

That gesture undoubtedly came from the heart, for he had reportedly "fallen in love" with the instrument, having been surprised and pleased with what it could do. This was evident in his playing. He really liked the big Tuba and made use of it several times. The strings were also used more than once, and the untremmed Krumet was highlighted, sounding for all the world like an ancient Krummhorn. He seemed at times to be showcasing the excellent pipework for the listeners as much as he was the music.

On the whole, it was a most enjoyable concert. We walked out of the theatre in an afterglow of high spirits. It was as much a victory for Giancarlo Parodi as it was a concert. We had watched a man enter an unfamiliar situation, grapple with a foreign beast, and manage to produce some excellent music. □

News from the

Unaffiliated

Groups

Lloyd E. Klos



*Lockport
Theater
Organ Society*

**(LTOS) — Lockport, New York
716/439-6643**

Our August 11 concert at the Senior Citizens Center was a great success, artistically and attendance-wise. The affair was a sellout, all 420 seats occupied. Carlo Annibale played a very entertaining program on the 2/6 Wurlitzer. Included were Broadway show tunes, contemporary selections, and the oldies which our people enjoy. There was a medley of hymns, and as a surprise, a couple



Carlos Annibale practices for his August concert at the Lockport Senior Citizens Center.

numbers composed by Carlo's wife, Doris.

One thing the concert emphasized is that we need a larger blower if we are to add two ranks. A search is under way for one and if you have one available, please call me at (716) 439-6643, or write me at 33 Ontario Street, Lockport, New York 14094.

HAROLD LeVALLEY



*Niagara Frontier
Theatre
Organ
Society*

**(NFTOS) — Buffalo, New York
716/834-2712**

When theatre mogul, Edward H. Bebko took over North Tonawanda's Riviera Theatre last winter, he instituted organludes before the first show, at intermission, and following the final show, on Friday and Saturday evenings. The policy has had an electric effect. Attendance is up several hundred percent, enthusiasm of the audiences for the 3/20 Wurlitzer is overwhelming, and the youngsters are profuse with their favorable comments. Ed's father, the renowned Doc (Eddie Baker) says that "the organ, thanks to a fresh maintenance crew who know what they're doing, never sounded better. It is a pleasure to play this organ for a live, appreciative audience. It is a situation which is every

theatre organist's dream come true." The Riviera thus joins a very select list (Radio City Music Hall, Anderson, Indiana, Paramount to mention two) who employ a theatre pipe organ in its original installation as part of their programs. Furthermore, where do you find another theatre owner who employs his father to furnish organ music?

LLOYD E. KLOS

RTOS



*Dedicated to preserving the sound of the
"King of Instruments"*

**Rochester Theater Organ Society
(RTOS) — Rochester, New York
716/ 266-8251**

After its usual three-month summer hiatus, the Rochester Theatre Organ Society launched its 19th Auditorium concert series on September 17. A good crowd was entertained by the fourth appearance of Canada's Ambassador of Musical Good Will, Don Thompson. Three times, Don has been selected to lead off an RTOS season, and he again acquitted himself favorably.

He has come a long way since his initial appearance here in 1972. One can see the improvement, a greater degree of self-assurance, and as always, a commanding microphone presence, without a lot of undue chatter. It keeps the audience receptive to his easy-going banter.

Don performed a goodly number of classical selections, which were a relief to him after the "many evenings of constant requests for the mundane" at Toronto's Organ Grinder Pizza. His schedule there allows him to travel, and his Rochester concert, on the heels of his English swing, launched him on a tour of eastern U.S. installations.

Perhaps the high point of the program was his rendering of a sizable Sigmund Romberg medley. His "Variations on the Mickey Mouse Club Theme," brought a good response, and a number not often heard on the circuit, "Vilja" was done in

style. A standing ovation was rewarded with some jazzed-up numbers, notably Glenn Miller's "In the Mood."

LLOYD E. KLOS

Empire State

theatre and musical instrument museum

(ESTMIM) — Syracuse, New York
315/492-0465

This past spring, ESTMIM member John Mazzae, former theatre organist, played a series of silent films on an electronic in Utica's Stanley Theatre. The house once had a 3/12 Wurlitzer, which Mazzae, Harry Brecknell and others in an eight-year effort, rebuilt and installed in Utica's Proctor High School. It's a great sounding organ in its new location.

Our own 3/11 Wurlitzer got its annual ten-day workout during New York State Fair Week. It was used almost four hours a day for interludes, background music for fashion shows, concerts and silent movies. Organists included John Fiscoe, David Conway, Karl Moser and Catherine Thomas.

John Fiscoe, a member of the New York State Police, was the object of an August feature in the Syracuse *Herald-American's Empire Magazine*. Dave Conway is taking classical organ and theory as a college freshman. Karl Moser is also starting college. Thirteen-year-old Catherine Thomas was making her sixth public appearance this year. She is a five-time Yamaha festival winner, and in addition to her theatre organ and



From NYS Trooper uniform to formal dress as a theatre organist. That is the varied life of Syracuse's John Fiscoe. He's at the ESTMIM 3/11 Wurlitzer console at right.



piano studies, is taking a classical organ course at Syracuse University.

Thanks to Bruce Carter, Mike Conway and Walter Shannon, we have a new theatre easel and newly-painted announcement signs for the

Mills Building entrance and lobby. Manager Ron Squires of Syracuse's Landmark Theatre, had a very attractive Landmark exhibit near our auditorium entrance during Fair Week.

CHARLIE RICH □



Another of the young breed, getting a start in the theatre organ idiom, Syracuse's Dave Conway.



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.

Dear Mr. Klos:

Your item in the May/June 1982 "Pipes & Personalities," requesting input on Sigmund Krumbold, brought back a rush of nostalgia for me.

I was born and raised in Bridgeport, Connecticut, and at a very early age became deeply interested in motion picture theatres. This was in spite of limited exposure to Poli's vaudeville theatre, and observing construction and opening of Poli's 3048-seat

Palace and 2193-seat Majestic. The original Poli's never had an organ, a piano being used to accompany the silents in this large house. The Palace and Majestic had organs, but the customers couldn't see the consoles.

In 1926, our family moved to Flushing, New York. I visited every theatre possible, noting the organs. One of the best was in the Flushing Theatre, and it had a horseshoe console, one of the first I'd seen. Don