

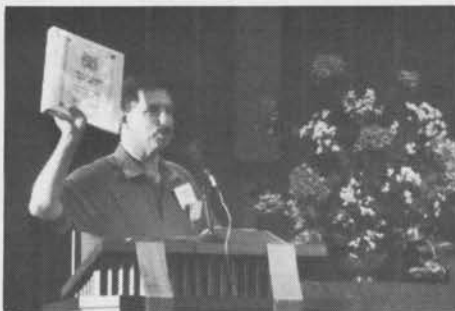
Directors' Corner

■ Catherine Koenig

After more than a year of asking people to send slides of theatres and organs, I am happy to say it has paid off. My sincere thanks to all who cooperated to make this possible.

During the Membership Meeting in Portland, we saw a preview of the slide program as narrated by Russ Hamnett. It was well received, and there were many favorable comments.

We are now in the process of making a few refinements, taking into consideration some suggestions that came from members in the audience. In due time the program will be transferred to video cassette tape and will be made available to chapters to show to music schools and other organizations to acquaint them with theatre pipe organs and the ATOS.



■ Robert Markworth

My committee, Chapter Relations, serves as an informational clearing house between chapters with experiences and accomplishments which may benefit other chapters. We hope to offer a service to chapters that will make their work lighter.

We are currently preparing a Chapter Handbook which will contain samples of chapter bylaws, IRS forms for the 501-C3, and concert information, along with various other information regarding the normal business of a chapter. This booklet is designed to serve as a guide, idea-generator or starting point for those who desire it, and is intended to be a dynamic document, updated as new information becomes available.

If you or your chapter has information that you believe should be included in this handbook, please send it to me. We hope to have the booklet ready for distribution by the end of this year, and plan to make one copy available to each chapter at no or very little cost.

Allen Miller presents the new Technical Manual to the members at the Annual Meeting. CN Photo

■ Allen Miller

The long-awaited technical manual, entitled *Theatre Organ Shop Notes*, is now complete and available. It is in loose-leaf form, printed on Mylar-reinforced pages and comes in a three-ring binder which will accept future additions.

Theatre Organ Shop Notes was compiled from technical articles which have appeared in the Journals since 1955, and contains over 240 pages of information on the design, maintenance and rebuilding of theatre organs.

These articles were reviewed by four members of the Technical Committee, Lyn Larsen, David Junchen, Dennis Hedberg and myself. Each article is augmented with corrections or remarks which either substantiate or dispute matters of opinion, giving the reader a broader base of information than could be disseminated by a single author.

Theatre Organ Shop Notes may be ordered through the Archives, Vernon Bickel, 1393 Don Carlos Court, Chula Vista, CA 92010. Price, including sturdy binder is \$30 plus shipping and handling.

A limited quantity has been printed and response was heavy at the Convention, so order your copy now to avoid being disappointed.

Letters To The Editor

Dear Editor:

After reading the article on the Kinema In The Woods in the May/June issue, I must say I thoroughly enjoyed it, and as I do have a direct connection, perhaps the following will be of interest.

As an original wartime member of the 617 Dambusters Squadron, albeit as a humble electrical NCO, based in 1943, '44, '45 at Scampton, Coningsby and Woodhall Spa, I well recall the Kinema — we always referred to it as the Flicks In The Sticks — in those far off days because of its woodland setting.

It was also remembered for the unique seating which included a number of beach-type folding chairs. It is only a very short distance from the Petwood Hotel (which, of course, was the wartime Officers Mess for 617 Squadron, and its predecessors and home, for a time, for at least two of your fellow countrymen — Flight Lieutenant Joe McCarthy, who flew on the original raid, the Sorpe Dam, and Flight Lieutenant Nick Nilans, who joined us later and distinguished himself on many of our post Dam Raid operations, particularly, if memory is correct, the attacks on the German Battleship TIRPITZ.

I still have family in the Lincoln area, so often I have returned. My wife and I were present at the opening Kinema concert presented by Nicholas Martin. Although there were a few gremlins with the presentation, I doubt if many of the audience noticed.

James Green, the owner, and David Hill, organ technician for the installation, are deserving of all our congratulations for their efforts in what must have been a very daunting task, especially as the Kinema always remained open for its film business.

Sincerely,
A.B. Parsons
London, England

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. 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
4633 S.E. Brookside Drive, #58
Milwaukie, Oregon 97222
Phone: 503/654-5823

Dear Editor:

In reference to three organs listed in Pipe Piper, I would like to add the following information:

■ College Park, Maryland - University of Maryland.

This organ belongs to Potomac Valley Chapter. If a person were to call, the person answering the phone would know nothing about the organ.

■ Frederick Park, Maryland - Weinberg Center for the Arts.

The person calling would be referred to myself.

■ Fairfax, Virginia - George Mason University Same as Weinberg.

We like to have visitors, but complete information is necessary to avoid disappointment.

