



CHAPTER NOTES

ALABAMA

The first four months of 1975 have been busy months for members of the chapter organ work crew. Our monthly meetings have treated members to a variety of programs and artists.

Presiding at the console of the Alabama Theatre Wurlitzer have been Jay Mitchell, Norville Hall and Miss Cathy Hoffman.

The January meeting and the new year started with Jay Mitchell at the console. Jay's musical ability and his command of the Wurlitzer always provide enjoyable listening for our members.

February was the month of our chapter's birthday. The membership was provided a number of activities to help celebrate the occasion. Mrs. Don Cole, program chairman, arranged an informal meeting complete with a mini concert and technique demonstration by Norville Hall, open console and refreshments. Members had the opportunity to get to know one another and/or get introduced to the Wurlitzer. What better birthday could one ask for?

Featured in a return engagement in March, was 16 year-old Cathy Hoffman, daughter of Mr. and Mrs. William Hoffman of Largo, Florida. She has been studying with several fine teachers including Don Baker. Cathy played several Baker arrangements and rounded out her program with a beautiful patriotic set. At the end of her program, she was called back by the audience to play two encores.

The writer (Jay Mitchell) played for the April program using the restored piano for the first time. A blown fuse on the power supply created a problem and shortened his practice time to about 10 minutes. The program was a hit and everyone



Armed with only twelve minutes practice on the newly operational piano, Jay Mitchell thrilled the audience with his new arrangement of Grieg's *A Minor Concerto for Piano and Orchestra*.



The faithful Alabama work crew takes a breather after installing new crescendo pedal, (Top) Larry Donaldson, Travis Cavnar (Bottom) Frank Jones, Ola Fee, Lee Aured, Bruce Rockett.

was thrilled about the piano.

The Alabama work crew has been hard at work, also. We have promised ourselves that the organ will be 100% operational by the end of this year. We have recently completed the installation of a new crescendo pedal which makes the organ (more affectionately known by our chapter as Bertha) seem a lot easier to play.

All in all, the chapter is "with it" this year, promising great surprises in theatre organ history in the not too distant future. Our meetings are every second Sunday of the month at 10:00 a.m. sharp. If any of our friends are traveling through Birmingham, they are most welcome to drop in on us. As we say in the south, "Y'all come!"

JAY MITCHELL and DANIEL E. LILES

BEEHIVE

On March 2, the chapter hosted a meeting at the Pipes and Pizza in Salt Lake City. Members of the organ club and other organ groups were invited to join the ATOS members. Calvin E. Christensen, president of the chapter and owner of the Pipes and Pizza, conducted the meeting and welcomed other organ music lovers and invited them to participate at the Wurlitzer after a short program.

The six staff organists played a short but very select program. In order of their appearance, they were: Krehl King, JoAnn Harmon, LeLund Lay, Darlene Walker, Joel Griffin and Mike Ohman.



Gaylord Carter at the Capitol Theatre 2/10 Wurlitzer, Salt Lake City. Clarence Briggs is only too happy to make a minor adjustment in the console. (Photo courtesy of Deseret News, Salt Lake City Utah)

Members and guests were very delighted with the combined meeting, the organists, the atmosphere and the refreshments. The idea for this combined meeting and perhaps further meetings was that of the president, Calvin Christensen.

Chapter members were treated to the talents of two very fine ATOS members from the West Coast. On February 15, Harvey Blanchard played for a dancing party then a dinner concert at the Organ Loft on February 19. On March 15, David Reese also played for a dancing party and a dinner concert at the Organ Loft on March 18. Members in the Salt Lake area are always delighted when these two members come into town. David is a former resident.

Easter Sunday, March 30 and Monday, March 31, the chapter, with the cooperation of Richard Theriot, manager of the Capitol Theatre, presented Gaylord Carter at the 2/10 Wurlitzer accompanying Cecille B. DeMille's original 1927 motion picture "Kings of Kings." Before the movie, Gaylord played a short program including *Jesus Christ Superstar*. Members in the area agreed this has certainly been the very best performance by Gaylord at the Capitol Theatre Wurlitzer.

