

5 and 6 (page 27) was meant only for Figure 6 and should read: "Pipe ratios are drawn to scale; actual length will be greater for the pipe in Figure 6 for a given note."

In my original copy these notes were written next to the sketch of the pipes involved, and in print were moved to the bottom of the drawings, resulting in a loss of their original meaning or significance.

I will try to improve the clarity of all future illustrations submitted so that any alteration in format will not result in a change of context.

There is also a printing error in the October/November issue concerning my boat whistle project on page 16.

In Figure 2 the dimensions given for the back view should be 2.25", 2.25", and 2.5" instead of 2.5", 2.25", and 2.25". All pipes except the C pipe share a common wall, and it is this pipe which will require the added width of the extra wall as viewed from the back. Figure 4 should show three separate pipe fronts as can be clearly seen from Figure 3. R. J. Weisenberger □

of the devotion of these members these organs now remain for posterity.

I would like to make comment also in closing to the man whose picture the October-November edition bore on the cover, specifically Mr. Richard Simonton. He was a wonderful friend, personally speaking, and truly a great friend of the organ world and his quiet benefactions were behind the scenes in many positive steps forward that were taken by the entire industry with regards to saving, restoring theatre organs. I personally shall miss, as shall the industry, the smiling face and the ready enthusiasm of Richard Simonton.

Sincerely,  
Virgil Fox  
Palm Beach, Fla.

Dear Sir:

I am renewing my subscription to your magazine. To me it is one of the most exciting ones I have ever read. I always look forward to it. I am also very happy that Radio City Music Hall was saved and now it is back giving people good music. I have my organ records from the Hall; Dick Liebert and several more — all beautiful to hear. A friend of mine here, who is a theatre organist, told me he had heard about a young organist at the Hall. I believe his name is Lance — but I forgot his last name. [Ed. Note: The name is Lance Luce.] All the critics are giving him good write-ups. I hope he will make some records. The young people are doing a good job of playing the theatre organ and I am proud of them — for one who heard his first movie organ over forty years ago and I'll always be an organ nut.

I remain yours truly,  
Gordon MacDonald  
Vancouver, B.C.

P.S. As I got the fight started to save our Orpheum Theatre (with organ) I hope you get the Chicago Theatre. I see George Wright is helping. Good for him.

Dear Vi Thompson,

Just a big THANK YOU VI... for all you have done in the past fifteen years as Circulation Manager for ATOS. The hours you have spent over the files checking new memberships, changes of addresses and even correcting some mistakes that a



## 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 George Thompson:

I would like to clarify a misinterpretation of an article that appeared in a recent issue of New York Magazine, and was reprinted in part in the THEATRE ORGAN, October-November edition.

When I compared the wonderful organ in Radio City Music Hall to the organs of Leipzig and Canterbury cathedrals, what I was explaining to my writer was that these instruments all share the same type of experience from the standpoint of the organist seated at the console. Each one provides an enormous amount of power and the vast num-

ber of pipes and the experience to play these instruments is wondrous.

While I realize that anyone knowledgeable on the subject of organs would have recognized that there had been a misinterpretation of my intent, I nevertheless wish to clarify that particular point, and to hastily explain that it is very often difficult to have writers who are not knowledgeable on the subject of organs understand the meaning of all the intricacies of the organ world.

The organ at Radio City Music Hall is a great instrument, but as we all know, was designed for the playing of ballads and that it does superbly, whereas the other instruments in Leipzig and Canterbury of which I spoke, are classical organs designed for playing repertoire of the organ classic masters and the only thing they have in common is the fact that they are wind instruments and use pipes, and are played from keyboards. Beyond that, the purpose of their voicing and their intent is quite different.

Nevertheless, they are all exceptional instruments and in the case of the Radio City Music Hall organ it remains an important part of the history of Radio City Music Hall and the major reason many people would attend performances there in the first place, and it certainly deserves the best of treatment.

I would like to offer my congratulations to the American Theatre Organ Society who have traditionally for the last several years taken it upon themselves at great expense, often from their own pockets, and great amounts of time to rebuild in a most admirable fashion, many of these fine theatre organs that have been forgotten for years and because



computer can make, has all been a "thankless" job in the eyes of many members who have no idea what it is all about.

I know how the loyalty of this type of job can grow on one. As time goes on the demands become greater so you find yourself working throughout the day and into the night on many occasions, as club membership grows.

Having been an editor and circulation manager, myself, for a period of eight years, I well understand what all is entailed and I say we are very thankful to you, Vi Thompson, for a job well done . . . also very grateful.

