

Richard C. Anderson has accepted a promotion at Rodgers Organ Company to Director of Marketing. The announcement was made by Robert Ulery, President and Chief Executive Officer of Rodgers Organ Company. Anderson has been with the company for over 10 years and has worked in most of the key positions in the Marketing Department. His responsibilities will include organizing and overseeing Product Management, Marketing Services, Custom and Pipe Organ Administration, Service/Customer Support, Public Relations, and Advertising.

Anderson has a B.S. in Business Administration from Oregon State University, and an MBA in Marketing from Portland State University. He is married and lives with his wife and four children in Portland. □



Rick Anderson

xylophone is alive and well! Between this tune and the stirring "National Emblem March" are four competently played ballads, "I Only Have Eyes for You," "By A Waterfall," "Cheerful Little Earful" and "Londonderry Air." Playing is accurate and with a style that calls attention to the tunes — not the artist. Bill Yaney is straight-arrow all the way.

Certainly not a great recording, "Front Row Center" fills the bill nicely for those who collect faithful reproductions of the better home installations by regional musicians.

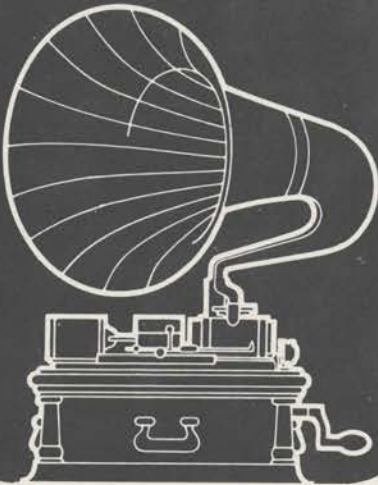
WALTER J. BEAUPRE

RETURN TO CLAPHAM JUNCTION, Bobby Pagan plays the Granada Wurlitzer. Cassette tape available from COS Tapes, 23 Aveling Park Road, London E17 4NS, England. Postpaid airmail \$9.00.

A hale and hearty Bobby Pagan grins from his Howard seat perch in a crisp color photo by John Sharp. Unfortunately, the eight-rank Clapham Junction Wurlitzer has been whisked off to Switzerland since this "return" performance in 1976 by one of Her Majesty's more illustrious senior subjects. Bobby has been around theatre organs for a long time — and for good reason. He makes this modest Wurlitzer, with the fastest tremors east of Penzance, sound like a much larger, more versatile instrument. Let it be said up front that when Bobby Pagan plays in 3/4 time the "Waltz Song" by Jacobi and "Lovely Lady," there are few artists between the junctions Clapham and Tuxedo who can best him. Furthermore, his insistent, solid beat in tunes such as "The Very Thought of You," "Careless" and "Love Walked In" is youthful and sure. In short, Bobby swings.

Not all the entries from this "live" performance work equally well. The opening "Light Cavalry Overture" is a case in point. In spite of a splendid variety of orchestral voices, the horses in this opus are candidates for the glue factory. There are many errors, and the piece lurches from one mood to another with a carousel atmosphere dominating. Pagan's interpretations of tunes in his medleys are fine, but modulations between tunes received short shrift. There are some nice brass strings in "Should I?" On the other hand, the answer to the ageless musical question, "Is It True What They Say About Dixie?" is in this instance "Sloppyville, USA."

For The Records



Manufacturers, distributors or individuals sponsoring or merchandising organ recordings are encouraged to send review copies to the **Record Reviewer, THEATRE ORGAN, 4633 SE Brookside Drive #58, Milwaukie, Oregon 97222.** Be sure to include purchasing information (post-paid price, ordering address) and a photo of the artist which need not be returned.

FRONT ROW CENTER, Bill Yaney at the Evritt 3/18. Dolby cassette tape available from Great Escape Music Productions, 5212 Monroe Street, Toledo, Ohio 43623. \$11.00 includes postage and handling.