MAXINE RUSSELL

NOW IS THE TIME TO SEND YOUR RESERVATIONS TO SAN FRANCISCO!

CENTRAL INDIANA

CIC-ATOS is growing by leaps and bounds, we are happy to announce. So much so that it almost takes a convention hall to house our group! Not really, but we are proud of our growth and are getting too large to meet in most of our homes. So — for our March meeting Charlie Owens came to our rescue and offered the conference room in his newly completed office building in the Northwest Plaza in suburban Indianapolis. Our thanks to Charlie and Jean Owens for hosting this meeting.

A Wurlitzer Centura 805 was loaned by Wurlitzer Stores of Indianapolis for the meeting. Our thanks to Bill Loos of Wurlitzer's Lafayette Square store for being on hand to assist and answer questions.

David Ashby from Chicago, formerly a member of CIC-ATOS, who concertizes and promotes Wurlitzers, presented a fine and entertaining program. It was so nice to have David back after a lengthy absence.

It is always a joy for us to encourage and promote promising young organists. As soon as one reaches the pinnacle of excellence and goes on to bigger things professionally, another seems to pop up for us to "adopt." Our latest discovery is Chuck Owens, son of Charlie and Jean. The Owens recently moved to the Indianapolis area from Joliet, Illinois and already

Chuck's talent has led him into a number of interesting local activities. He is substituting as organist at Indianapolis' Market Square Sports Arena for the Racers (hockey and basketball) games, for Ken Double, another of our fascinating and talented young organists we have watched with pride these past three or four years. Chuck will also be following in Ken's footsteps by playing next season for the Tommy Bartlett Water Show at the Wisconsin Dells. David was also asked to accompany a 3-day Horse Show at the Indiana State Fairgrounds in Indianapolis recently. What a schedule for a senior in high school. We wish Chuck much success in his musical career.

Following the program there was the usual open console time and an unusual refreshment table prepared by Social Co-Chairmen Peg Roberts and Mary Drake.

We especially like to praise our theatre organ performers, but also we like to recognize the performances of those who also excel in classical organ. The American Guild of Organists' meeting held in the North Meridian United Methodist Church in Indianapolis on March 11 made ATOS members very proud of three of its members, two performing, and one narrating the program. The program was entitled "The Rumbling 20's" and without a doubt Tim Needler and Vivian Arbaugh both gave superb performances. Vivian Arbaugh was one of our silent theatre organists in the late 20's and is presently organist at the Central Christian Church in Indianapolis. Vivian's performance exemplified a great deal of professional and classical artistry. The program was narrated by Bernice Fee Mozingo, a well known figure in classical music circles in Indianapolis for many years.

The organ at North Church is a 4/70 (4218 pipes) Kimball (1931), redone and enlarged by Holloway in 1965 and 1972. It is a very unique installation in that two completely separate organs are played from one console, with an entire bank of couplers across the top of the console, which in itself is a unique arrangement.

This program was well attended by CIC-ATOS members.

A beautiful warm spring day (and

a very nice pipe organ installation) attracted a large crowd of organ enthusiasts to the Anderson Music Company in Anderson, Indiana on Sunday, April 13. Bruce Thompson, our host, owns the organ which is installed in the large social room over the store.

The first portion of the program was presented by Barbara Sparks, who on this day made her debut on the pipe organ. Even though Barbara has been well known in the field of music in Anderson, she had previously played only electronic organs. She is currently appearing at one of the night spots in Anderson and has been associated with the Anderson Music Company for several years in their sheet music department. A desire to learn to play the pipe organ prompted Barbara to seek professional assistance. Under the able guidance of Jimmy Boyer, she did a masterful job on the 2/6 Wurlitzer. We now have another confirmed theatre organ enthusiast! Congratulations, Barbara.

The second part of the program was a silent Laurel and Hardy movie "Sugar Daddies," accompanied by Jimmie Boyer. Jimmie is one of our fine theatre organists from the "great era" of the silent movies with a long list of accomplishments in theatre, radio, church and teaching.

