

band-bash may depend upon the tonal and percussion resources of your own organ. If you have pipes and traps or one of the more lavish plug-ins, no sweat.

Turn over the fole for Jimmy's original in 6/8 time, the *Alexandria March*. Jimmy Boyce suggests that his composition is reminiscent of Sousa (I hear additional touches of Eric Coates). It's probably risky business to venture an opinion as to the "hit" qualities of an original tune. Tastes, as the saying goes, do vary. But from my organ bench, Jimmy's *Alexandria March* sings up a storm and could become a standard favorite with audiences far from the Virginia suburb. It has that elusive ingredient which makes us say, "Play it again, Sam." The march is easy to play with no pedal melody this time. You'll want to spend some concentration on the Coda which is loaded with right hand triplets while the melody sings in the left. Follow Jimmy's suggestions for fingering carefully. Registrations call for full organ whether tabs or drawbars. Oh yes, this time the Accordafolo is a distinct blessing. □

Organ Safari to England in 1976

Tentative plans call for ATOS visits to...

London
Manchester
Liverpool
Blackpool



More details soon!

LETTERS

Letters to the Editor concerning all aspects of the theatre organ hobby are encouraged. Send them to the editor concerned. Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.

Address: P.O. Box 1314
Salinas, Calif. 93901

Dear George:

I am writing with regard to the letter of Anna May Wyeth (April 1975 LETTERS). I would like to express some of my own feelings covering her two basic points; after all, she asked if anyone agreed with her.

With regard to "the OLD style, palm glissing, body English and the sort, I feel Ms. Wyeth might benefit from reading John Muri's *"The Typical Versus the Top"* (THEATRE ORGAN, October 1970). Mr. Muri brings forth many valuable points, but especially worthy of notice is paragraph #5 regarding "... the flying and flourishing of the hands ...".

She mentions Hector Olivera as doing his body English at his convention concert. Hector Olivera is, in my opinion, a fine organist and musician and this body English acts as a distraction from the already fine music he produces. Don't get me wrong, I don't wish to single out Mr. Olivera. I feel this should go for any and all organists, theatre and classical. The impression I get from the magazine critiques is; the ATOS writing staff is trying to better the professional organ field. That is, degrading body English, thrump-boom Hammond style, and palm schmears. How much easier and more beautiful it is to hear a well-fingered glissando than a skid across the ivories! If this is "OLD HAT" then so be it. At my age (21), I would

much rather be impressed by what I hear and not what I am supposed to see in terms of body English etc. Having not lived in the first theatre organ era, I can go only on what I see and hear today.

With regards to the record reviews, I have generally felt your reviewer does a good job in this highly subjective area. Again I feel he is trying to bring certain points to the attention of the recording artist as well as the potential customer. Having not heard O'Lyn Callahan's current recording, I do not feel I have the right to bark PRO or Con with regards to either Ms. Wyeth's objection to inconsistency (?) or the reviewers feeling. I can only go on my own impressions of hearing O'Lyn Callahan in concert, and that is good.

Your record critic has been doing a good job in his reviews, and I feel he is always improving his critiques. However, the only thing I wish might be accomplished in addition is: if the artist hits a clinker or plays a phrase inaccurately, it be said so — frankly and kindly in the critique. Thank you Mr. Record Reviewer.

Thank you for putting out a top notch magazine. Keep up the good work.

Sincerely,
Tom De Lay

Dear Sir:

I have enjoyed John Muri's articles on organists, committees and audiences, and would like to comment on a subject which he missed — namely, the Prologue Stop Arranger. As an illustration: Several weeks ago we had a talented and well-known theatre organist play a concert for us. Due to his rumored excellence the house was filled and expectancy ran high. Promptly on time, the M.C. introduced the organist and there was thunderous applause — for a few seconds — until the artist failed to appear at the console, then everyone started to look around and there was our concert artist casually ending a conversation at the back of the room. He strolled down the aisle, climbed onto the bench and spent half a minute or more, adjusting his stops. He then swung around, stood up and announced his first number. By the time he had played his first note, there was a noticeable let down of the audience.

This is only one instance of poor showmanship but I've seen dozens of stop adjusters spoil their openings in the very same way. Any good showman knows that a fast opening is very important to his act. Why then do so many organists wait until their introduction to get their stops set? They should prepare so that when they are introduced they can sit down and go *immediately* into their first number. I realize that with no two consoles alike, the visiting organist is not always "at home," but except for rare occasions, he does have enough time to set stops before concert time, and that can help to make the difference between an ordinary concert and an excellent one.

Another annoyance at concerts, is the repetitious use of numbers, especially those that the organists have recorded. I suppose they can't be blamed for wanting to advertise, but it does become very tiresome to not only *hear* these repeated numbers, but to read in chapter, reviews that the organist played them again and again. Surely any organist talented enough to travel the country playing concerts must know enough numbers to keep his program from becoming monotonous.

