

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:

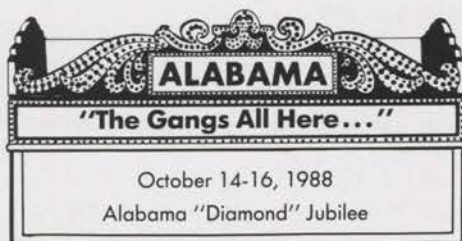
I am now 68 years old, and for 58 years I have been collecting pictures of organs and organists from many parts of the world. I have about 180 photos. A few years ago, I wrote to Wanamaker's Store in Philadelphia to ask for a picture of the large organ there. But, sorry to say, I never received any answer. 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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