Some interesting facts about the organ — Bruce Thompson purchased and moved the 2/6 Wurlitzer from the LaPorte Theatre at LaPorte, Indiana to Anderson about six years ago and even though this organ is now 52 years old, it is performing as brilliantly as it did in the theatre so many years ago. Also of interest is the fact that Vivian Arbaugh, who performed so brilliantly at North Church was the first theatre organist at LaPorte and played the 50th anniversary program on this organ at Anderson two years ago.

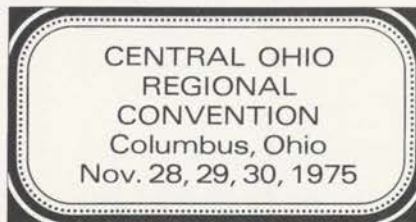
Before open console time, Jimmy favored the group with several solo numbers in his usual excellent and enthusiastic styling.

RUTH D. WARD

CENTRAL OHIO

Hosting our March meeting were Ann and Tom Hamilton. About 50 members and guests were on hand to enjoy Tom's custom built Rod-

gers/Morton which is one of our largest home installations. Nearly a third of those present took advantage of open console, with the formal concert played by Kenny Winland. As always, Kenny was in command of the instrument and played his usual outstanding concert. Tom Hamilton spent a couple of very busy months preparing the organ for our visit, for a surge of electricity, during an electrical rain-storm, put much of the organ in non-working condition.



For our April meeting we were guests of Tom Lasten, president of Williams Music Company of Worthington, Ohio. Tom projected a sound/film strip of the history of organ, and the Allen Organ, including the latest development, the digital computer organ. Following the film, Tom introduced Jerry Schwab, regional sales representative for Allen Organ Company. Jerry demonstrated both the classic and theatre computer organs. For one still struggling with the mechanics of pipe organs and electronics, here comes a whole new ball game. Jerry showed a featherweight computer board with 22 "chips," each being a quarter inch square and containing over 40,000 transistors. We suggest you see for yourself, and at the same time be sure to hear the double computerized Classic Model Allen. Jerry obligingly stood by to assist with registration while our members took advantage of open console.

The celebration of the twentieth year of ATOS gains momentum — The Roaring Twentieth in San Francisco, Autumn Serenade in Connecticut and Thanksgiving in Beautiful Ohio.

IRENE BLEGEN

CHICAGO AREA

A number of members were on the road to Milwaukee on March 16 to hear Walter Strony play a social for almost 300 people at the Avalon Theatre for Dairyland, CATOE and Land of Lincoln Chapters. The pro-

gram included a number of new songs Strony was breaking in for his April concert at the Detroit Theatre Organ Club. After the social almost 100 people travelled cross-town to the Schnitzelhaus where house organist Gary Sette and Strony both played the 3/19 Wurlitzer for their supper.

Three days later Dennis and Heidi James presented their piano/organ duo program for a CATOE concert at the Chicago Oriental Theatre. It was a small but enthusiastic Lenten crowd which gathered to hear the James. Their program has taken on new variety with the addition of some new songs including Heidi's own *Toad's Fling*. The organ was in such good form that Custom Fidelity Recording's Jim Stemke was called in a week later to record both Walter Strony and Tom Gnaster for possible album releases.

Byron Melcher made it known that the Wurlitzer/Kimball in WGN's Studio 3 is still in fine voice when he played our April 6 social programs. TV cameras, Kleig lights and 150 people jammed the studio for a rare visit. Melcher included a lot of travel songs but CATOE's travels may not be as far, nor our visits to WGN as rare, if we accept the offer of WGN Vice-President Alexander Field to maintain the organ in exchange for access to it on weekends.

Before Melcher played, a business meeting was held to nominate officers for new terms starting July 1. The membership also unanimously approved CATOE's purchase of the 3/10 Wurlitzer in the Indiana Theatre, East Chicago. Fred Kruse has maintained the organ and helped us negotiate with the owner. Wurlitzer used the organ, with Ambrose Larsen as a demonstrator, for prospective buyers. Extra care was taken in voicing it. Long-time house organist at the Indiana, John Muri played an outstanding program there during the 1969 convention. CATOE hopes to have Muri play a farewell social late in May. The organ will probably be another high school installation though no final decision has been made.

