

Park Ave. Synagogue and was on NBC staff.

JOHN GART — *Bright Horizon; True Story Theatre; Superman; House of Mystery; Truth or Consequences; Evelyn Winters; House in the Country* (conductor). TV credits include *Valiant Lady, Love of Life; Whom Do You Trust?; The Guiding Light*.

DOLPH GOBEL — *Ethel & Albert*

ABE GOLDMAN — *Easy Aces; Gangbusters; Grand Slam*

EDDIE HOUSE — *Myrt & Marge*

SKITCH HENDERSON — *Smile Time*

CHESTER KINGSBURY — On CBS staff

ANN LEAF — *Lorenzo Jones; Easy Aces; Vic & Sade; Pretty Kitty Kelly; Ann Leaf at the Organ; Nocturne*.

DICK LEIBERT — *The Second Mrs. Burton; Stella Dallas; When a Girl Marries; Big Sister*.

HERSCHEL LEUCKE — *We Love and Learn; Life Can Be Beautiful*.

WILLIAM MEEDER — *Pepper Young's Family; Right to Happiness; Search for Tomorrow*.

DR. C. A. J. PARMENTIER — On CBS, NBC staffs. From 1936 to 1948, he worked on approximately 40 shows.

CHARLES PAUL — *Young Dr. Malone; Road of Life; This is Nora Drake; The Shadow; As the World Turns*.

ROSA RIO — *Between the Bookends; Second Honeymoon; The Shadow; Cavalcade of America; Court of Missing Heirs; Myrt & Marge; Deadline Drama; Ethel & Albert; Front Page Farrell; Lorenzo Jones; When a Girl Marries; Rosa Rio Rhythms*.

HENRY SULVERN — *Nick Carter; Boston Blackie; Phio Vance*

PAUL TAUBMAN — *Rosemary; Penthouse Club*

ELSIE THOMPSON — *Aunt Jenny; The Shadow*

DOC WHIPPLE — *Ma Perkins; Light of the World*

LEW WHITE — *The Shadow; Young Dr. Malone; The Green Hornet; Ethel & Albert*

JOHNNY WINTERS — *Young Widder Brown; Backstage Wife;*

Myrt & Marge; Mr. Keene; Strange as it Seems; Land of the Lost; Young Dr. Malone; When a Girl Marries; Valiant Lady, Whispering Streets. TV included the *Chubby Jackson Show; Where the Heart Is; Love Is a Many Splendored Thing; Time For Fun; Discovery*. Winters served all three major networks.

ATOS sincerely thanks Dr. Parmentier and his friends, John Gart and Johnny Winters, for their invaluable assistance and cooperation. Without them, this article would not have been possible. □



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 Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.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. 93902

Dear Mr. Thompson:

We've just received our copy of the August/September THEATRE ORGAN and have been looking over the section about the Atlanta convention.

I got a chuckle out of Bob Oberlander's piece about the jam sessions where he mentioned my age. Of course I'm not 80 — yet. I sometimes say, "I'm having a hard time convincing people that I'm going to be 85," and then after a short pause I add "some day." Guess Bob didn't hear that part.

To set the record straight let's say

that I will admit to being 60 — plus.

Seriously, I'd like to say that since becoming an ATOS member in 1974, Cathy and I have attended all of the national conventions as well as some of the regional conventions. Where else can we meet such nice people?

Sincerely,
Harry Koenig
Niles, Illinois

Dear Lloyd:

We just want you to know what a superb writing job you did on the Arnold Leverenze article which was in the August/September THEATRE ORGAN. Our magazine came yesterday and we went over to see the Leverenz's tonight.

I only wish you could have seen those thrilled people, to see the expression on Arnold's face! As Marie read aloud to him, he nodded approval several times. Even though it is difficult for him to communicate, he obviously thought the article was very good.

We wanted you to know how much this meant to them, and we all thank you for your fine work.

Sincerely and best wishes,
Homer & Jane McKee Johnson
Portland, Oregon

Dear Editor,

A situation has been transpiring in a number of churches in this nation which is disturbing. Theatre organ enthusiasts who have been involved with theatre organ installations and restorations have set themselves up in business "over night" so to speak to maintain church organs.

The American Institute of Organbuilders, a professional society, had discussed this problem recently at their National Convention in Moorhead, Minnesota. Organbuilders, who have spent a good share of a life time being trained to be organbuilders and who have a business of tuning and repairing church organs, are extremely distressed over this situation. Professional organ maintenance firms are finding that their regular customers are being talked into having hobbyists take over their service contracts in order to make a few bucks on the side and so churches can "save money" on their organ maintenance. In my opinion, this is a deplorable practice! Many fine church organs have been damaged

and yes, vandalized by these self-styled organbuilders.

