

theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS

THE EDITOR NOTES . . .

The Signature

As each piece of music begins, it tells us something about what to expect. It does not suggest whether or not we shall like the music, though, and all we know is the key, the tempo, the rhythm and perhaps, we may glimpse the opening phrase.

When an officer is elected to the ATOE Board of Directors, we are faced with the same questions. We know the name of the selection, a few basic features, and we must await the performance to determine our opinion or pleasure. The officers are faced with similar problems. They intend to do those things that will please those by whom they were chosen, but how well one succeeds is measured in retrospect rather than at the moment. Mistakes seem to be easier to detect by the observer than other efforts. But that is to be expected. One need not look for praise for having done what he was supposed to do. For obeying the law one draws no comment.

This month marks another milestone in which the old is replaced by the new -- new officers, and a new editor. Which is a way of saying that you, the readers, may expect some changes, and these should be good ones. New ideas, fresh inspiration, and the enthusiasm that attends the beginning of any job combine here for our benefit.

But we do not wish to suggest policy for the coming issues, nor do we stand in position to predict with more accuracy than anyone else. In looking back over old issues of The Tibia, and later of Theatre Organ, I can follow my moods and thoughts just as easily as, I am sure, everyone who reads the editorial pages could do. But I had to read it.

Anyone who uses any medium of expression exposes himself to the curious and to the interested scrutiny alike. He has little chance to explain his attitudes because they are transparently displayed. Even when unaware himself, his true feelings are revealed unmistakably to others. And I have enjoyed this assignment immensely. There are many people whom I met this way

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who have become an integral part of my life. They have shared their joys and sorrows alike, and the pleasure was overwhelmingly dominant.

All of which means that it has been a great pleasure to have served you. For my successor I could wish nothing more than that he enjoy the same warmth of friendship that has come to me. I shall miss you all.

*Dr. Ralph M. Bell
M.D.*

LETTERS TO EDITOR

Sir:

I was very interested in the article on the Smith organ, since it was made locally about 5 miles away from the WurliTzer plant. What the story did not mention was that Smith made the first theatre organ of any consequence in Buffalo.

It was installed in Shea's Hippodrome Theatre about 1913-14 in the balcony. It was so loud that it had to be moved backstage. It was finally replaced in the mid 1920's by a WurliTzer. It is still doing yeoman duty in Holy Trinity Church in Niagara Falls. It is a 3 manual about 14 ranks, and louder than all gitout. One of its features is a wooden trombone such as Hope-Jones designed.

Regards,

Harvey K. Elsaesser
219 Currier St.
Buffalo, 12, N.Y.

Sir:

Got quite a kick out of seeing the Orpheum, Elkhart, Ind., listed on the Smith list, and it reminded me of the GENEVA organ formerly in the Var-

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