The 27 minute, 16 mm color film "When SO Few Actually Play" is available for rental at nominal cost. It tells how CATOE moved and re-installed the Downers Grove Wur-

litzer. Information is available from John Wagner, 2237 N. LaCrosse, Chicago, ILL.

Rick Shindell's concert-silent film show at the Downers Grove Wurlitzer on April 16 was a well attended benefit for the American Field Service foreign exchange student program. Most attending knew nothing of theatre organs, but Rick quickly demonstrated what they are all about, in a pleasant, up-beat and thoroughly enjoyable concert. Listen carefully to his *I'm In the Mood For Love*.

Andy Haban, long-time crew leader at the Pickwick Theatre, reports that the theatre is now in the register of National Historic Places. He escorted officials on a basement-to-booth tour of the Art Deco house.

Member Paul Schreves hosted an informal open house on April 20. His Conn 650 (from member Jim Benzmilller who sold it to buy Rick Shindell's Marr and Colton) has a real toy counter attached on which Pearl White worked her special stylings.

The 4/29 Wurlitzer in the Chicago Theatre is still receiving attention by CATOE members. Latest word is that it should be ready about the time manager Peter Miller helps the theatre celebrate its 52nd anniversary in October. It is pure coincidence that Miller now lives in the Sheridan Road building where Jesse Crawford used to reside.

Officers whose terms expire June 30 are Chairman Russell Joseph, Vice-Chairman Doug Christensen, Secretary Bill Rieger, Treasurer Bill Benedict, Membership Chairman Art Todesco, VOX CATOE Edi-

tor Richard Sklenar, and Directors Val Escobar, George Smith and Paul Swiderski.

For 30 months it has been this writer's pleasure to edit VOX CATOE. Part of my duties included writing these chapter notes. It has been an excellent chance to tell you of the pride, work and enthusiasm evident in CATOE and Chicago, "Theatre Organ Capitol of the World." I hope you've learned something about us in these past months. See you aboard the CATOE charter flight and in San Francisco for the "Roaring Twentieth."

RICHARD J. SKLENAR

CONN VALLEY

The first gathering of the Conn-ValChap and EastMassChap was held on Sunday, April 13, at Knight Auditorium, Babson College, in Wellesley, Mass. We hope that this will be only the first of many joint meetings with Connecticut Valley being the next hosts in 1976 at Thomaston Opera House.

Earl Renwick, program chairman of Eastern Mass., opened the meeting shortly after noon and officially welcomed us to Babson. He introduced the officers of his group and called upon Eleanor Weaver to do the honors for ConnVal. Twenty-seven of our members were present. We regret that more of our members were not able to make the trip. Our reception was so warm and the members so congenial that it was a most rewarding experience.

Albert Drazy, a long-time Mass. member, gave us a brief history of the organ and its acquisition by the chapter. His anecdotes relating to the

problems of removal and relocation were those common to all ATOS enthusiasts.

Lenny Beyersdorfer treated us to a tonal tour of the organ accompanied by some interesting and amusing observations of his own. The Vox Humana is supposed to resemble the human voice. If it does, Lenny commented, he'd like to meet the soprano (and once he thought he had).

Art Goggin, EastMass. president, took interested ConnVal members on a tour of the chambers.

Our own Ev Bassett was the first at open console, followed by Al Colton, Margaret Lewis, Jean Moffett, Eleanor Weaver and Stillman Rice from our group. It's always a treat to hear so many of our members play, and our hosts were most gracious in giving us the first opportunity to play their instrument.

Eleanor Weaver was asked to report to the group on the CVTOS Scholarship program which, I believe, is the only one of its kind. Our hosts were very much interested in detailed information as they are hopefully formulating plans for instigating a similar program in their area.

