

showman even during his purely classical concerts and he enjoys being in the limelight of controversy. One way is to play selections by controversial composers, such as Charles Ives, who just may be recognized one day as one of the USA's great composers. However, Ives' liberal use of dissonance to the point of cacophony in his big symphonic works often shocks the musical conservatives who like their music pretty. Result: verbal static.

Even when he's kidding, Ives dishes out the dissonance in great gobs. His *Variations on America* is a prime example. The composer did it as a gag in his youth, used it once and threw it in a trunk in his barn — where it was unearthed years later to haunt his memory. Years ago E. Power Biggs recorded a much more sedate version on one of those dullsville organs he so loves. If Mr. Biggs' version is "gospel" then Mr. Fox has taken some liberties in his interpretation of *America*, brightening it considerably in the process. But whether one listens to the Biggs or Fox version, there are parts which sound as though Donald Duck's little nephews,

Hughie, Louie, and Dewey are tromping across the manuals simultaneously. Good fun music but with a large pinch of salt.

Elgars' *Pomp & Circumstance No. 1* is sheer magnificence from any viewpoint, easily the most inspired recording of that old warhorse since the one played by the late Richard Ellsasser on the Hammond Museum classical organ. This selection, as played by Virgil Fox, transcends fine distinctions about theatrical or straight organ characteristics. It's a goosebump generator.

No Virgil Fox concert would be complete without some Bach. The closer is a rousing Jig Fugue (it used to be Gigue) during which the audience is encouraged to clap in tempo and even to dance jigs in the aisles. It's all fine Saturday night fun and the audience contributes much to the mood of merrymaking. As for the playing, it is accurate, well phrased and largely classical. A theatre organist Virgil Fox is not but he's a topflight musician and he's viewed here letting his hair down for a public romp among encores and the stuff that earns approval at his concerts.

The jacket offers notes about the artist and the instrument. The review pressing was warped and had far too many surface clicks for the product of a firm with RCA's years of experience. □

Closing Chord

Anson C. Jacobs, 81, theatre organist and composer, died on June 7 in his home in Franklin, Pa.

Born in North Tonawanda, N.Y., he was educated there, and when a young man, became a theatre organist, having a repertoire of 45,000 songs. He played three theatres in Tonawanda, three in Jamestown, N.Y. and the Orpheum in Franklin, Pa. For awhile he served as demonstrator for the Wurlitzer Co. in their theatre organ and piano roll divisions.

Mr. Jacobs started composing in 1912, and by his estimate, wrote over 500 songs, including "Take Me to the Movies," "Won't You Come Back to Me?" and "When I'm Alone, I'm Lonesome." He taught accordion, piano and organ and was active musically at the time of his death.

He is survived by his wife, a son, two daughters, two sisters and four grandchildren.

Barbara Koons, daughter of Joe and Ida Mae ("Spud") Koons, Long Beach, Calif., died in an auto accident near Salt Lake City, Utah on



Barbara Koons

Central Ohio Theatre Organ Society
invites you
to

Beautiful
19 OHIO 75

for our
Regional Convention

See Page 36

November 28, 29 and 30, 1975

July 21. Barbara and two friends were enroute to see and hear the Mormon Tabernacle organ. The other two passengers were hospitalized with injuries.

British organist George Blackmore made the sad announcement during his Los Angeles ATOS concert at the Elks building.

