

# Konsole Kapets

by Shirley Hannum Keiter



Announcing the birth of  
**OUR BABY**

Name:

*Lauren Diane Keiter*

Arrived:

*May 20, 1983*

Time:

*1:21 PM*

Weight:

*8 lbs 8 oz*

Length:

*21 1/2"*

Parents:

*Shirley & Alan Keiter*



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 Unless clearly marked "not for publication" letters may be published in whole or in part.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

I've said it before and I'm saying it again — organ buffs are the friendliest people in the world. This was proven again on a recent jaunt to New Zealand.

After 21 hours of air travel Harry and I arrived in Auckland. Norman Dawe of the KIWI Chapter was at the

airport to welcome us. Later we met more members of the chapter and enjoyed three days with them. Harry played their Wurlitzer at the Hollywood Theatre and several electronic home organs. When we were ready to take off in a rented car they gave us names of people to contact along the way.

We stopped in Napier for a visit with Ron and Joan Pearcy. They have a Conn 652 organ and a grand piano in their living room, so Harry felt quite at home there.

In Paraparaumu we visited the Southward Museum, which is a very modern building containing a collection of classic and vintage cars, as well as additional antique items. There is also a concert hall with a 3/16 Wurlitzer. Len Southward gave us a personally conducted tour and, of course, Harry was invited to play the Wurlitzer.

We continued to Wellington and then to South Island. It seems that wherever we stopped there was an organ club and after we contacted them an impromptu social was arranged. As a result, Harry gave sixteen performances in 21 days, and came home with a bundle of orders for his organ album.

In Christchurch we had the added pleasure of meeting Richard Hore, who is a well-known organist in the area.

It was a memorable trip, thanks to all those wonderful KIWIs.

Sincerely,  
Cathy Koenig  
Niles, Illionis

Dear Editor:

A copy of one of your recent "letters to the editors" column has been sent to me here at the AFM headquarters and I note with interest a communication written in the column by Charles F. Harrison relating to his unhappiness with a restriction on tape recording at concerts. Of course I do not know Mr. Harrison's background, but I feel confident that were he a professional musician whose live performances had been exploited by persons who had taped his presentation and those tapes or segments of same had cropped up in television and/or radio commercials; had appeared on phonograph records without his permission; had been used as background music by other performers or had heard his tape playing as background music in commercial establishments, such as hotel lobbies, bank reception areas or his neighborhood restaurant — he would not have shared the views expressed in his letter!

The foregoing are only a few of the things that happen when so-called



home tape recordings of live presentations are made. It is for these reasons, among others, that the American Federation of Musicians, as well as other talent union organizations, on behalf of and in conjunction with the desires of its members, have placed restrictions in performance contracts which prohibit the audio and/or visual taping and recording of live musical presentations. We believe the restriction is justified and fortunately most of the general public agrees with us and registers no objection.

We still hope that the patrons attending live musical presentations do

so to "enjoy the music" rather than to pursue an avocation of electronics and tape recordings.

Very truly yours,  
Robert H. Crothers  
Executive Assistant to the President  
American Federation of Musicians

Dear Sir:

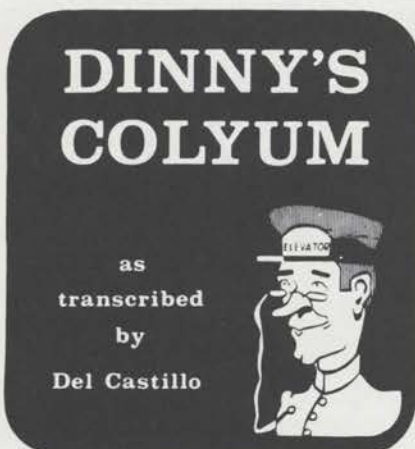
I am the resident organist at the Jane Pickens Theatre in Newport, Rhode Island, where I play before the shows on Wednesday and Saturday evenings. The organ is a 2/8 Marr & Colton with Symphonic Registrator

which is owned by the Southeastern New England Theatre Organ Society.

While the installation is not yet complete, I have been playing on the present schedule since December, 1981. The organ has been well received by theatre patrons.

I would like to make contact with other organists who are playing under similar circumstances. My address is listed below.

Sincerely,  
Bruce C. Netten  
RR1 Box 294  
Reservoir Circle  
Jamestown, Rhode Island 02835 □



Sometimes I get discouritch with what us riters call the Mother Tung. It aint so much readin it as it is sayin it. And the names of the top music composers seems to be the worst of all. The guy who is suppose to be the top banana has the name of Bee-Thoven. But that aint the rite way to say it. You suppose to call it Bay Toven. Seems like all the grate composers is furriners and that is why you dont say there names the way they is spelt. And then of course they is the one that the organ players think is top banana by the name of Batch. But do you call it Batch. No, you call it Bark. You might say his Bark is worser than his Bite, but maybe you better not.

Of course American words aint any better as far as that goes. The guy who rote Moon River and a lot of other hits is why my Eyetalian frends say is pernounce Mancheeny. But insted he calls it Manseeny. And then how about all them words that end with the same letters but is pernounce different. Like Through is pernounce Throo, but Tough is pernounce Tuff. But Cough if pernounce Coff. And if that aint bad enough, excuse me, I

mean Enuff, they is Bough which is pernounce Bow. You see what I mean? I jest about give up.

But I guess maybe the composers is the worst. Look at the great Rooshian composer whose name is Tchaikowski. You know what? You dont try to say it, you jest sneeze it. They got a French composer name of Saint Saens. You think you know how to say it? Well, youre rong. I been told how to say it, and the closest I can come to it is San Song. Makes it sound kinda like Chinese. And speak in about French composers, you think you can get away with callin the great French piano composer, only he is Polish, Chop In? Not by a long shot. You have to say Showpang. And that's the way it goes — Poocheeny, Motesart, Deboosy, Paderefsky, Hide-in, Divorshark, you name it.

The trouble is that the Americans they think they got to use Eyetalian words on there music or people will think they aint cultured enough. Once in awhile an American composer like the guy who wrote To A Wild Rose Edward MacDowell that was one of the first peaces my mother taught me when I was takin piano lessons will put everythin in good plain English but mostly you will find the directions is in Eyetalian because mostly it was in Italy that music got started. They use words like Moderato or Largo or Presto and like that there insted of Moderate or Slow or Fast. I picked up a piano book that Mr. Castello give me and it had the darndest furren names at the beginnin of the peaces like Allegretto Tranquillo e Grazioso in a Norwegian peace by Edward Grieg. I suppose I should be glad he didnt rite it in Norwegian. Even a peace by Batch says Andante Sostenuto Cantabile, and then it gets worser

and worser with directions like Vivo e Strepitoso, and Vivo Martellato, and Molto Pesante, and Piu Mosso Sempre Crescendo e Stringendo, which I guess means More Excited.

I spose if I was up to tryin to play classical music I might have to buy me a Eyetalian dictionary or at lease a Music Dictionary, but I guess I will jest stay on my own level and pick out peaces like Barney Google and Yes We Havent Any Bananas and let it go at that. □

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