

Closing Chord

WILLIAM H. BREUER

William Henry Breuer, 60, died March 4 when his private plane crashed near Mt. Shasta, California. Breuer was flying alone from Everett, Washington, to Palo Alto, California, when he encountered a freak storm with 100 miles-per-hour winds and icing conditions in the rugged mountainous country where his plane went down.

Breuer was born in Texas, but grew up in Eatonville, Washington, where he lived until joining the Navy in 1944. After the war he opened a small doughnut shop in San Francisco, the first of some twenty-five business ventures he was to start during his lifetime. His business interests and his love of flying were both enhanced by his ability to fly his own plane, and he had flown the I-5 Corridor more than 400 times.

Puget Sound Chapter members knew Bill best as the owner of the first Pizza & Pipes in the Seattle area. His sisters, Betty Laffaw and Margaret Daubert were managers of the Greenwood restaurant, and shortly thereafter, Margaret and husband Dick built the Tacoma Pizza & Pipes, and Betty and husband Jack opened the Bellevue site. Brother Bob was involved in the ventures in Sacramento and Fresno, California.

Puget Sound Chapter has established a Memorial for the Paramount Theatre Organ Fund in honor of this much loved member.

DIANE WHIPPLE and THELMA BARCLAY



Bill Breuer

ing a pepperoni pizza and drinking a frosty mug of beer?

In 1967, Bill Breuer installed his first Wurliitzer in the Capn's Galley at Santa Clara, California. Six installations later was his last Pizza & Pipes in Bellevue, Washington, in 1977. All of them were noteworthy, but the "organ de resistance" was his four-manual Wurliitzer in Redwood City. Nor-Cal Chapter held many concert meetings there, and in 1978 Bill Breuer was awarded a special Plaque of Appreciation for his enthusiastic support of the chapter.

Although Bill was first and foremost a hardworking restaurateur, he loved the sound of the theatre organ. He and his late wife, Colleen, enjoyed socializing with organ people who came from the four corners of the earth to see, hear and play the organs. The list of organists who have played for Bill is the *Who's Who* of the organ world. The list of those who will miss his good humor and unselfish friendship is endless. Our heartfelt sympathy goes to his mother, Mary Breuer of Seattle, daughters Robin Mendez of San Mateo, California, and Sherry Breuer of Telluride, Colorado; his son, Kurt, of Phoenix, Arizona; sisters Betty Laffaw and Margaret Daubert of Washington state, and brother, Bob, of Carmichael, California.

PHIL FREEMAN and DAVE SCHUTT

ARLENE BELLAMY

Longtime Motor City Chapter member Arlene Bellamy passed away on February 5 following a long illness. Born in Ironwood, Michigan, in 1929, she married Harold Bellamy in 1951 and moved south to Detroit three years later where their children, Greg, Scott and Diane, were born.

The Bellamy family became a pillar of Motor City Chapter in the early 1970s. Harold served most capably as chapter chairman during the many difficult early years when competent stewardship was required. Son Greg headed the operating committee for sev-

eral years and ran the projection booth at the Redford Theatre.

Arlene Bellamy remained the quintessence of the volunteer spirit that can make a success of an ambitious endeavor such as the operation of the Redford Theatre. On many occasions she was the first person to begin cleaning the theatre after a performance, willing to do a necessary, though often thankless, task. For many years, she headed the concession stand crew, which added to the chapter's financial success.

Arlene will be remembered as friendly, warm and kind, very much in keeping with her native, upper peninsula, small-town spirit. We of Motor City have lost a most sincere and genuine friend whose presence will be missed, but certainly not forgotten.

JOHN LAUTER

LOUIS W. BEHM

The love and happiness that Lou Behm brought to all of us through his music will always be remembered.

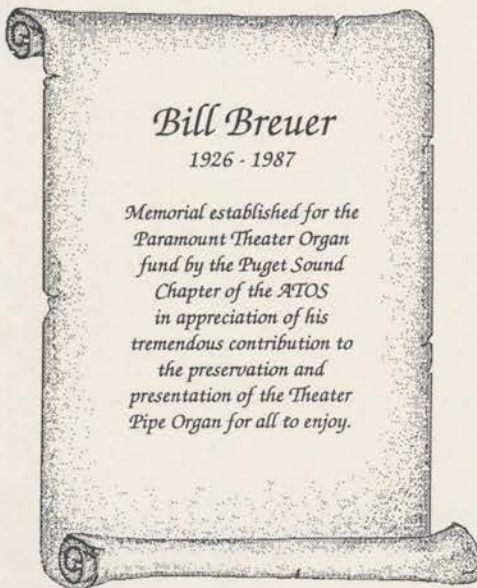
Lou began playing piano at an early age — he had to slide on the piano bench to reach the ends of the keyboard. While still in high school he played with Bobby Grayson's band at the Grande Ballroom in Detroit and other local dance halls.