I would suggest that hobbyists take a long, hard look at what tremendous harm is not only being done to organs but to the reputation of the theatre organ hobby. It would be like professional organbuilders suddenly moving into the theatres and having all organ enthusiasts kicked out of the organ chambers!

The AIO has a number of organbuilders as members of the ATOS who are more than happy to help theatre organ hobbyists with their restoration and installation problems. If this practice of interfering with church organ maintenance contracts continues, you will have to look long and hard to find professional organbuilders who will offer even one word of advice to theatre organ hobbyists. When the services of organbuilders are sought often for theatre organ work, it would behoove the hobbyists to maintain the best of relations with the professional organbuilding sector.

Sincerely,
Lance E. Johnson
Vice President
American Institute of
Organbuilders, Fargo, N. Dak.

Dear Mr. Thompson:

I would like to inform the many people who attended the Afterglow at the recent Atlanta convention, and especially those people who also donated to the "Save the Fox" fund, that they were cheated out of ten dollars by the Atlanta Chapter.

First, because of poor planning by the chapter, no tickets were issued to the people who paid their admission to the Afterglow. Because of this, I know that some people were admitted to the Afterglow who did not pay the admission price. Some of these people did not know that there was an extra fee for these concerts, a situation again caused by the neglect of the chapter to make this clear. However, other people knew that there was a fee but realized that without admission tickets, paying this fee was unnecessary.

Secondly, the Atlanta Chapter sent invitations to donors to the "Save the Fox" fund to attend the Afterglow free of charge. These invitations were mailed to these donors and were delivered to most, either in-

entionally or not, after they returned home from the convention, thus making it too late to avoid the admission fee. I am sure that many members of ATOS who attended the Afterglow also contributed to the "Save the Fox" fund, and were therefore entitled to this free admission but were not aware of it. This is a classic example of "biting the hand that feeds you."

I urge anyone who was affected by the negligence of the Atlanta Chapter to write, as I did, to Mr. James G. Thrower, Convention Chairman, and voice your dissatisfaction. Perhaps if enough people express their opinion, something will be done to correct this situation. Thank you.

Very truly yours,
Larry A. Fenner
Lebanon, Pa.

Dear George:

I appreciate your publishing my articles, but I caught two very important typographical errors in the October/November issue:

1. ODB to 120 DB was printed correctly as a 1,000,000,000,000 to 1 power ratio, but was referred to as a one billion to one ratio.

This ratio is read one *trillion* to one, (which is one thousand billion.)

2. ODB was correctly referenced to .0002 u Bar, but incorrectly as 10^{16} W/cm^2 . ODB= 10^{-16} W/cm^2 , a very *small* amount of power, not 10^{16} , a very large amount.

R.J. Weisenberger

Dear Mr. Thompson:

I admire the writer of the report on the Atlanta '78 convention in the August/September THEATRE ORGAN for, "telling it like it was." The Atlanta Chapter can be commended for only one thing — the great lineup of artists. Outside of that, their portion of the convention was a mismanaged mess.

A thank you to the Birmingham Chapter for well-planned arrangements and sincere Southern hospitality; not a rude one in the group.

Hats off to the artists for great performances in spite of inadequate rehearsal time.

It is my opinion that in no way was the Atlanta Chapter ready to host a national convention. Well, we can't win 'em all.

Yours very truly,
Lyman Nellis
Milwaukee, Wis. □

VOX POPS



Conducted by Stu Green

Readers are encouraged to submit interesting sidelights on the organ hobby (exclusive of chapter news items) material they believe will be of general interest about local organ activities and installations and the people who work at the hobby. We know "there's VOX POPS in them there chapters" and it only requires a 10¢ postcard to get it to VOX POPS Editor, Box 3564, Granada Hills, California 91344. If the contributor can afford a 15¢ stamp, why not include a black and white photo which need not be returned.

"Organist of the Year" Milton Charles, who survived the rigors of the "golden era" with flags flying (they still are) is a fountain-head of anecdotes about his colleagues. Much has been said and written about "display organists," those artists who affect console mannerisms or perform visual tricks to "wow" their viewers, sometimes at the expense of musical values. Milton assures us the practice is nothing new. One of the most famous recitalists of the first quarter of this century was a gifted concert organist named Edwin H. Lemare, a man steeped in the classics (his Wagner transcriptions are still played by those with the ability). Straight organist Lemare hated the theatre organ with a passion, and theatre organists with the proper skills loved to tweak him by playing his recital pieces as their theatrical spotlight solos. As unbending as Lemare might have seemed at the time, he obviously had a streak of theatrical "ham" in him. To even the score with theatre organists who mocked