Sincerely,
George Jackson
6516 Haystack Road
Alexandria, VA 22310
703/971-4455

Continued . . .

Letters To The Editor

(continued from page 5)

Hello There!

I want to mention that the popular theatre organ installed in the Sunnybrook Ballroom, in the quiet town of Pottstown, Pennsylvania, will soon be expanded from 11 to 13 ranks. This instrument, built by the United States Organ Company, will be revised and rebuilt, also.

The organ is played every Sunday morning at Brunch while goodly sized crowds enjoy their food. Sunnybrook staff organist George Batman favors his fans with ballads, hymns and many toe-tapping selections — even the kids are enthralled. During intermissions, Joe Harbach, another fine performer, fills in for George. We have great fun at these sessions in the "Dutch" country.

Sincerely,
Paul Jackson
Allentown, Pennsylvania

Dear Editor:

I am trying to form a group to save the Hammond Paramount from certain doom. I understand the theatre had been condemned two years ago, but the \$100,000 or more it would take to remove the building can't be supplied by the City. Thank goodness no one else has offered to pay the price either. The building, though devastated by a lack of maintenance and seven years of neglect, still has enough decorative plaster work intact to make it worth saving. The restoration could easily cost over one million dollars.

What I need is information. Pictures are few and far between. I can use anything I can get my hands on. I need to locate potential sources of funding. I need to talk to people who have already undertaken the task I am attempting. I need your help.

I thank you in advance for your assistance and I look forward to a quick response.

Sincerely,
Kim I. Dildine
6337 Van Buren
Hammond, Indiana 46324
Phone 219/931-7020

Dear Editor:

In the past few years, I have sent for three tapes on the basis of reviews in T.O. I will not do it again. The first of these tapes was not a disappointment because I didn't expect too much. The second was laughable, or perhaps lamentable. The final tape was reviewed in the current issue of T.O. It's a strange one — not because the playing is bad, or the organ unlistenable. As a matter of fact, quite the opposite. Here we have an organist who is very competent, but totally

metronomic and unimaginative. He knows the notes (most of the time), and has some nice chord progressions. He is a well trained musician, but here it STOPS!!!

According to the Reviewer, who begins his accolade of praise with "WOW" . . . "This record is the absolute beginning and end of ALL Theatre Organ recordings" . . . Well, THAT, it is definitely NOT! We may as well be listening to a player piano roll for all the expression in these selections. This is NOT Theatre Organ at its best . . . Not once do these performances make you catch your breath, or grin in appreciation of a clever phrase or subtle harmonic change. Great Theatre Organ is not just playing all the notes — that's the least of it. It's the feeling of exuberance, if the music calls for it — Spontaneity, like an improvising jazz musician who "takes a chance," and everything works out just right, or the feeling of not even daring to breathe until the last Vox and Tibia fade into silence . . . Draw it out, drag it out, and wring it out, but make it SING, SHOUT and CRY. It's not only the notes, it's what's in between that make a "WOW" . . . If an organist doesn't absolutely live and breathe the music, it won't be communicated to the monster beneath his fingers, and inevitably, not to the listener.

I am not writing to complain about the performances per se, but about the REVIEWING of them. Let's keep things in perspective and temper things a bit. Save the "WOW'S" for the truly great ones. Don't get us all excited about some new and unknown player just to sell a tape. I doubt if the one I received will get many more playings, and I will think long and hard before I send for another.

Sincerely,
Bill Hastings
North Truro, Massachusetts

Bob Shafter replies:

Mr. Hastings is clearly referring to my review of "Sweet and Lovely." So much of what we get these days from our artists is much like watching a stripper. It titillates. Mr. Gregorius' music is like watching ballet. It's more cerebral and gentle. The charm of this tape is that it is accurate and faithful to the music. I must disagree completely on a couple of points: The playing is not metronomic. Listen again more carefully. It is quite imaginative, but, as I said in my review, it is subtle. You, as the listener, are required to do some work here, especially if you're not used to this school of playing. As far as communicating to the monster under your fingers goes . . . well, if Mr. Gregorius isn't making love to the instrument in this recording session, then I don't know who could. Let me paraphrase my review. Accurate melody lines, perfect phrasing,

correct tempi, orchestrally imitative registrations, orchestrally accurate arrangements, and excellent execution still make, in my opinion, a WOW! Do you recall my review of "Rawle at the Hall?" It also received a rave review for all the same reasons, but these two recordings are as different as night and day. I'm not reviewing for style, but rather for excellence.

