

Of course I am kiddin because I think that Mr. Olivera is a terriffick organ player. And besides the feller that I first off heard play the Flite Of The Bumble Bee on the peddles was a long time ago a concert organ player name of Richard Ellsasser. So I guess maybe it aint fair to criticse the noo batch of players when some of the old timers did the same thing. I guess thats what they call ad libbin which means you fiddle around on a tune instead of the way it was rit. And then you bang it around and step on it and tear it out of shape and add a tail to it and put on a lot of spangles and you got what you call a arrangement.

But jest the same it is kind of nice to hear a player like Mr. Ayers or Mr. Muri or Mr. Baker sit down and you recernise what the peace is rite away. And I notice they do pretty good too. Like Mr. Ayars who has been selected to play at ate (8) Organ Convenshuns. So I guess they is a lot of people like me that likes to hear a tune played strate. And if that makes me a square why thats OK with me. □

## IN RED WING, MINNESOTA IT IS A KILGEN

Our August issue carried a story from Red Wing, Minnesota and throughout the article the name of the instrument was of a non-existant make.

Every authority who has attempted to catalogue all makes of theatre organs ran for the reference books to find out about this "new" name. After a fruitless search, many then took to the typewriter for a letter to the editor.

Everyone, except THEATRE ORGAN, is cörrrect. There is no Kinder organ anywhere except on pages 44 and 45 of our August issue.

The story was submitted by Mr. Stuart Goulding who was with Lee Erwin when his concert was played on the Kilgen organ in the Sheldon Auditorium, Red Wing, earlier this year. Unfortunately, Mr. Goulding's hearing and knowledge of organ manufacturers is apparently faulty and our eyesight seems to be less than good.

In any case, we offer our humble apologies to the good people of Red Wing, to Land of Lake Chapter

members, and to a lovely little 2/8 Kilgen Theatre Organ. Since the afore mentioned chapter had already supplied the correct identification, all we can say is "How about a be kinder to the editor day?" □

*Editor's Note: 'Kinder' means children (small) in German.*



## the letters to the editors

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 Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.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:

George Thompson  
Editor  
P.O. Box 1314  
Salinas, Calif. 93901

Dear Lloyd:

This is to give you and the committee who worked with you, my gratitude and thanks for the honor they have given me. The award at the convention banquet was the culmination of a 53-year career, during which I was never without some kind of employment on theatre organ. Looking back on it, I find that a remarkable fact. Furthermore, I don't seem to be slowing up. I have bookings coming in through next winter. Time and nature have been good to me.

In the face of such good fortune, I am saddened by the reverses which some of our best organists suffered over the past 45 years. A few ended in poverty and mental depression. How I wished I could have helped them in those days! Such memories make me feel all the more favored

and fortunate today.

I can't conceive of any greater recognition and prestige than that which I received at the banquet. Wherever or whatever it may be, it will not exceed that which I got from you that Saturday night at the Palmer House. It was my ultimate great moment.

Best regards from,  
John Muri  
Jeddo, Michigan

Dear Lloyd:

We were so happy to see the article on Bob's mother, Gladys Goodding in the June issue of THEATRE ORGAN, and we thank you. You must have done some additional prospecting to get so much more into the article than what we sent you. The article on Gladys, and the pictures were really good.

Thank you sincerely,  
Bob & Carolyn Beck  
Davenport, Iowa

Dear Editor:

Since returning from the ATOS Convention in Chicago, my head still swims from the wonderful experience of the best convention ever. I would like to make a few comments about the ill fated concert at Joliet. Never in my musical life have I ever seen an artist confronted with more problems beyond his control. Only a Don Baker — a person of the greatest talent, artistry, musicianship, and the highest degree of professionalism could have gone through what he did with the grace and charm that could have come only through long years of meeting with any situation possible. Yet he overcame it all and gave us a most professional performance, typical of the Baker manner. Every member of the audience appreciated only too well the problems that were being thrust upon him, and the way he met them — like the real trooper he is. Any one else would have stopped the show when the lights went out and said "To heck with it." But not Don Baker — and the audience loved him for it. Imagine trying to play a show with a totally dark theatre, no console lights, no pistons, and half the stops not working. I don't know what he was trying to tell the audience in his selection of an encore, but I can tell you that there were not many dry eyes in that theatre at the conclusion of "My



God and I." Thank you Don Baker for the most beautiful job done by any artist at the convention.

May the Good Lord bless him for the many, many hours of musical pleasure he has brought to so many Americans.

