



# Letters to the Editors

Letters concerning all aspects of the theatre organ hobby are welcome. Unless clearly marked "not for publication" letters may be published in whole or in part.

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Opinions expressed in this column are those of the correspondents, and do not necessarily reflect the opinions of the editors or the policies of ATOS or THEATRE ORGAN magazine.

Greetings, Lloyd:

I do appreciate so much your continued interest and the appearance of my letter in the May/June issue, saluting my late friend, Jay Quinby. I hope that my book, "Flashbacks," can be finished. It is something I want to pass on, especially with the world going as it is. The problems we had during the Great Depression and World War II cannot compare with what has happened to the entertainment world and the world-at-large, in the need for profanity, explicitness and drugs. I have to be thankful for

my memories.

I am rebuilding a 1909 Moller in Richmond's Fourth Baptist Church, but I never expected the turmoil. It is a lovely black congregation who have been so harassed that the church is wired to police headquarters. With a white man (I) to do the task threats abound as racism is on the increase, and work in the church is done with police stand-bys. Much of the work is done in the shop and at home whenever possible.

The church is an historical landmark, a few blocks from famed St. John's (Patrick Henry's church). Despite threats on our lives, work continues. We're installing direct-electric magnets in the chests, solid-state relays, a new console combination system, modern electric draw-knobs, new manuals and pedals. The voicing of this instrument is most lush and so superior to that of today's church organs. We've added mixtures and 32' in the pedals to brighten things up.

The Richmond Organ Enthusiasts Club (ROEC) is in the process of changing its name to identify solely with the theatre pipe organ. As I'm the local rep for Conn, I've decided to reactivate the old ROC as a chapter of Amateur Organist Association International. I shall remain with both organizations because of my lifelong interest in T.O. We must continue activity for those multitudes who own electronics, and there is a crying need for a club to sponsor training sessions for those pianists playing in their little country churches. With two production interruptions at Conn (reorganization and factory moving), I have installed six full-size AGO organs. All of this I totally enjoy.

The Virginia Center for the Performing Arts (ex-Loew's Richmond) Wurlitzer will be propelled by solid-state and a memory system. The wind will have been there in mid-July as the blower is wired in. We are hopeful of a new ebony console, not unlike those in Radio City Music Hall. A new scissors lift is on order. The specs stand at 23 ranks (six strings, two Tibias, two Voxes, two Trumpets, one Tuba, two Diapasons, mixtures, the usual compliment of orchestral reeds, one Flute Celeste). I believe Austin will build a new Post Horn.

As I've done three funerals during the writing of this letter, I've had it for today!

Regards,  
Bill Floyd Sr.  
Richmond, Virginia

Dear Bob:

Apparently, a few people have misread the article I authored last year for THEATRE ORGAN which dealt with tape machines. I refer to two letters which appeared recently in the magazine. If both Mr. Harrison and Mr. Nellis will go back to the Aug./Sept./Oct. 1981 issue and carefully reread that article, much of their misunderstanding of it should be cleared up.

As to Mr. Nellis' errant assumption that the article contradicted itself by discussing "which cassette recorders are the best buy for 'good theatre tapes'" (sic) after stating that cassette tape recorders should not be permitted at theatre organ concerts, he is omitting several essential statements made in the article which would dissolve his confusion.

First of all, I did not make a blanket statement saying "no tape recorders should ever be allowed at any concert." Concerning taping a formal concert, the key phrase that seems to have been overlooked was "Prior arrangements should be made" (with the artist concerned). And let's not kid ourselves, if the concert is being professionally recorded for an album release, individual non-authorized recording of that event is outright piracy. And those who think nothing of doing so will, and have, often made several copies for friends, which kills several more record sales to which the artist is entitled. After all, who owns his talent?

Secondly, the recording of formal,

## Closing Chord

**Arnold S. Briggs, 73**, died suddenly on May 1. Arnold was a charter member and past president of Syracuse's ESTMIM.

He was an acoustical engineer for sonar engineering at GE, retiring in 1974. After retirement, he was a consultant for GE in Italy and Brazil. Arnold helped move the Wurlitzer from RKO Keith's Theatre to the Fairgrounds in 1967, and refinished the console and piano. He helped relamp the Landmark Theatre (ex-Loew's State), supervised the moving and installing of a large chandelier in the main lobby of the theatre, and was engaged in many other Landmark and ESTMIM projects. Always willing to help, Arnold was a member of the ESTMIM Board and the organ committee of his church.

CHARLIE RICH □