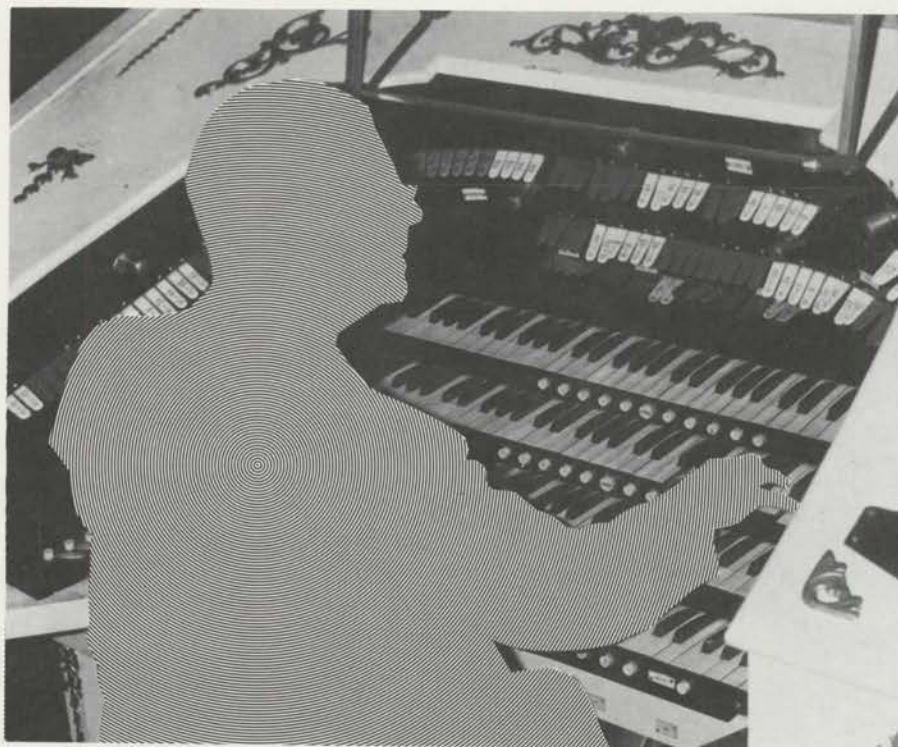
Barbara Koons crammed a lot of activity into her 21 years. She acquired an interest in the organ from her father, Joe, but her talent proved to be in the straight organ field. Over a period of five years she became a skilled classical organist. Occasionally she would play a classical piece during her parents' Saturday evening soirees at the Koons' cycle shop, which is equipped with an ever growing 3/34 Welte-Wurlitzer-Heinz 57. She also liked to travel and had explored Europe.

Friends assumed the long-standing open organ session for the Saturday following Barbara's funeral would be cancelled. But it wasn't.

"Barbara wouldn't want us to be mourning alone," said Spud. The Saturday session went on, as usual.

STU GREEN

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ATOS THEATRE ORGAN COMPETITION

The Central Ohio Chapter of the American Theatre Organ Society announces a *THEATRE ORGAN COMPETITION* as part of the Beautiful Ohio-1975 Fall ATOS Regional Convention in Columbus, Ohio. The competition will be held at the Ohio Theatre during the convention using the 4/20 Robert Morton organ. The top three winners will perform at the Morton during a special convention concert and a trophy and prizes will be awarded.

The contest rules are as follows:

1. Contest participants are limited to ATOS members 21 years of age or younger as of November 30, 1975, who are registrants of the Beautiful Ohio-1975 Regional ATOS Convention.
2. Contest entry is to be an 8-10 minute medley derived from a single Broadway Musical or single Motion Picture Score.
3. Judges will include the performing artists of the Beautiful

Ohio-1975 Regional ATOS Convention.

4. Entrants will be judged according to the following:
 - a. Originality of arrangement.
 - b. Registration.
 - c. Musical form, rhythm, tempo, phrasing, etc.
 - d. Console Technique.
 - e. Overall presentation.
5. Participants will be allowed a minimum of 1/2 hour practice time on the Morton organ — the order of practice to be determined on a first-come basis at Convention Registration.
6. Participants will be limited to those whose applications are postmarked no later than November 1, 1975.
7. Application form, console specifications and stop list, and additional contest information may be obtained by writing to:

Beautiful Ohio-1975
Organ Competition
29 East State Street
Columbus, Ohio 43215



European Organ Safari Set For 1976

Dick Simonton prepared a descriptive brochure for release during the 1975 Convention, covering the first ATOS European Organ Crawl. The proposed tour, which will follow the 1976 ATOS Convention, will visit two dozen organs in England and France. Details as to the exact dates, number of days and price level of accommodations are tentative and subject to changes suggested by the enclosed questionnaire. ATOSers are asked to fill in and mail to ATOS European Safari, 6900 Santa Monica Blvd., Los Angeles, Calif. 90038. The price for a 15-day excursion will be in the neighborhood of \$1,000. **Please mail the questionnaire immediately so our plans can be finalized.**