

WABC, New York, and ARLO HULTS is a guest organist this week at Rochester's RKO Palace.

October 23, 1931 (LP) Manager McNamara of the Palace Theatre in Stamford, Connecticut, announces the engagement of a new featured organist, ADOLPH "DOLPH" GOEBEL.

November 7, 1931 (MPH) BERNIE COWHAM at Flushing, New York, Keith's, entertained his audience with another interesting community sing. The signature song, "Voice of the RKO" was played as the opener with an oral explanation about the songs and "singing class" following. Bernie is one organist who really does try to please his audience, not only obliging with their requests, but also by working out novelties of his own creation. This week's program consisted of the singing of "There's No Other Girl," "River, Stay 'Way From My Door," "Shine On, Harvest Moon," "Waiting for a Call From You," "My Little Gypsy Sweetheart," and a parody on "Just One More Chance," which he had made popular. This parody was written about Empress Eugenie hats. Of course, Bernie closed his solo with his ever popular edition of "The North Shore Daily Journal." Up-to-

the-minute news, both local and national, is written to the tune, "It's the Girl," with the audience singing the news and certainly enjoying it, if applause means anything. Bernie has been at this house three years and his popularity is ever increasing.

Gold Dust: 7/23 TOM GRIERSON at Rochester's Strand 4/18 Marr & Colton . . . 8/23 HENRY F. SEIBERT over WEA, New York, from the Skinner Organ Studio . . . 1/25 STEPHEN BOISCLAIRE, WGY, Schenectady . . . 1/26 RALPH WALDO EMERSON, WLS, Chicago; ERWIN SWINDELL, WOC, Davenport, Iowa; VINCENT PERRY, WEAR, Cleveland; ARTHUR BROOK, WPG, Atlantic City; RENE DAGENAIS, WBZ, Springfield, Massachusetts; Team of FORD & GLENN, WLS Chicago . . . 2/26 Dr. SHELDON & ALFRED HOLLINS, WSB, Atlanta; W. E. ZEUCH, WAHG, Richmond Hill, New York . . . 4/26 ARTHUR CLIFTON, WBZ, Springfield; LAWSON REID, KTHS, Hot Springs; HARRY NICHOLS, WMC, Memphis.

That should do it for this time. So long, sourdoughs!

Jason & The Old Prospector □

that I am unwilling to believe that you were in any way insincere.

Best personal regards,
Leon Berry
Park Ridge, Illinois

Dear Bob:

I am writing to assure the membership that the largest segment of the American Theatre Organ Society, the unaffiliated members, are out there and about 1200 strong. I would have thought that we would have been recognized, as in the past, by the president at the banquet during the convention. Hopefully, the new administration will see fit to recognize all segments of the American Theatre Organ Society.

Sincerely,
Harry Heth
Houston, Texas

Dear Mr. Gilbert:

I really feel the comments about Tom Wibbels' performance at the Convention were in bad taste. Reporting of this nature does not speak well of our organization. Nothing was said about the standing ovation Tom received because the audience loved him. I polled our members that attended the Convention and they are "up-in-arms" about the review.

Tom appeared in concert at our theatre on October 12. Again there was a standing ovation when he finished playing. The audience and our members were very pleased with his musical renditions, especially the theme he arranged for "Igar the Magnificent." Standing in the inner lobby you hear all the remarks when the audience leaves the theatre and believe me they were all *very good*.

It takes a long time and a lot of hard work to gain recognition in ATOS. What a shame that someone can cut you down unfairly. Is it really just a mistake or an oversight?

Sincerely,
Dorothy Van Steenkiste
Motor City Theatre Organ Society
Detroit, Michigan

Dear Bob:

I don't often write letters to the editor, unless that is, I feel that there is something just so grossly out of line or in total disagreement with what I feel is correct, but in the current issue of THEATRE ORGAN, a review by Walter Beaupre of the performance of Tom Wibbels at the recent ATOS Convention makes me wonder if we were at the same convention. The one I attended was put on by a young man who is in my mind and that of the many others there, one of the REALLY outstanding young theatre organists in our midst today. From where I sat I heard nothing but raves, not only for his fine selection of music but for his impressive and very individualized showmanship. I do not understand how an artist, one of very few at the convention, who received a resounding STANDING OVATION at the finish is deserving of such a negative, lack lustre review. If as we all pretend that our main reason for surviving, ATOS that is, is to promote the theatre pipe organ

Letters to the Editors

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.

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

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.

Dear Bob:

I'd like to express my thanks for the tribute to Harry during the convention at the Patio Theatre, where he had been scheduled to participate in the program.

Hearing a re-play of one of his organ arrangements and seeing his photo projected on the screen was a very meaningful experience for me, and apparently it was for others, also, because many of the members came up to me later and told me they thought it was a wonderful way to remember Harry.

Sincerely,
Catherine Koenig
Niles, Illinois

Dear Bob:

OUR MANNERS ARE IMPROVING.

During the most recent convention of ATOS I was reminded of a scene at the 1975 convention in San Francisco. It took place at the Oakland Paramount Theatre, where a fine young organist was to play a new synthesizer instrument. It was never advertised as a theatre organ or theatre organ program. He was greeted with jeers, catcalls, booing and the like. He never deserved a bit of this arro-

gance/rudeness. It was a *bad scene*.

However, during the '85 event we were "treated" at *one* event to some absolutely deadly "playing." While many folks wisely left early, a goodly number remained to the loud, bitter end. Not once did we hear booing, jeers or the like. If ever there was an event for them, this would have taken the Perflex-lined gluepot.