From Defiance, Ohio, comes this opportunity to hear the ingenious home installation (somewhat Wurlitzer) of Larry and Janet Evritt, reported in a recent **THEATRE ORGAN** (Nov/Dec, 1986). The 3/18 has been digitally recorded giving new meaning to the term "presence." You won't miss a single note played! This is not a total boon. To the 40 toys on the toy counter, please add one

"Saturday Night Special" which seems to be fired just prior to registration changes via the preset buttons.

Bill Yaney, a popular and versatile local musician, favors us with 30 minutes of his playing. What is heralded as "Great music of the '20s" includes a few '30s hits as well, but who's defending historical fact when entertainment is at stake! Bill's opener is a soulful rendering of "Granada." The interpretation is comfortably familiar, but the main theme in a major key is less well handled than the minor key preliminaries. In the second chorus, the counter melodies are at times victorious.

"Sometimes I'm Happy" is played in strict, deliberate tempo, almost as if Yaney is sight-reading an arrangement for the first time. "Peg of My Heart" sports enough portamento riffs to please the most avid Crawford fans. The "pistol crack" of a preset button may signal the untimely demise of the last Harmonicat who transformed this ancient standard into a '50s hit record.

"Melancholy Baby" has an interesting, protracted verse, and Tibias sob appropriately while block chords accompany. The tempo brings one dangerously close to tears. Bill Yaney next treats us to the seldom recorded "There's Danger in Your Eyes, Cherie" and closes out the side with a relentlessly spirited romp through "Shine On, Harvest Moon."

SIDE II begins with an inauspicious reading of "Continental." The two-foot ranks shriek, and Bill Yaney produces enough fluffs to stuff a sofa pillow. Oh yes, the reiterating

Young Artist Competition Judge

We are pleased to announce that Lyn Larsen will serve as our "well-known personality" adjudicator for the 1987 Young Organist Competition. Lyn needs no introduction to ATOS members as we've been listening to him perform so beautifully since he started as a youngster. His music today is a shining example of what we hope to instill in the contestants by having our yearly competition. Four other especially qualified judges join him in grading the entrants and their identities will be made known at the National Convention in Los Angeles when the winners of the competition will be announced.

This reviewer hopes that Bobby Pagan will be the last to tie together Gershwin tunes with little gobs of "Rhapsody in Blue." His two-step "Lady, Be Good!" can stand very well on its own, and "Love Walked In" features a gorgeous ensemble sound followed by a tasty Tibia chorus. "Swanee," with its reiterating snare drum, gets to be a bit much. "I Got Rhythm" soars toward the "big finish" — which, of course, turns out to be the last few bars of "Rhapsody."

The Gypsy (sometimes "Gipsy") medley shows off the percussions and Pagan's virtu-

osity. We get two helpings of Brahms' Hungarian Dances, "Play Gypsies," a tune reminiscent of "Golden Earrings," and very little glue to hold the menu together. This reviewer particularly liked "Last Farewell" and admired Bobby's skillful blending of tunes in Irving Berlin's "You're Just In Love." If we re-name the "Dr. Zhivago Theme" as "Somewhere, My Reiterating Glock!," the treatment should be clear.

And if you were Bobby Pagan, what "Love Song" could you possibly use as your signature tune? A little hint — it was also a big hit for Jesse Crawford. Got it? We thought you would.

This tape captures the mighty little Wurlitzer beautifully, and Bobby Pagan does much to make this a happy memory of better times in Clapham Junction.

WALTER J. BEAUPRE

PACK UP YOUR TROUBLES, Douglas Reeve at the Dome, Brighton. Dolby cassette only; available from the Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. Price is \$9.00 plus \$3.00 postage per order.

Mr. Reeve is somewhat typically old-school British, at times reminiscent of Sydney Torch, at times Reginald Dixon, but less refined than either and definitely fidgety. He leans heavily on the traps in most selections, but at least they are not automatic. The swell shades are overworked and inconsistent with the music. However, he is having a good time, and that does tend to rub off on the listener so these other things aren't quite as annoying as they might otherwise be.

