



**BLACKPOOL REVISITED.** Robert Wolfe at the Tower Ballroom Wurlitzer. Available from: The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5915. Prices are: Cassette \$9.00, CD \$20.00, plus \$2.00 postage per order.

Selections are: High School Cadets March, The Wind Beneath My Wings, Meditation, South American Joe/Tequila, Unchained Melody/True Love Ways, Selections from *Annie*, Spanish Flea/The Wedding Samba/Cumana, As I Love You/Once In a While/Sentimental Journey, Money/Money is the Root of all Evil, We're in the Money, Somewhere Out There, Jerome Kern Medley No. 1, Jerome Kern Medley No. 2, Selections from *Les Miserables*.

**ORGAN: BRIGHT & PRETTY  
PERFORMANCE: WELL DONE  
RECORDING: CLEAN AND FULL**

As you might expect from the title there are several Blackpool-style dance numbers included in this recording. There are also many straightforward theatre organ style arrangements. There should be enough here to please just about everybody. Unless I miss my bet, Robert Wolfe set out to do just that. Mr. Wolfe has progressed much since the last time I heard him. His playing is less frantic and much more refined. With the exception of the opener, "High School Cadets March," I enjoyed listening to this recording. From time to time I did find myself taking exception to the way he did some things, but that's just a matter of taste.

The recording engineer, John R. Taylor, recorded this organ more like I remember the old Reginald Dixon vinyl recordings. He captured the lively room acoustics very well. An excellent job in my opinion.

I have always like the Blackpool Tower Wurlitzer. It is sweet and bright.

I feel most people will enjoy this recording.

**THE FOUR SEASONS OF BLACKPOOL.** Arnold Loxam at the Tower Ballroom Wurlitzer. Available from: The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5915. Price is: CD \$20.00, plus \$2.00 postage per order.

Selections include: Spring (Vivaldi) excerpt, In The News, The Cuckoo Waltz, Easter Parade, Jeepers Creepers, Summer (Vivaldi) excerpt, Sobre Las Olas, Stanley Park, Autumn (Vivaldi) excerpt, October Twilight, Mack the Knife, Can't We Sing Love's Old Sweet Song Again, September Song, Winter (Vivaldi) excerpt, Sleigh Ride in Alaska, The Dance of the Icicles, You Made Me Love You.

**ORGAN: BRIGHT AND PRETTY  
PERFORMANCE: VERY WELL DONE  
RECORDING: CLEAN AND FULL**

If you notice some similarities between this recording and the one of Robert Wolfe, they were produced and recorded by the same man, on the same instrument. That's where the similarities end. It's always interesting to hear two performers get quite different things from the same instrument.

Arnold Loxam could perhaps best be described as traditional old school British stylings. He is a very competent organist who obviously enjoys what he is doing, and I feel that it is quite impossible for it not to rub off on the listener. Also, I found his ballads to be superb.

This recording was an enjoyable 74 minutes and is recommended.

**MANCHESTER GAUMONT MEMORIES.** Doreen Chadwick at the 4/14 Wurlitzer. Available from: Lawrence Whitfield, 11 Horseshoe Drive, Etching Hill, Rugeley, Staffs, WS15 wRF, England. Prices are \$21.00 for the CD, and \$14.00 for the Cassette, postpaid airmail. No credit card or COD orders.

Selections are: Doreen, Nights of Gladness, Phantom Brigade, Fats Waller Selection, El Mosquito, Petula Clark Hits, Sleepy Shores, Girls Are Made to Love and Kiss, Tell Me I'm Forgiven, Forgotten Dreams, Singin' in the Rain Medley, Punch and Judy Polka, Theme from Exodus, Doreen.

**ORGAN: BRIGHT  
PERFORMANCE: BUBBLY  
RECORDING: CLOSE**

Every time I listen to a Doreen Chadwick recording I always enjoy myself. Her active and gutsy arrangements never cease to be a pleasure. Her ballads are lush and lovely as well. The one thing that impressed me the most, perhaps, was the flawless timing.