Sincerely,  
Bud Taylor

Dear Mr. Thompson:

The ATOS Los Angeles/San Diego 1979 Convention. I, and several of my ATOS member friends, have attended ATOS conventions for several years and we have taped all of them. We wish to continue to tape them. We did not attend this years convention because hand-held cassette tape recorders were not permitted. We shall not attend any future conventions until this ban is lifted.

At the very high price of attending a national convention, it would seem to me that ATOS conventioners should be given the right to bring back the treasured sound of the convention organs to be enjoyed for many years instead of a few fleeting hours.

To use the term "maximum enjoyment by all" is definitely one-sided. The expensive hobby of the true theatre organ buff is to record theatre organs. ATOS theatre organ concerts are the only way this can be accomplished. The true organ buff will not enjoy the concert if he is restricted from taping his beloved theatre organ. To enforce the whims of a local chapter on the national membership is an imposition.

There is no logical reason for this ban on taping concerts, unless, the artists themselves feel it is cutting into their record sales. Let them be reminded that if it were not for the ATOS membership, there would be no organs for them to perform concerts on or record. May I add that I have always purchased recordings of each artist performing at a convention in addition to my personal tapes.

Perhaps one solution would be to segregate those persons who are annoyed by tapists from those whose taping means so very much to them. In other words, restrict those with tape recorders to the balcony or back third of an auditorium with no balcony. This does not mean that non-tapers could not sit in the balcony, but, they would be required to extend the courtesy of remaining quiet. There is no law to the effect that any event may not be reproduced unless it is for commercial monetary gain.

Yours very truly,  
Lyman Nellis  
Milwaukee, Wis.

Dear George,

In his liner notes on his first Chicago Theatre album, George Wright states that Jesse Crawford preferred the Chicago Theatre Wurlitzer to all others including the New York Paramount. George goes on to say he agrees for the most part and compares the "haunting lyrical quality" of the Chicago instrument to the San Francisco Fox organ.

The New York Paramount and the San Francisco Fox are both gone. And now the future of the Chicago Theatre is uncertain. Several years ago, the Atlanta Chapter of the American Theatre Organ Society was able to help save the Atlanta Fox. More recently, the Los Angeles Chapter was not able to save the Wiltern, but was able to save the organ — hopefully for a new theatre home.

If two of our finest organists (and many others) are in agreement that the Chicago Wurlitzer in the Chicago Theatre is a very special installation, perhaps the finest one intact, it seems to me we should make special efforts to preserve it.

I therefore propose that we make it an ATOS National priority to save the Chicago Theatre and its Wurlitzer for posterity. I also offer my services in any way possible to help meet that goal.

Sincerely,  
Bert Atwood, Member ATOS  
225 San Marin Drive  
Novato, California 94947

Dear Mr. Thompson:

I enjoyed the record reviews in the last issue of THEATRE ORGAN Magazine, especially the one about Bob Ralston — A Theatre Pipe Organ Concert. I was so impressed with

the write-up that I went right out and bought up the very first recording I could find. I'll be the first to admit that I was too hasty, but the record jacket had a picture of the 5-manual Richard Vaughn Wurlitzer pipe organ console on the front and naturally I was extremely disappointed when the recording contained only music from plug-ins.

I recommend that any recording that shows a picture or drawing of a pipe organ on the jacket and contains electronic music should be reported in your magazine. I am not complaining, because I bought a recording by the late great Jesse Crawford which had a Hammond on the jacket and it contained pipe organ music, but the front of the jacket plainly stated Jesse Crawford Plays His Pipe Organ Favorites.

You have a great magazine.

Very truly yours,  
Bill Anthony  
St. Louis, Mo.

Dear Mr. Thompson,

Again I feel compelled to comment on one of Mr. Weisenberger's articles; this one being titled "Dynamic Capabilities of Familiar Ranks," in the December/January issue of THEATRE ORGAN.

As is typical with Mr. Weisenberger, paramount importance is placed on the number of decibels a given pipe will produce. Certainly an organ should be adequate enough to fill the room it's in with well-proportioned sound. However, this judgment is not determined by some joker with a VU meter. This is determined by the judgmental ears of the voicers and the tonal finishers. Besides overall volume of an organ, other concerns include correct volume and timbre of all pipes within a stop, correct relationship between bass and treble, correct relationships between stops in their divisions and correct relationships between divisions.