After graduating from Hillsdale College in Hillsdale, Michigan, he enlisted in the Army and served in the South Pacific where he played piano for the Army Chaplain. When he returned from the service, he played piano with Roston Clark's dance band in the Detroit area.

Lou became interested in theatre organ at the Redford Theatre in Detroit as a member of Motor City Chapter ATOS and became a regular featured organist at the 3/10 Barton for the movies and many social events. Members recall how he never missed playing at the garage sales and the Christmas programs for many years. You could always count on Lou. His music was played beautifully, always fit-



Lou Behm



The Pizza Kings were the impresarios who brought the wonders of theatre organ music to many audiences of the 1970s. How many of us heard for the first time the magnificent sound of a real throbbing Tibia while munch-

ting the mood of his audience.

In addition to his work as a sales analyst at the Ford Motor Company Tractor and Implementation Division for 30 years, Lou was a regular church organist in Wyandotte, Michigan, where he lived. He was a member of the Masons, of Wolverine and Motor City ATOS chapters, the Detroit Theater Organ Club and, for 52 years, of the Detroit Federation of Musicians.

Lou will be sadly missed by all his friends.
DOROTHY VAN STEENKISTE

ROBERT C. JACOBUS

Robert C. Jacobus died suddenly at his home in Pollock Pines, California, on February 26 at the age of 71. He was the son of Leland Jacobus who, together with his brother, Niles (Babe), and cousin, Guy, founded the American Photo Player Company which later became the Robert-Morton Organ Company.



Robert C. Jacobus

Bob was born and raised in the San Jose, California, area and was a graduate of San Jose State University where he minored in music — his instrument was the trombone.

He worked with his father, starting at an early age, installing and servicing pipe organs in theatres and churches. He learned pipe voicing from his father and was an excellent tonal finisher, demonstrating exquisite patience and perseverance. He and his partner of 40 years, Judd Walton, maintained the 4/36 Wurlitzer in the San Francisco Fox Theatre for 18 years as a labor of love. He was also affiliated with the Wicks Organ Company for 25 years as their Northern California sales representative.

Bob was a charter member of ATOS and was present at the founding meeting of the organization. He loved the out-of-doors and engaged in hiking in the high mountain country and rafting on the mountain streams.

He is survived by his wife, Lucille; two sons, Bob and Tom, and five grandchildren. He leaves a host of friends and will be sorely missed as a good-natured, generous and devoted friend.

JUDD WALTON □

Theatre Organ News From Australia



by
*Bruce
Ardley*



WHO was the youngest person ever to play a theatre pipe organ in public as an integral part of the theatre's program for a season?

My vote goes to four-year-old Moya McCrackett who, in September, 1938, was featured playing the grand piano and 4/21 Wurlitzer in the largest theatre in the Southern Hemisphere, Melbourne's State, during the four-week run of the Deanna Durbin/Herbert Marshall film, *Mad About Music*.

Several weeks earlier, Moya had created a sensation by playing piano on the nationwide Shell Show, which led to her State Theatre engagement with Bert Howell and his band. After playing a group of piano pieces, Bert would take tiny Moya in his arms to the front of the band for her "perfect pitch" demonstration where she would correctly name the notes struck at random by the band's pianist. Moya would then run around the apron stage to the front of the band to the Wurlitzer console where organist Arnold Coleman would assist her to the bench. She would then play

two short pieces, both hands on the Great manual. The great stretch for her closing chord on the third manual brought laughter and thunderous applause.

Let us now go back ten years to 1928. At that time Walter Burley Griffin's magnificent futuristic Capitol Theatre was Melbourne's major film showhouse — but three great new cinemas were planned — the superbly elegant Regent, the neo-Spanish Plaza and the State. A rivalry developed between the two major theatre chains — Hoyts with the Regency and Union with the State — as to which would have its masterpiece completed first. A large team of building tradesmen working around the clock, seven days a week, saw the State grow at a staggering rate. The entire building was completed, ready for opening, in seven months — a wonderful example of detailed planning and integration of trades without the supposed advantage of modern technology and computers.

A 4,000-seat house, the State had the

The ornate facade of the State Theatre. Still standing in 1987, very little has changed. (From Ian Hanson collection)