The organ is almost overwhelmingly bright. It sounds as if it is half reeds, done in the typical British style of tonal finishing. The tremulants are old-school British, fast and nervous. Overall the organ could

best be described as old-school British.

The recording job makes it sound as if you were right on top of the shutters, add to that the brightness of the instrument, and it can get to be just a little much after awhile.

It should be noted that this recording session was done in 1972, and some of this material was released on an LP titled "Lady Be Good." Because of the time frame, and the fact that some of these takes were on vinyl, you would have to assume that the master was analog. The transfer to digital was so well done that you would be hard pressed to know that it was an analog master.

This recording is recommended.

**WITH A TOUCH OF MAGIC.** Searle Wright at the Forum Theatre 4/24 Robert-Morton, with Judy Giblin, soloist. Available from: BC Pops, 1 Marine Midland Plaza, 6th Floor West Tower, Binghamton, New York 13901. Cassette \$10.50 postpaid.

Selections are: Luck be a Lady Tonight, One Morning in May, Valse In A, It All Depends on You, Beginner's Luck, My Heart Tells Me It's So, Kitten on the Keys, Claire de Lune, Jeanine I Dream of Lilac Time, ATOS March, Desafinado (Off Key), I've Got the World on a String, Jitterbug Waltz, A Stranger in Town, Paris in New York, The Way You Look Tonight, Serenade for a Wealthy Widow, Suddenly, It's So Peaceful in the Country, Everything's Coming Up Roses.

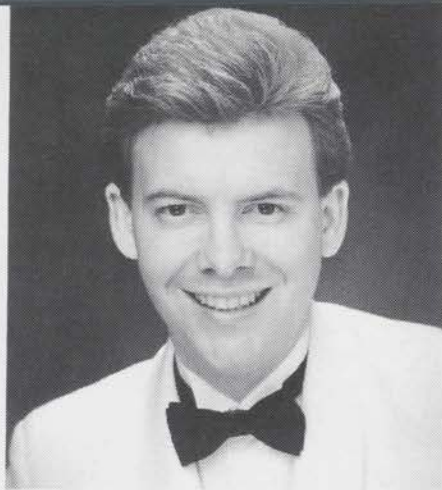
**ORGAN: VERY NICE  
PERFORMANCE: WELL DONE  
RECORDING: TOO CLOSE?**

While this was overall an enjoyable recording, there were lots of little things wrong with it. It is my impression that not enough time was spent on the project, or there may not have been enough time to spend. Mr. Wright's performance was creditable and competent, but there were several small fluffs. While I'm not qualified to review vocals, I can say that Ms. Giblin was not always exactly on pitch, and I personally found the quality of her voice to be perhaps a touch shrill. This might be explained by a lack of time to warmup.

The organ was my favorite part of this recording, but there was a lot of mechanical noise, shutters and tremulants being the most noticeable.

My overall impression of the recording job is that it was miked too close. Some of the mechanical noise might have been reduced if the mikes had been farther back. There were also a couple of editing boos.

In spite of all of these little problems, I thoroughly enjoyed this recording. I feel that it is well worth the money.



**SHUFFLE OFF TO BUFFALO!** Chris Elliott at the Shea's Buffalo Wurlitzer. Available from: Crystell Productions, P.O. Box 705, Menlo Park, CA 94026. Prices are: CD\$18.75, Cassette \$12.75, postpaid. Outside continental U.S. add \$3.00 per item, U.S. funds only. Calif. residents add sales tax.

Selections are: Shuffle Off to Buffalo, Wait for Tomorrow, Espana Cani, Kiss Me Kate Medley, Isn't it Romantic, The Lady is a Tramp, Loving, The Phantom of the Opera Selections, In My Garden, Bess You Is My Woman, South Pacific Symphonic Scenario.

**ORGAN: CREAM OF THE CROP**  
**PERFORMANCE: SUPERB**  
**RECORDING: TOP NOTCH**

**BRAVO!** There has been such a rash of well-done recordings of late that coming up with new superlatives can be quite a chore. This recording is the best of the best. I not only listened to it over and over, but I put it on for anyone who will listen, prefaced with "You have to hear this recording." I feel that as time goes by it will still be one of those recordings that will be played over and over. I think that several years from now most people might well consider this recording to be one of the very few 'classics' in the theatre organ world. I just can't begin to explain how much I liked this recording.

