



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 Unless clearly marked "not for publication" letters may be published in whole or in part.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

This is a slightly belated expression of thanks directed to the Detroit gang for a most enjoyable convention last July. I was very impressed by the extreme friendliness of the Detroit hosts and appreciated very much how well organized the event was.

Having been involved with convention planning, I can well appreciate what you went through! I have not attended an ATOS national convention for 17 years, but am looking forward to future conventions as you really got me hooked on these things!

I also want to thank all of the organbuilders who attended my seminar and for the support you gave it with your many questions. Maybe next time more time can be allocated for such an event.

Sincerely,
Lance E. Johnson

Dear Lloyd:

I want to tell you directly how much I enjoyed your articles on Dolph Goebel and Bill Gage in recent issues of THEATRE ORGAN. Both were good friends of mine.

Because he lived not too far from me, Bill was a frequent visitor for many years. In addition to the pleasure he derived from playing a theatre organ, he also enjoyed long, analyti-

cal discussions on subjects such as styles of organists, those who could do better on a Wurlitzer than on a Robert-Morton, those who'd play chords and progressions on certain organs as opposed to others, how registration differs in the type of

music or size of hall and audience.

We'd play records and tapes, sometimes taking sequences from several records and transferring them to one tape which we'd put away for a month or two. Then, we'd play the tape for ourselves and guests, trying to name the artist and the organ. I miss Bill, and your articles on him and Dolph are a couple of nice things which were done about two fine individuals who passed among the many of us who love the theatre organ.

I noticed in your Nuggets column in the Jan./Feb. 1982 issue the name of Oscar Roed. I knew him since the forties, but have lost track of him and so has Mary Goebel. Anyone know of his whereabouts?

I am looking forward to meeting other theatre organists via your articles, and I wish you success.

Sincerely,
Stanley Warzala
Wayne, New Jersey □



CHAPTER NOTES

Edited by Grace E. McGinnis

BEEHIVE Salt Lake City

801/467-5700 or 801/486-9098

Beehive Chapter members and guests met at the Valley Organ and Piano Company on November 12. Chairman Clarence E. Briggs presided and the annual business meeting and election of officers and directors for 1983 was accomplished.

Harry Weirauch, Co-Chairman of the Capitol Theatre Restoration project, reported on the status of the organ, noting that completion is now a matter of weeks away with tuning, voicing and final checkout remaining. By the time these activities are concluded, in excess of 5000 man-hours of dedicated labor will have been expended.

Valley Organ hosts, ATOSers Nita Waldron and Scott Gillespie, proved

to be excellent hosts with Nita preparing refreshments, and Scott starting us out with four numbers on their fea-



Past Chairman Clare Briggs, 1983 Vice Chairman Gene Breinholt and 1983 Chairman Lowell Boberg at the Valley Organ Center. (Harry Weirauch photo)

ATOS

28th
ANNUAL CONVENTION
JULY 1-5, 1983

San Francisco