Sincerely,
Bob Longfield
Sierra Chapter

Dear Sir,

Of the many fascinating features I find in your delightful magazine, one which I enjoy most is to be found always on the back cover. I refer, of course, to the advertisement of the Rodgers Organ Company. To me their Great Stars of the Silent Era series is a personal joy and a splendid way of advertising their fine instrument.

The ad for the issue of April 1975 (Vol. 17, #2) is, however, incorrectly identified. The scene is indeed from "Romeo and Juliet," but the players shown are not those indicated.

This may well have been inadvertent due to the fact that in 1916, Hollywood presented us with not one, but two, productions of "Romeo and Juliet," both released the same year. From Metro came the version with Francis X. Bushman and Beverly Bayne. William Fox gave us his production with Theda Bara and Henry Hilliard. It is from the Fox Production we see the scene given in

the Rodgers' ad. The players, therefore, should be identified as Theda Bara and Harry Hilliard.

Contrary to what most film historians would like to have us believe, the much maligned Miss Bara did not always play "the heavy vamp." Her Juliet was subtle and deeply moving. Miss Bayne gave us a youthful and winsome Juliet. Harry Hilliard was a more convincing Romeo than Bushman, who was a bit mature and hefty to be ideal. Both productions were handsomely staged and costumed.

Now that "this ancient" has straightened out these minor matters, who could care?

Sincerely,
Earle T. Cann

Dear Sir:

Having a deep interest in the application of solid-state circuitry to organ building I was interested in the drawing of a trap relay on page 34 of the December issue. After studying this drawing it is apparent its artist knows little of solid state devices. As drawn the magnets are not even part of the circuit. I have had in operation at the Schnitzelhaus restaurant in Milwaukee for the past 1½ years the following electronic trap relay. It is simple, uses a minimum of parts and if getting pounding 6 nights a week for a year

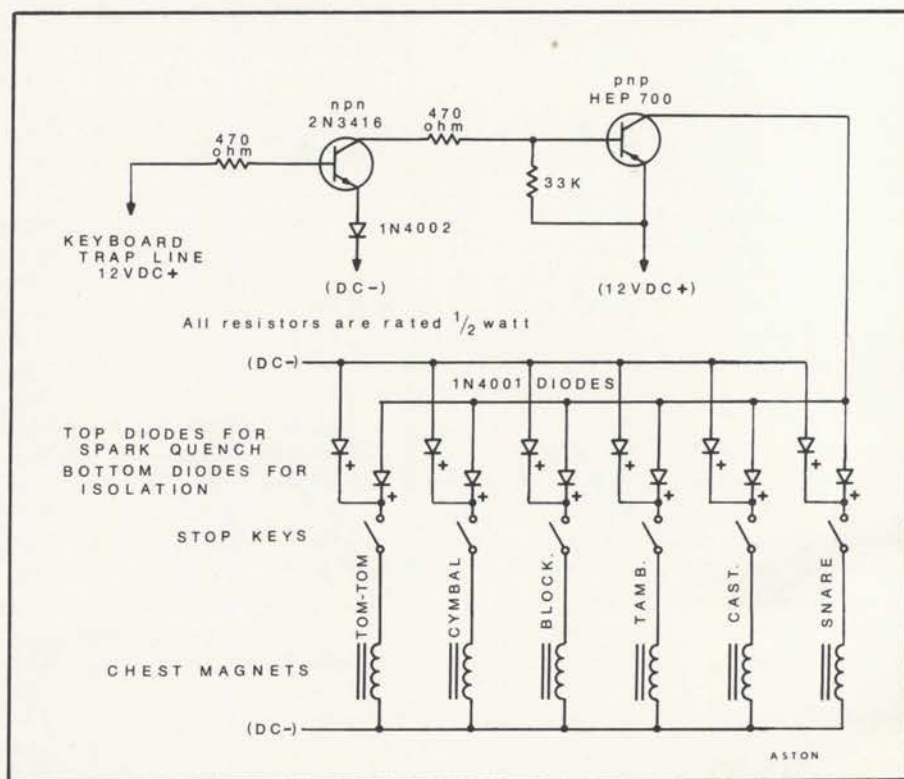
and a half is any sign of reliability, need I say more? This will drive about ten Wurlitzer magnets (150 ohm) or 6, 90 ohm magnets. A driver is needed for each keyboard and a simple switch on the input can change it from first to second touch. A separate driver would be needed if there are separate first and second touch traps.

Sincerely yours,
William Klinger, Jr.
Owner
Klinger Organ Service

Dear George:

I probably really don't belong on your list (February issue) of ATOS charter members who are *active*, because I've been a most passive member all these years. But I must admit to having sent in my membership back in 1955, in time to receive the first issue of THE TIBIA with great enthusiasm.

I was living in Wisconsin at the time and was turned on to the fledgling organization by Bill and Margaret Huck of Replica Records — remember them? I designed the record jacket for one of their early Leon Berry recordings, "Glockenspiels, Traps and Plenty of Pipes," and at the time, a self-conscious 24-year-old, I was thrilled at the opportunity to break into the big time. Alas, it was the first and last record



jacket I designed.

