

some of the Barton's 1400 pipes. The *Kokomo Tribune* frontpaged its 1977 May story. By 1978 the *Prairie Farmer* Magazine publishers learned what had become of their famous organ and ran an illustrated story. All of these were written in non-technical terms, stories which make the public aware of both the hobby and ATOS. The Mays have been members for years.

The *Prairie Farmer* story contained a quote by Frank May which sum-

marizes his philosophy about his organ installation:

"Regardless of what restoration project one may pursue, anyone taking on such a task must consider it a labor of love. He cannot count the hours, not the work, nor the cost — if he is to achieve his goal. But the rewards of success in satisfaction alone are worth all the effort."

Then, with a knowing smile, Frank adds, "I couldn't have done it without Frances' help." □

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On State Street, that Great Street . . .

## DEATH COMES TO A LOVELY LADY

by Carl F. Guiney

**CHICAGO — Sept. 10, 1979** Today, I stood at the bier of a lovely lady. In her relatively short life span she served the noble purpose of bringing happiness to many people. She had a way of making people feel better for having been in her presence, even if only once. Usually, however, it was a case of people enjoying so thoroughly what she offered, they came back again and again.

She first saw the light of day in the early twenties. And what a beautiful sight she turned out to be for the State Street family! Her voice was just as beautiful as her appearance, due, largely, to the musical talent of two devoted members of her "household" — Russ Benjamin and Dr. Edward Eigenschenck — who saw to it that the lovely lady also sounded as glorious as possible. Her beauty remained with her throughout the thirties, the forties, and even the fifties.

It was in the sixties that she began to feel the pangs of neglect. The world had suddenly become strange with new styles, new sounds. It was no longer the world of friendly sights and harmonious sounds into which she had been born and in which she had grown and prospered. Times had changed. And *how* they had changed! Surely, that lovely lady must have cried, behind the scenes, many times over the ugly sights and uglier sounds closing in upon her, powerless to stem the tide. Everything had banded together in some kind of miscasting; a wild ride, as it were, with oblivion as the coming attraction. Now she's gone, her very life's blood clotted fatally by the

macabre dance of man's inhumanity. Nevermore will those friendly arms reach out to embrace the community she had nourished so bountifully for most of her lifetime.

As I stood peering at her remains, I couldn't help but wonder what her famous parents, Balaban & Katz, might say, could they see her today, in her final moments. My silent benediction was powerless to raise her from the dead, and powerless to stay the untender hands of her undertaker.

It's been said that one's lifetime passes in review in the moments preceding death. Did this lovely lady behold such a panorama as the final curtain came down? Perhaps so. I won't deny that I was deeply moved. With so much dissonance in daily life today, I readily confess to being moved when witnessing the passing of anything beautiful.

Allowing myself one final look at the cold remains, I turned and walked slowly away, deep in thought. I had a deep sense of gratitude for having had the privilege of knowing her.

Goodbye, lovely lady. Yesterdays audiences will always remember you as the Roosevelt, a lovely lady of State Street's family. Surely, the heavenly chords of the greatest of all sounds — the theatre organ — are even now pealing out a majestic song of welcome as you take your place alongside your notable relatives of yesteryear — the Apollo, Garrick, Grand, Orpheum, Tivoli, Granada, Marbro, Paradise, Norshore and Southtown theatres.

May you rest in peace. □

## *A Tribute to One of the Finest of the Golden Age*

by Bud Taylor

At the 20th annual convention in San Francisco, Mildred Maginn Fitzpatrick was installed in the ATOS Theatre Organists Hall of Fame. THEATRE ORGAN Magazine, April 1973, featured two articles on Mildred and she has been featured in other publications in the organ world. No mention has been made, however, of the fact of her passing, on July 26, 1978.

At the height of her career, she was one of the best-known theatre organists and teachers in Chicago. She always felt that her career began at the age of ten when she played the first movement of Chopin's "C Major Concerto," the evening of her graduation from the Metropolitan Conservatory.

In succeeding years she was organist in a number of large motion picture houses in Chicago, including five years at the Pantheon. She also had extended engagements with Chicago radio stations.

In addition to her public performance career, she was the private teacher of many students and won a reputation for instruction and guidance of persons wishing to enter the theatre musician field. She was head of the Theatre and Organ Department of the Sherwood Music School in Chicago for 21 years.

It was at Sherwood that I met Mildred and have been grateful to have had her friendship for over 40 years, until her passing. She no doubt was one of the most devoted teachers to her students, and had more organists become well-known theatre organists in Chicago and throughout the country of any teacher I have known.

She was well-known for her concert work on both pipe and electronic organs before her retirement.

In naming Mildred Fitzpatrick to the Theatre Organists Hall of Fame, the Society called her one of the finest theatre organists of the golden age, and the outstanding woman organist of the time. She will be missed by many. □