Sincerely,
Bob Shafter

Dear Editor:

My wife and I wish to thank the ATOS and the Mid-Florida chapter for giving our daughter, Elenor Nardy, the opportunity to participate in the March 1988 Young Organist Competition. We first learned of the competition last November from the chapter secretary, Frank Norris. Since we had just become new members of the chapter, President Cliff Shaffer and Vice-President Walter Kimble were extremely helpful in acquainting us with procedures for entering Elenor in the competition. Secretary Norris and President Shaffer helped us with the rules and the necessary certification letter; Vice-President Kimble helped to locate a new classical organ teacher, Bob Joyner (a former student), and an Aeolian-Skinner 3/41 concert model church organ at the First Congregational Church, Winter Park, Florida. Accustomed to playing the Hammond Elegante Organ, Elenor needed practice on an organ more similar to a theatre model. Because Orlando has no theatre organ, finding an instrument for Elenor to play for the competition proved to be a nearly impossible task.

After an attempt to arrange for taping on an organ in Clearwater, I contacted Mrs. Lois Segur who was extremely helpful in solving the problem of locating another organ. She suggested that I contact Mr. Terry Charles, Curator of the Dunedin Kirk 4/100 Wurlitzer. He explained that the church board permitted only accomplished musicians to play the organ, and that they were in the middle of an artists series which was sold out to the public. Mr. Charles, however, recommended that I call the Miami, Florida, Gusman Cultural Center and/or Mr. and Mrs. Bob Andre (owners of Andre Hall). Mr. and Mrs. Andre were very sympathetic to my problem and agreed to have Elenor come there to tape her entry. When I explained that we had only two weeks to submit the tape, Mr. Andre informed me that he could not prepare their 3/17 Wurlitzer in time. He suggested that I contact Mr. J. Calvin Jureit who had a 3/17 Kimball installed in his home in Coral Gables, Florida. From my first phone call to the actual taping, Mr. Jureit welcomed the three Nardys and Mr. Joyner into his home. The hospitality,

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Letters To The Editor

(continued from page 6)

concern, and kindness of Mr. and Mrs. Jureit turned our nightmare of being shut out of the competition into a very rewarding experience. My wife and I would like to pay tribute to the Jureits and make the ATOS aware of their exceptional role in the support of the Young Organist Competition.

Although our daughter did not win the organ competition, we feel very much like winners. With people like Frank Norris, Cliff Shaffer, Walter Kimble, Bob Joyner, Lois Segur, Terry Charles, the Andres, and the Jureits on our side, how could we be losers?

Sincerely,
John A. Nardy, Jr.
Longwood, Florida

Dear Editor:

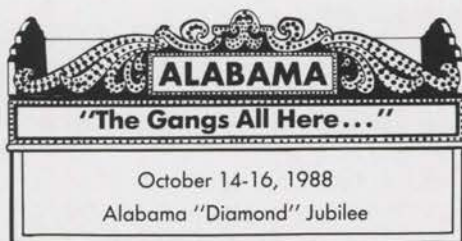
I am now 68 years old, and for 58 years I have been collecting pictures of organs and organists from many parts of the world. I have about 180 photos. A few years ago, I wrote to Wanamaker's Store in Philadelphia to ask for a picture of the large organ there. But, sorry to say, I never received any answer. I was so disappointed. So I thought I would write to you to ask if you could put a few lines in THEATRE ORGAN to ask if anyone could send me a picture of this large organ.

I have retired after 51 years as a builder and really enjoy my hobby of the theatre organ.

Best wishes,
Mr. Laurie Morley
21 Riversdene
Stokesley
Middlesbrough
Cleveland TS9 5DD

(Anyone out there who can help? Ed.)

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EDITORIAL

from England

The most popular subjects chosen by writers who submit articles to this magazine relate to the past and the future of the theatre organ. The past is history, but the future is, of necessity, speculation. One thing is clear, though. For there to be a future we've got to have players!

Look at the concert schedules of 15 years ago. How many of the younger players survived? Very few. The concert scene has continued to rely heavily on the good folk from the 'golden era', but with the best will in the world, they are not going to be available for evermore.

What can be done to encourage and retain young talent? We must all help the young enthusiasts to perform really well. There are talented youngsters around, but there are also those who are there because of their youthful charm rather than because of their prowess. When the bloom of youth leaves them, in many cases so will the audiences. This isn't always their fault, however, since to learn to play the theatre organ effectively is one of the most difficult things to undertake.

How can we help? Well, one thing every budding theatre organist needs is practice. This means access. If you've got charge of a theatre organ, make it available to youngsters. Shout your wares from the rooftops, and welcome them with open arms. If you are a talented player, share your knowledge and experience.

And you youngsters, too — seek help from the experienced, and get ideas by *listening* — not just to organ music, but to all music of the type you want to play. You've got to really like the *music* you're playing — not just the organ sound. Get to know the theatre organ repertoire. Get records from the library. Listen to the radio. Listen at home, on your Walkman and in the car. Get to know your stuff thoroughly in all its guises. *Feel* the music. Then, and only then, will your audiences want to stay with you.

John Leeming
Journal of the Cinema Organ Society

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Convention reporter Steve Adams.

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