My 3/10 Barton, from the Colonial Theatre in Milwaukee, is suffering from dust and acute cable severitis. With the console and Duo-Art player in Marin County, California, and the remainder still in Milwaukee, the sound time lag would be horrendous even with the cable intact — but I continue to hope and plan for the eventual installation in California.

THEATRE ORGAN continues excellent in content and appearance. Many thanks to you and your staff for producing a fine magazine.

Sincerely,
David Strassman

Dear Mr. Thompson:

1. I guess that I do not qualify as a charter member altho' I have all the magazines from the first issue of TIBIA. My check, for \$3.00, went to RADIO magazines on 2/8/56. Shouldn't the list of charter members be: ATOE?

2. I am surprised that an experienced organist such as Dennis James should use the term: "Foot Pedal" (Page 8).

3. The article; "Tibia, Vox and Pepperoni" left out at least two organs; Bella Roma, Martinex 3/15, and the Morton at Marin Pizza Pub and Rudy's 2/6 in Vallejo, not a pizza joint, but neither is Carl Greer's.

Bob F. McDonald

Dear Mr. Thompson,

I understand that years ago there were many technical articles in the THEATRE ORGAN magazine and in the magazines that preceeded it.

What has happened? I have been a member of ATOS for over three years now and in that time there have been very few technical articles written about the theatre organ.

I agree with Mr. Judd Walton and his letter to you prompted me to write this, which I hope you will print in the next issue.

I am new and relatively uninformed about the theatre organ and would like to learn more about its construction, operation, and maintenance and I believe many new members perhaps feel the same way I do.

Since ATOS now has so many new members like myself that have never read any of those previous published

articles, I suggest why not reprint some of the better and more informative ones? The TV industry has its reruns, you know.

I am not being critical of the THEATRE ORGAN magazine as it is a fine magazine and I look forward to receiving each issue. But I think to further the interest in the theatre organ more information should be told about its workings as well as Mr. Walton says, "the social aspects of ATOS."

My compliments and many thanks for a very fine magazine.

Sincerely yours,
George I. Steele

To The Editor,

I would like to share with your readers the letter I received from the Mayor of Atlanta, in answer to my inquiry about the fate of the Atlanta Fox.

Sincerely,
Lester J. Hamilton
Union Lake, Michigan

Dear Mr. Hamilton:

Thank you very much for your letter regarding the preservation of the Fox Theatre. You will be happy to know that you are among a growing number of concerned individuals who also feel strongly about preserving this Atlanta architectural landmark.

I am personally committed to doing everything possible to save The Fox. My staff is coordinating efforts with all interested groups. It is our sincere hope that a viable solution can be found to this complex problem. It must be our job to inform others about the tremendous potential of The Fox Theatre, its capacity for accommodating large gatherings, the various meeting rooms that can be put to public use, its magnificent organ, and its excellent facilities for theatre, concerts and other artistic performances, as well as its potential for becoming an anchor for the redevelopment of the surrounding area.

It is indeed gratifying to have you join the many thousands who want to save the "Fabulous Fox."

Yours for Atlanta,
Maynard Jackson, Mayor

abc INTERSTATE SAENGER Theatre
DOWNTOWN • 2111 CANAL ST.
STARTING SATURDAY MARCH 22nd
ORGAN CONCERT EVERY WEEK AT
THE MIGHTY WONDER ROBERT MORTON
PIPE ORGAN
If you've never heard an organ presentation in a theatre, a wonderful experience awaits you!
For those who remember, thrill to it again!
New Program Weekly
Featuring This Week Ray McNamara
Starts 12:30 P.M. No Reserved Seats Admission \$1.00

Dear Mr. Thompson:

You may be aware of this already, however the advertisement attached, clipped from the Sunday March 15th issue of the "TIMES PICAYUNE" New Orleans. These to be regular Saturday 12:30 noon one hour recital using rotating artists.

Yours truly,
Wm. Storer

Dear Sir,

I would be grateful for any information concerning Mr. Leslie V. Harvey, who was at one time a very popular theatre organist and very capable instrumentalist and entertainer in Sydney. In the late twenties and early thirties of this century, he performed on at least two organs in this city, one being in the Prince Edward Theatre, since demolished. The organ, however was purchased by the Theatre Organ Society of Australia, Sydney chapter, and is not only alive and well, but is used frequently. It was, I believe, the first Wurlitzer organ to be installed in Sydney. Another organ I knew Mr. Harvey to play for some period of several years was the 2/10 Christie at the Victory Theatre in the Sydney suburb of Kogarah. This theatre has been re-christened the Mecca, and is still one of the very few remaining movie theatres in the Sydney metropolitan area. The organ, after surviving a disastrous fire, was dismantled and is, at present, in store.

The Sydney TOSA would be most interested to hear any news of Mr. Harvey which may be available and, if possible, to hear from Mr. Harvey.

Many thanks in advance for any trouble you may take on my account.

Yours faithfully,
Frank T. Walker
30, Park Road, Sans Souci,
New South Wales, Australia