J. Marion Martin  
Whiteville, N.C.

Dear Editor:

The Rialto was sparkling. The work crew under the leadership of Bob Verduin had done all they could in the chambers. Wind pressure was good. President Milt George and his wife Nancy were giving the console a final rub down. The first Lady of the instrument, Frances Wood, cordially welcomed Mr. and Mrs. Don Baker at the stage door. Genial Leon Maloney, club treasurer, was busily selling tickets from the booth to the general public. Jim Challendar, electrical expert, was spot-checking some wire connectors while his wife and daughter and Scotty Striker greeted the conventioners in the main lobby as the buses pulled in from Chicago. Bob Erickson, Norm Martin, Lloyd Pegues, and Rob Calcaterra coordinated and looked over the various operations and quickly spotted and corrected any problem area. Joe Jachimczak was liaison man and his artist wife Helen made the colorful work on the entrance poster.

We were all ready for our shining hour. Then it happened! One of the heaviest deluges to hit this area in a long time, broke loose. A severe electrical storm accompanied the torrential rain. The house lights and the spots went dark. With every flash of lightning another bulb exploded in one of the chandeliers, sending a display of sparks to the marble floor of the foyer. I went down to glance into the lift-room, only to be sent scurrying away from the fireworks on the control panel. And at the keyboard, artist Don Baker continued playing with the assistance of flashlights held by the JATOE crew.

The storm passed. One by one the relays brought various circuits back to life and the show went on. Our guest artist truly performed under some most unusual circumstances, but together with the golden voiced Barton, he came through with flying colors.

Willard E. Brier  
Joliet, Illinois

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ATOS

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First Class mailing of THEATRE ORGAN is \$6.50 extra. Total - \$21.50.



Dear Sir:

I would like to respond to the letter by David Monet which appeared in the April/May issue. While I am basically in agreement with most of his opinions, I must take issue with his first statement. I would agree that anyone who is genuinely interested in the *scientific* understanding of the production and perception of musical sounds will find Benade's book, *Fundamentals of Musical Acoustics*, useful. I would have to disagree with the statement that "his book is accessible to most readers in both style and content." While Benade's book is an excellent volume for people with some degree of scientific expertise, it is not for the casual reader. Furthermore, organ buffs will be disappointed with this tome because there is almost nothing in the entire volume about the pipe organ, and only a very brief description of organ flue pipes. I would like to suggest a publication which, I believe, is accessible to the general public and which will be particularly useful to organ aficionados. The book is titled *Music, Speech, and High Fidelity* by Strong & Plitnik

published by BYU Press, Provo, Utah. This volume, which is written for the person with little or no scientific expertise, covers musical acoustics in addition to speech acoustics and high fidelity systems. Furthermore, there is an entire section of the book devoted just to the pipe organ! I hope this information will be of use to those who are interested in learning more of the science of musical instruments, the pipe organ in particular.

Sincerely yours,  
Edward Terry

Dear Mr. Klos:

Your letter informing me of my induction into the Theatre Organists Hall of Fame by the American Theatre Organ Society was indeed a very happy event in my life.

I am very happily surprised and deeply grateful to be among the names of such great artists as Jesse Crawford, and C.A.J. Parmentier, to name just a few.

I express my gratitude to you, the Board of Directors, Officers and members of the ATOS for this great honor. THANK YOU!

Most sincerely,  
John Gart  
Winter Haven, Florida

Dear Lloyd:

I am writing this for Mother; she has a little difficulty penning lengthy notes because of her arthritis.

We thank you so much for the kindness and consideration you extended us before and during the convention. Mother was very touched by the events, especially during the banquet when she was inducted into the Theatre Organists Hall of Fame. She thoroughly enjoyed seeing old friends and meeting new ones. Without doubt, the whole event was the highlight of 1977 for her. Between yours and Russ Joseph's considerations, they meant a lot. I was thrilled beyond words, too.

Our kindest regards to you, Lloyd, have a good year, and again, our many thanks to you.

Barbara Sellers,  
Chicago, Illinois

Dear Sir,

I wonder how many of the members of the American Theatre Organ Society know about the wonderful job Dick Penberthy and Doric records are doing.



Being a recording engineer and a Theatre Organist, I know the value of good recordings, and Doric puts out the very finest. When one listens to one of their records, the quality is so fine, that it is like listening to the master tape. My hat is off to Dick Penberthy and Doric records.

With the great job they are doing, it would be for the good of The American Theatre Organ Society and all it's members to get behind Doric and help get these records before the public that still loves the sound of the great Theatre Organ.

After my first time listening to Paul Quarino and Tiny James, all I can say is that their recordings on the 4/22 Robert Morton, at the Orpheum Theatre is the best I have ever had the honor to hear. Second to none.