The Wurlitzer at Shea's Buffalo was unknown to me prior to this recording. It is truly a stunning example of what can happen when the right organ technician, the right organ, and the right room come together. Allen Miller has created something magical. All of the voices function perfectly. The balance between solo and ensemble has to be heard to be believed.

The recording makes me feel like I am right there in this cavernous theatre. Since the room is the 'soundboard' for an organ, it is essential to capture the room as well as the organ, and not sacrifice one for the other, as is too often the case. Jim Stemke has done a masterful job accomplishing it, as usual.

I don't usually comment on any aspect of packaging, but this time I will make an exception. I found the 'liner notes' to be obscure, unamusing, and an insult to my intelligence.

I can almost guarantee that if you don't buy this recording you will hate yourself. It gets the highest possible recommendation.

Thanks to all who were involved for producing this recording.

**BRIGHTLY SHINING.** Carlo Curley at the 4/118 E.M. Skinner at Girard College, Philadelphia. Available from your local music store, or ask for Argo 430 837-2.

There are 11 selections of Romantic Organ Music. Included are such composers as Reger, Franck, Dupre, Langlais, etc.

**ORGAN: KILLER**  
**PERFORMANCE: EXCELLENT**  
**RECORDING: CLEAN**

Classical organ recordings are not usually done in these pages. I felt that this one was so exceptional that we could make an exception. This kind of romantic organ isn't heard often enough these days. It is a splendid example of the Romantic school of organ building that was the roots of the theatre organ. Carlo Curley certainly understands what he is playing and gets the most out of it.

This organ has the capacity to blow you out of the room and be refined and gentle. It is quite remarkable.

The recording is clear and captures acoustics as well.

This recording is a recommended addition to your 'Classical' library.

*Bob Shafter*

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

## "Hobbyist Division" of the Young Theatre Organist Competition

This new division was established to help all you hobbyist organ players become more familiar with the theatre pipe organ. Every entrant will receive helpful written evaluations from our judges and your \$5.00 entry fee will help raise funds for the YTOC. Your taped entry will be judged on the following:

- Accuracy and Clarity
- Registrations
- Phrasing and Dynamics
- Use of Theatre Organ Stylings and Resources, and
- General Musicality.

The judges for this first annual hobbyist division competition will be JOHN LEDWON and JIM RIGGS.

### ENTRY REQUIREMENTS:

The hobbyist division is open to all non-professional organists, ages 22 to 105. (If you're older, enter anyway ... we'll fudge the rules a bit!)

All entries must be played on a THEATRE PIPE ORGAN. (Sorry ... no electronics, please!)

Each individual entry must be submitted on a separate cassette tape.

You must play TWO selections of your choice. (We suggest you select music that best shows off your playing ability.) Both selections combined **MUST NOT EXCEED SIX MINUTES** in length. If you use dolby noise reduction on your entry tape, please indicate the type ("B" or "C") on your tape. Please list the titles and composers of your selections on your entry tape.

DO NOT write your name on your entry tape: Dorothy VanSteenkiste will be numbering all entries as they are received so as to maintain impartiality.

DO include a separate piece of paper with your name, address and telephone number along with a listing of your selected tunes.

Your entry tapes will not be returned.

Each individual entry must be accompanied by a \$5.00 entry fee. (Make out your check or money order to: ATOS-Hobbyist Division.)

Send your entry to:

ATOS - Hobbyist Division  
Dorothy VanSteenkiste  
9270 Reeck Road

Allen Park, Michigan 48101

All entries must be RECEIVED by May 1, 1992 to be eligible.

All entrants will receive a certificate of participation. There will be first, second, third place winners, with plaques awarded at the 1992 National Convention in Philadelphia!

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*No man is complete without a feeling for music  
and an understanding of what it can do for him.*

ZOLTAN KODALY (1882-1967)