Indeed, hearing this program gave one an appreciation of the other side of the theatre organ — that of a well-played program.

Yes, our manners are improving.

Sincerely,
Tom DeLay
Fresno, California □

Dear Bob:

In regard to Dr. Beaupre's review of my effort at the Patio Theatre during the recent convention, I would like to say the following: to the six persons whose "anguish was very real," I regret having caused you this discomfort; and to the many, many wonderful people who congratulated me afterward and expressed their favorable opinions of the presentation, may I again say "Thank you," and

Merry Christmas

from

Floyd and Doris Mumm
Designers and Typesetters
of THEATRE ORGAN

and especially the up-coming young artists, should we allow such strangely biased reviews to destroy their confidence. I admit, there were a couple of performers at the convention who did not measure up to the professionalism we have grown to expect, but Tom Wibbels was certainly not one of them.

We have had the great privilege of Tom's artistry in concert at the Capitol last year, and believe me he knows how to please an audience. We most certainly look forward to his return as often as possible. I think this young man deserves a lot better than what he got in that review.

Best regards,
Gordon Madison
Capitol Theatre
Chambersburg, Pennsylvania

Dear Mr. Gilbert:

As one of the conventioners to the Chicago Convention of ATOS I regretted to read the review of the entertainers in the last issue of THEATRE ORGAN.

In part, the total ignoring of a young man who did a fine job of entertaining, Tom Wibbels. All of my friends who came to the convention from Dallas feel exactly as I do. He displayed much talent and showed great promise.

We need to encourage the young artists, not tear them down.

Sincerely,
Kathleen McDonald
Dallas, Texas

Dear Bob:

I received the September/October issue of THEATRE ORGAN today. As an attendee of the Chicago ATOS Convention I immediately turned to the "review" section. While I am in reasonable agreement with the reviews, I must take you to task on one. That of Tom Wibbels.

Prior to his performance I had never heard any of his playing. I must say he was the most refreshing organist to come to the theatre organ circuit in years. He was one of the best artists at the convention. Please remember, he

received a standing ovation while people were calling out, "more, more"!

As an organization we are supposed to encourage new talent to get into T.O. A "review" like this one certainly doesn't accomplish this and is counter productive to our Society's existence.

Walter J. Beaupre's review of Mr. Wibbels is an insult to Tom and to his audience who all loved his performance and know that the review was "mis-guided." I believe you owe Mr. Wibbels an apology in the next issue of THEATRE ORGAN.

Sincerely,
Kenneth R. Aultz
Cincinnati, Ohio

Ed. note: Letters expressing essentially the same views concerning Tom Wibbels as those above have also been received from Robert Eyer, Jr., Chambersburg, Pennsylvania; Linda Osborne, Dallas, Texas; Robert N. Cowley, Springfield, Ohio; Lorena M. McKee, Dallas, Texas; and Bob Legon, Malden, Massachusetts. Space does not permit publishing them all.

We would refer these correspondents and all readers to page 21 of the September/October THEATRE ORGAN, and call your attention to the fact that the ratings were by members of the audience chosen at random, and the comments are theirs, not those of Dr. Beaupre unless he has specifically stated that they are his.

The editors of THEATRE ORGAN would be interested to hear from professional theatre organists, and from the general membership of ATOS, as to the value and fairness of convention concert reviews in general, and whether convention concerts should be merely reported as events or evaluated in a review. We would also like to have expressions of opinion as to a preference for the audience rating method used this year vs. reviews written by one or two staff reviewers as was done during the past three years. □

Lance Johnson's Troubleshooting Guide Quiz Question

You are under the chests looking for dead notes with a test wire. Upon coming to a dead note, you find while energizing the magnet that there is air rushing out of the primary valve hole. Explain two possible causes.

(Answer on page 55)

Questions and Answers

Lance Johnson will answer readers' technical questions by telephone. He can be reached at 701/237-0477 from 8 a.m. to 5 p.m. Central Time Monday through Friday, or in the evening from 6 p.m. to 10 p.m. at 218/287-2671. □

PIPES & Personalities

Play It Again, Jesse!

You say there is no such thing as a cat who prefers theatre pipe organ music? Wrong, oh doubting Thomas! But this one isn't a "Thomas." Her name is "Barbie" and she lives and works in the Robert Beverly Hale Library in Matunuck, Rhode Island. Her job description includes intimidating (not necessarily catching) mice and hypnotizing small children while their mothers select books. When the library installed a Hi-Fi system "Barbie" ignored it completely until one of the patrons donated some theatre pipe organ records and tapes. With the magical strains of "Charmaine" and "Jalousie" this most selective of music lovers jumps to her exclusive perch on the book check-out counter, preens herself sensually, and regulates the trem on her 16' Purr. "Barbie" has moral standards where music is concerned which are beyond reproach. She wouldn't dream of trying to sneak a tape recording of a live George Wright performance.

According to Head Librarian Ruth Clarke, "Barbie" has her favorite artists and has been known to climb down from her throne and demand to be let outside during certain performances. A target of considerable press coverage, "Barbie" has an uncanny public relations sense. During a recent celebrity interview a nosy reporter with the manners of a German Shepherd asked her to name both her favorites and those current theatre organists she placed in the Kitty Litter category. "Barbie" closed her eyes disdainfully, rolled onto her back to have her tummy scratched, and purred softly, "Sorry, darling! I don't do record reviews."



Barbie, the discriminating library cat.
(Times photo by Daniel G. Dunn, used with permission.)