

Letters To The Editor

Dear Editor:

Enclosed is a classified clipping from the April 5 edition of the Orlando, Florida, *Sentinel*. I found it quite amusing and thought possibly you might wish to share it with THEATRE ORGAN readers.

I have surmised that the advertiser is not a member of ATOS and probably isn't real sure of what a theatre organ might be . . .

ORGAN — Gull Bransen horse shoe shape, never used. \$700.
834-4050 or 339-2222.

Sincerely,
Ron Bower
Altamonte Springs, Florida

Dear Editor:

Our church recently presented a program which I feel was so unique that everyone interested in this art form should hear about it.

On April 6, theatre organist and silent film specialist Jeff Weiler accompanied the Cecil B. deMille classic *King of Kings* on our 3/38 Aeolian-Skinner pipe organ. One might expect to see a silent film with organ in a great old movie palace with a Mighty Wurlitzer or Wonder Morton. But Jeff's enormous talent for film scoring (he writes his own) and the Skinner's vast tonal resources made this a very special Lenten treat. In addition to church members, attendees included local chapter AGO members, Chicago Area members and many area film buffs. Chicago CBS-TV station WBBM-TV did a live interview at the church with Jeff and viewers were given a brief sample of the film and the organ on the evening News.

If ATOS chapters across the country are looking for a unique audio-visual experience, I suggest they find a nice large church with good acoustics, a large classic pipe organ (Aeolian-Skinners preferred), and invite this very talented young Chicagoan to thrill your audiences with a great silent classic.

Sincerely,
Jerry Kinsella
Chicago, Illinois

Dear Editor:

Thank you for publishing the review of the Nicholas Martin recordings which I sent. May I add to it, please? First, all three recordings are available on LP records, and "TV & Film Favourites" is also produced as a cassette. Second, since I sent them we have sold out of the cassettes of "We'll Meet Again" and no more are to be produced; however, the LP record is still available. Third, there

has been an increase in the U.K. airmail rates and it is necessary to increase prices accordingly. The cassettes will be \$13.50, the CD will be \$21.50 and LP records will be \$15.50.

I can confirm the note in the February issue of ATOS *International NEWS*; all of the Buddy Cole organ is playing in the Imperial Suite of the National Motor Cycle Museum near Birmingham, but it is unrecognisable as the one which Buddy recorded so well. The console has been redesigned and the organ has been re-voiced and given harmonic couplers in a not entirely successful attempt to emulate the "Blackpool Sound." The chamber floors are below stage level with the shutters high up, speaking onto the stage through decorative drapes. The resultant sound is not what we would expect from such an instrument, but it's true that 95% of the audience at the dinner dance/party nights aren't organ lovers and may never have heard a live theatre organ before; consequently they're unaware of any imperfections and with the big-screen video, the laser light show and the singer it's all part of the entertainment and everyone has a thoroughly enjoyable evening out.

Yours sincerely,
Lawrence Whitfield
England

Dear Editor:

I am a 23-year-old college graduate and have been involved in the playing and building of both theatre and classical pipe organs since I was in seventh grade. I am also a pianist and a piano technician.

I want to congratulate Charlie Balogh for his article, "Pipes & Synths," which appeared in the May/June issue of the journal. This is one of the healthiest attitudes towards the theatre organ that I have ever seen. Additionally, Mr. Balogh lucidly and accurately explicated synthesizer technology as it applies to simultaneous use with a theatre pipe organ.

Besides appreciating the older music that is associated with being idiomatic to the theatre organ, I am very interested in the contemporary music scene, especially rock music. I am keyboardist in one of our city's most active bands and I have a collection of synthesizers and sample-playing keyboards, which I also "sequence" to play with me at the console of the organ at the church at which I am music director. The use of electronic keyboards really attracts the attention of everyone, especially high school and college-age people.

It is futile to fight technology. Give electronic keyboards a fair chance before you render the decision that they have no place with a theatre organ. I take a widely read magazine that focuses on synthesizers, electronic keyboards, and the players of them (*Keyboard*). Do you know that articles on the history and construction of the theatre pipe organ have been featured several times? Many of the electronic keyboard people are ready to acknowledge the theatre pipe organ as the predecessor of synthesizers. Shouldn't we be ready to accept synthesizers and electronic keyboards as the "offspring" of the theatre pipe organ?

Respectfully,
Matt Dickerson
Indianapolis, Indiana

Dear Editor:

Has any kind-hearted organ fan a spare photo of the delightful, blind lady organist, Candy Carley-Roth? I would love to have a photo of her. I have a couple of her tapes, and I would like to have a picture to go with them.

Many thanks,
Laurie Morley
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Church Green
Northallerton DL7 8NT
North Yorkshire, 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.

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