

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 Unless clearly marked "not for publication" letters may be published in whole or in part.

Address:
Editor, THEATRE ORGAN
3448 Cowper Court
Palo Alto, CA 94306

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