The tunes are listed here in two groups — with and without traps. Group I (without): "Poet and Peasant Overture," "Berceuse De Jocelyn," "All I Ask of You," "Serenade" (from the ballet *Les Millions d'Arlequin*). The "Berceuse" is wonderfully beautiful, well-developed and highly refined. One could have wished for an entire recording like this.

Group II (with): "Pack Up Your Troubles," "El Abanico/Il Bacio/Gopak," "Seventy Six Trombones," "The Best of Times," "Cabaret," "Blaze Away," "Waltzes of Richard Rodgers," "Samun," and selections from *Singin' in the Rain*. A veritable treasure trove for one who tends to overuse traps.

The organ at the Dome in Brighton is a very fine instrument, that is from what I could hear of it through the rather bad recording job. The Tibia tremulant is, perhaps, too American, but the voicing is strictly British. The microphones were too close and the recording sounds as though the signal is distorted on the master. Because of this and Mr. Reeve's stylings, this reviewer breathed a sigh of relief when the tape was finished.

BOB SHAFTER

VIRGIL FOX: THE DIGITAL FOX, VOLUMES I AND II, Recorded at Garden Grove Community Church. Compact disc number BCD8104, available in stores or by mail from

Bainbridge Entertainment Company, Post Office Box 8248, Van Nuys, California 91409-8248. Price is \$21.98 plus \$1.50 postage and handling.

I doubt that there is anyone possessed of normal curiosity who is not in awe of the keyboard ability of an organist. Even for the experienced, knowledgeable aficionado of organ performance, there are those moments of awe that claim the emotions of the listener, and here is a digital disc of classical selections by the enigmatic Virgil Fox which do just that with remarkable consistency. Here is a CD of nine monumental works, staples in the repertoire of the virtuosi, which are the nutrition of dedicated listeners.

Recorded prior to Virgil's untimely death in 1980, this was first released by Crystal Clear Records as a limited edition, direct-to-disc, collector's item recording. During the recording sessions, a digital recording was also made. Now, seven years later, and with the new compact disc technology, we are afforded the uncanny privilege of re-entering the tonal world of one of the most remarkable weavers of sonic tapestry.

Each selection is recorded with the candor and verve that characterized this great musician throughout his career. Possessed of the exuberance of a boyishly talented communicator of the spheres, Virgil presents his gift, the instrument and timeless musical treasures in a manner of utter competence and alacrity. The availability of this CD is a gift to all of us, showing the path to a special moment in time each time we replay the disc.

The liner notes contain a moment of insightful reverence for Virgil by his manager, Richard Torrance. Within the confines of a few brief paragraphs, Mr. Torrance speaks of the man, the era, and the music which Virgil so ably presented to everyone who came in contact with him. He also speaks of the love that fills the hearts of all who knew Virgil Fox.

And what of the instrument? This recording was made at Garden Grove Community Church in Garden Grove, California, and the organ there was constructed by Fratelli Ruffatti of Padova, Italy. At five manuals and 116 ranks, this massive instrument's tonal spectrum provided the fertile sonic ground for a series of performances which have been captured faithfully on this compact disc. In addition, Virgil's close friend, Dr. Robert Schuller, Pastor of Garden Grove Community Church, provided the enthusiasm and positive thought to complete the setting for the musical event.

The quality of this compact disc is exceptional: the liner notes, loving; the musicianship, quintessential; the organist, forever Virgil. It is difficult to say more about this CD without sounding redundant, but I would personally like to thank Bainbridge Entertainment for producing it, Richard Torrance for saying what my heart has always known about Virgil, and Virgil for his presence in my life. I hope that you, the listener, are as touched by the wonder of life through this recording as I have been.

STEPHEN L. ADAMS □

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