Mr. Weisenberger insists that a principal pipe of 15" wind pressure with a 1/2 cut-up is "tonally similar" to a principal of the same scale blown on 3" wind pressure with a 1/4 cut-up. I disagree vehemently. The 15" pressure pipe will have considerably fewer upper harmonics than the 3" pipe. Also, by placing a principal pipe on 15" all the subtle nuances like gentle speech, chuff, white noise



(acceptable buzz) and so on, are all blown away. I realize that these things aren't important on a theatre organ diapason, but they are important on a classical organ's principal. Mr. Weisenberger doesn't discern between the two types of instruments.

High cut-ups and higher wind pressures are suggested by Mr. Weisenberger in order to produce adequate volume for large stadiums and coliseums. Certainly this is not the only route. One should not expect an unamplified 9-foot grand piano to fill the New Orleans Superdome. With high quality electronic amplification it can retain most of its tone qualities at a higher volume level. A small, low pressure pipe organ could have the same treatment. I would rather listen to it than an organ with the same number of ranks playing on 50 to 100 inches wind pressure. Certainly I am not endorsing electronic tone production over acoustical tone production. It is my hope that electronic organs can co-exist with pipe organs in the same way that the electric piano co-exists with the acoustical piano. I am endorsing electronic amplification of acoustical instruments in cases where the unamplified instrument will not provide the necessary volume. This includes pipe organs.

Mr. Weisenberger condemns the organ building profession for its lack of scientific research. Actually, there is more scientific research involved in pipe organ building now than there ever was in the past. He hasn't done the necessary research to find this out though. He also fails to realize that pipe organ building is an art first and foremost. He insinuates that pipe organ building is a dead or dying profession. I find that it is alive and growing. However, if his suggestions were to be taken seriously by organ builders, I'm sure that organ building would die a sure, sudden death.

I commend THEATRE ORGAN for many of its fine technical articles pertaining to the pipe organ. One of these would be Allen Miller's article, "The Mystery of Soldering Pipes." However, certain articles seem to slip through the screening process and I find that regrettable.

Sincerely,  
Richard Swanson  
Grand Ledge, Mich. ☐



## CHAPTER NOTES

**Let us know what's  
happening in YOUR Chapter!**

**Send Photos and News to:**

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P.O. BOX 1314  
SALINAS, CALIFORNIA 93902

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### ATLANTA

On December 16th, the chapter met at the Music Grinder (Marietta, Georgia). The slate of newly-elected officers for 1980 include: James West, chairman; Jane Torrell, vice chairman; Warren Williams, secretary; and Wanda Carey, treasurer.

The chapter cheerfully voted to hold six of the 1980 meetings at the Music Grinder. The additional use of "Winifred," the restaurant's 3/24 Wurlitzer, will greatly enhance some of our meetings and programs in the new year. Many thanks from the chapter to Dick and Audrey Weber for allowing us to use this fine Wurlitzer.

Speaking of Dick Weber, the chapter learned that Dick's 4/16 Page is soon to be playing in the warehouse of chapter member Walt Winn. The first "toot" called out on December 19th, with much celebration by those in attendance. Walt and Donna Winn have labored greatly over the Page's refurbishment, with the help and patience of members John Tanner, Ric McGee and James Thrower. The progress has been painstaking at times, but according to Walt, we may be able to

hear the first program in February or March.

Still another pipe organ will speak anew this year with kudos to the dedication of John Tanner, James Jobson and James Thrower. This is a 3/26 Moller they have installed in the Brookhaven Methodist Church in Atlanta. The organ is leased to the church with the understanding that it will be available to the chapter for meetings and special programs. Since many of our members include church organists, we can expect some fine programs on this beautiful instrument.

After the chapter business was conducted at the December meeting, it was this writer's time to provide the musical entertainment. Request cards went to all chapter members, and for an hour-and-a-half, the music-lovers' potpourri ranged from Tchaikovsky to well-loved Christmas carols. What a relief it was to get other requests instead of the same "dirty thirty" that are requested night after night at the restaurant!

The afternoon concluded with a sumptuous buffet. Open console was enjoyed by all. The warm fellowship stirred interest anew for our chapter and we all look forward to the new year, filled with great organs and fine programs.

JAY MITCHELL

### BEEHIVE

On Sunday November 18, 1979 the chapter members were guests of Lawrence Bray at the Organ Loft, Salt Lake City, Utah. In the business portion of the meeting a letter from the Salt Lake County Commission was read thanking the chapter for their efforts in restoring the Capitol Theatre organ. Harry Weirauch reported on the status of the project, though completion is still some