At two o'clock the meeting was turned over to Don MacCormack for a brief CVTOS business meeting. The motion was made and approved to appropriate a sum up to \$500 for legal consultation in formulating agreements relative to the organ at the Waterbury Civic Center and the Kilgan organ at a theatre in Stamford. The owner of the Stamford theatre has had an offer from the Midwest to purchase it. This is a very worthwhile instrument in a

John Muri at the Indiana Theatre's 3/10 Wurlitzer which has just been purchased by CATOE. A Kimball, previously owned by CATOE, was destroyed by fire while being rebuilt in 1969. (Bill Lamb Photo)

Mr. Gunson of the new Australian ATOS chapter brought four friends from "down under" to hear Dennis and Heidi James in a CATOE concert on Mar. 19. (Carl Anderson Photo)



working theatre, and we'd like very much to get it for our group as a tax donation.

Coffee and donuts were next on the agenda accompanied by background music from Lenny Beyersdorfer. This was a golden opportunity to meet individual members from Eastern Mass. I had the pleasure of exchanging ideas with Stuart Hinchliffe, editor of EASTERN PIPES.

Ev Bassett was called upon to give a brief report concerning the organs now owned by CVTOS — those presently being installed and those in storage. We have an enviable inventory, and Ev jokingly chided our hosts about trying to borrow.

The concert portion of the program was presented by four Eastern Massachusetts chapter artists, Tom O'Brien, Mark Renwick, Tim Bjareby and Bob Legon who played, altogether, a program of seventeen popular selections from a good span of years.

At the conclusion of the program, representatives of both chapters expressed their pleasure in meeting new friends and renewing acquaintances.

EASTERN MASS.

The long awaited day arrived for decommissioning the solo chamber of EMC's chapter organ at Babson College for alterations. Alas, the down period included regular meeting night, March 22, necessitating the postponement of the special program prepared by Carl Getz and Al Winslow tracing the development of silent films and the theatre organ.

However, all was not lost, as the main chamber was playable, and, as an extra attraction, the local Rodgers organ dealer came to the rescue by moving the Olympic theatre organ into the auditorium for the evening.

After the initial shock, of seeing two large horseshoe consoles up front and no movie screen, members and guests settled in their seats to enjoy Alan Goodnow concertize on the electronic. Alan, a dyed-in-the-leather (for pneumatics) pipe organ enthusiast, put on an excellent show. He was a member of this chapter until he became involved in the organization of Southeastern New England Theatre Organ Society.

April 13 marked the very first

joint meeting of the ConnValChap and EMC. Members of our neighboring chapter make enthusiastic guests and provide a wealth of keyboard talent. Among the guests was Stillman Rice, past national president. He took his turn at the console after some persuasion. Three of our own members, Tom O'Brien, Mark Renwick and Bob Legon, wound up the afternoon's festivities in cameo presentations. This was a very memorable get-together, musically and socially, which served to illustrate the very high value of joint chapter meetings.

Through Patsey Fucci's efforts, on April 26, a rare treat was provided by the local silent film club, Sons of the Desert. They provided films featuring Laurel and Hardy and Buster Keaton, and, Bob Legon provided the accompaniment on the chapter organ, which was in best-ever form. As an encore, a brief special interest film of Buster Keaton as a TV guest was shown with Tim Bjareby at the console. He volunteered to play though this was his first silent film accompaniment. Tim remarked after "the ordeal" that this was a most interesting experience. After the movies, traditional open console time featured the talents of the membership along with socializing.

ERLE RENWICK

GARDEN STATE

The March meeting was a social meeting and was held at the Suburban Resturant, Wanaque, N.J., on Sunday, March 16. Members look forward to a gathering in this lovely dining room where congeniality is the "spirit" of the day. The main attraction, of course, is the 3/17 Wurlitzer which is one of the finest theatre pipe organs hereabouts. The large round tables, arranged about the console and glassed in pipe chambers, were filled with GSTOS members, some of whom had traveled all the way from Southern Jersey.

Frank Cimmino, house organist and a master of registration, provided the "most listenable and danceable music" from 4 to 10 p.m. Every one enjoys Frank, whether it's listening to his inimitable stylings and beautiful registrations, or just listening to him as he travels from table to table during his breaks, chatting and adding his wonderful,



Frank Cimmino, house organist, and Jimmy Provisserio, owner of the Wurlitzer and its Suburban Restaurant home.

quick humor to all conversations. Garden State is indeed fortunate to have such a fine Wurlitzer so accessible for all the members to hear. It certainly was a great day when owner Jimmy Provisserio and his family purchased the organ and built such a special home for it. The March meeting was well attended and everyone enjoyed being there.