I hope that all members that really love Pipe Organ, will buy and hear for themselves.

I remain,

Well Organ-ized  
Max E. Schloss

Dear Editor:

A most cordial welcome to a Canadian newcomer; J.B. Sherk of Toronto, who wrote a Letter-to-the-Editor, published in the Feb/March THEATRE ORGAN. In trying to help this writer who, I think has mixed emotions about hearing too many old songs at the relatively few ATOS meetings and concerts attended so far, may I offer the following:

J.B., you found the seed of the weed. You may be right about theatre organists playing too many oldies. To be sure, we ATOS people prefer a diversified repertoire, some of which get concert billing such as "Theatre Organ concert including everything from Bach to Bop." However, to play some of the popular tunes you need not command the King-of-instruments in a marble palace. In order to produce a one or two note excruciating sound with an African beat, you need only a highly amplified all-electronic device also referred to as an organ and/or synthesizer.

You may be right again, about what you call our "inflexible unimaginative masters" and our featured professionals are trying to correct this and would probably ask you — what's wrong with — "I Write The Songs," "The Love Theme,"

### THEATRE ORGAN WANT ADS GET RESULTS

See Page 65 for Details

"Feelings," McCartney's "My Love" or John Denver's "Rocky Mt. High" or George Wright playing "Saber-Dance," Sonny Gibson playing "Satin Doll" or Olivera playing "Tiger Rag." To go beyond these popular tunes an organist is forced into a staccato which is better suited to the psychedelic lights and Disco area and played on the highly amplified all-electronic devices. In time, you should find that just the echo of a chord played on a real theatre pipe organ, in the right location, is better to hear than any of the actual sounds heard on any of these all-electronic devices.

But alas! stay with us, J.B., because as we lose the grand old movie palaces for which they were built — the theatre pipe organ is coming to you by way of the Pizza parlor. In these places, you can hear everyone from the professional to the pieman himself, play the King-of-instruments. Whatever, at least you are hearing a real theatre pipe organ. As you attend more in-theatre concerts you should accumulate theatre organ albums like "John Muri, at the Detroit Fox" and any and all of George Wright and Don Baker and a fabulous, relatively newcomer, (probably younger than you) Hector Olivera's (recorded in-theatre) albums. After you do this, I'll bet you will find yourself interrupting some of the "Bop" from the Pizza restaurant theatre organ with your requests of selections you have heard at the concerts and on your albums. Only then will you realize you have chosen the tunes which made the late Ben Hall remark, "part One Man Band, part Symphony Orchestra and part Sound Effects dept., the Wurlitzer, one of the most versatile instruments ever devised by man." After these experiences you may have a different appreciation for the mighty theatre pipe organ and it's continuing *raison d'être*.

I'm sure I speak for all ATOS in being glad to have you join us in our founding endeavor — save any and

all theatre pipe organs and today, more than ever — try to save the remaining great theatres they were built for. Also, present and future endeavors — save as many in-theatre organs as possible to be regularly employed as an instrument of policy and in cases where the mighty Wurlitzer has lost it's theatre, re-locate the King-of-instruments in other public places. Some of these re-locations can be in areas to accompany combos and orchestral presentations or to be featured in solo for dancing, like the Wurlitzers playing today in Chicago's Aragon Ballroom or Wichita's Century II. Last but not least, we need much more exposure on T.V. Welcome to ATOS.

John Mecklenburg  
CIC-ATOS

George Thompson.

After going through Judd Walton's Wurlitzer Shipment Manual, I must provide new information on a Style 235 Wurlitzer that is apparently listed as broken up and sold for parts. My dad owns the 235 SP Op 1725 that was installed in the Loews Granada Theatre, Cleveland. We removed the instrument in August of 1968 and have since built a home around it. It is now in the final stages of installation and hope to breathe new life into the Wurlitzer in the very near future.

We have changed the specs. some and added the facilities for 4 additional ranks, but we don't have the ranks as of this time. We have added an Ampico Model 'B' Upright Piano since the original specs. omitted the piano. We have also increased the coupler compliment from the original 4 to 13 and added an additional tremulant to the main chamber division.

Much care and planning has gone into rebuilding, rewiring and installing this instrument. It is installed in 2 side-by-side chambers, speaking into the living room. The chambers are 12 X 15 X 25 for the Solo division and 12 X 15 X 22 for the Main division, so the instrument is carefully laid out for ease of service.

I hope this letter will answer any questions that anyone who knew of this Wurlitzer and its existence in the Cleveland area might have wondered since its removal.

Sincerely,  
Jim Hunt