our main reason for surviving, ATOS that is, is to promote the theatre pipe organ

Letters to the Editors

Opinions expressed in this column are those of the correspondents, and do not necessarily reflect the opinions of the editors or the policies of ATOS or THEATRE ORGAN.

Address: Editor, THEATRE ORGAN
3448 Cowper Court
Palo Alto, CA 94306

Letters concerning all aspects of the theatre organ hobby are welcome. Unless clearly marked "not for publication" letters may be published in whole or in part.

Dear Bob:

I'd like to express my thanks for the tribute to Harry during the convention at the Patio Theatre, where he had been scheduled to participate in the program.

Hearing a re-play of one of his organ arrangements and seeing his photo projected on the screen was a very meaningful experience for me, and apparently it was for others, also, because many of the members came up to me later and told me they thought it was a wonderful way to remember Harry.

Sincerely,
Catherine Koenig
Niles, Illinois

Dear Bob:

OUR MANNERS ARE IMPROVING.

During the most recent convention of ATOS I was reminded of a scene at the 1975 convention in San Francisco. It took place at the Oakland Paramount Theatre, where a fine young organist was to play a new synthesizer instrument. It was never advertised as a theatre organ or theatre organ program. He was greeted with jeers, catcalls, booing and the like. He never deserved a bit of this arro-

gance/rudeness. It was a *bad* scene.

However, during the '85 event we were "treated" at *one* event to some absolutely deadly "playing." While many folks wisely left early, a goodly number remained to the loud, bitter end. Not once did we hear booing, jeers or the like. If ever there was an event for them, this would have taken the Perflex-lined gluepot.

Indeed, hearing this program gave one an appreciation of the other side of the theatre organ — that of a well-played program.

Yes, our manners are improving.

Sincerely,
Tom DeLay
Fresno, California □

Dear Bob:

In regard to Dr. Beaupre's review of my effort at the Patio Theatre during the recent convention, I would like to say the following: to the six persons whose "anguish was very real," I regret having caused you this discomfort; and to the many, many wonderful people who congratulated me afterward and expressed their favorable opinions of the presentation, may I again say "Thank you," and