Wednesday, April 9, was an exciting evening for the over 500 people who attended the chapter's annual fund raising silent film show at the Old Rahway Theatre, Rahway. Many famous artists have presided over the console on Rahway's Biggest, Little Wurlitzer (2/7 divided) in the past years, but this years show was something special. It featured the homecoming of one of the original house organist, Rex Koury of Reno, Nevada.

Rex actually began his career at the Rahway Wurlitzer in 1920, a month after it opened. He was 14 at the time and lived in Cranford, N.J., two towns north of Rahway. He played in many of the area theatres during his high school days.

It was a very nostalgic evening with many tales of these early days. Rex surprised the audience by introducing and paying tribute to the original house organist who was in the audience, Chester Kinsbury, now musical director with NBC-TV in New York.

The name of the game is entertainment, and Rex really put his all into showing off every facet of the organ with a great variety of music from classics to current hits. That, interspersed with two hilarious silent shorts and a super community sing, sent everyone home raving and beaming.

LAND OF LINCOLN

On March 20, 1975, LOLTOS presented Rex Koury of, "Gun-smoke" music fame, at the Golden-Voiced Barton in the Coronado Theatre, Rockford, ILL. The program was a first for LOLTOS in two respects: the emphasis was on the accompaniment of a great silent picture, and two performances were presented.



Rex Koury at the 4/17 Barton organ in the Coronado Theatre, Rockford, Ill.

The picture, Cecil DeMille's "Kings of Kings," is tremendous in theme, the adult life of Christ. For older members of the audience Mr. Koury's artistry was a reminder that a silent picture with fine organ accompaniment has an emotional appeal that sound pictures cannot rival. For the younger people it was a demonstration that a fine theatre organ in the hands of an artist, is a musical instrument to be classified with the best.

Before the film showings, Rex played a short concert. From the first chords of each concert the audience was his. To those of us to whom the sounds of the organ are somewhat familiar, it was a delight to hear voices that we did not know were there. Rex Koury is a master of registration as well as technique.

BOB COE

On April 27, 1975, we were host to 42 members of the Cedar Rapids Chapter who arrived by bus for a 10 a.m. social. They were greeted by members of LOLTOS who provided the group with coffee and donuts

in the lobby of the Coronado Theatre. A concert followed by Byron Melcher of Chicago who presented an interesting and varied program which demonstrated the fine combinations and ranks of the Golden-Voiced 4/17 Barton to the delight of all in attendance. Following his concert, members of CRATOS were given an opportunity for open console.

Concluding the Rockford stop by noon, the CRATOS bus was joined by many of the LOLTOS members who motored to Whitewater, Wisconsin, where the ladies of the First Congregational Church served a tasty brunch to the entire group.

Then Bob Coe, a LOLTOS member, proudly explained the history of the 4/26 organ of that church that was built, rank by rank, to its present size, under his guidance, by members of the congregation, over many years as a "labor of love." Bob then demonstrated, to the fascination of the audience, that this organ has the versatility of a church, concert and theatre organ, by playing numbers that ranged from the *Rosary* to the Beatles *Yesterday* to a Jesse Crawford arrangement of *Valencia*. The organ contains pipe ranks of both church and theatre organs and the tremos can be adapted to either mood by a flip of a tab.

Chad Weirich, a 14 year-old member of LOLTOS from Rockford, Ill. concluded the program by playing *Bali Hai* and *Thou Art The Rock*, further demonstrating the organs versatility and proving that there are young organists coming up who will keep ATOS alive and well in the years ahead.

A tour of the relay room displayed to all present that first-rate organist Bob Coe is also a first-rate technician.

After open console, CRATOS bid farewell to LOLTOS and extended an invitation to visit their installations in the Cedar Rapids area.

ORRILL DUNN

LOS ANGELES

On Sunday morning, March 16, the Los Angeles Chapter of the American Theatre Organ Society reversed its usual procedure with a Jam Session at the Wiltern Theatre's 4/37 Kimball and an afternoon concert at the San Gabriel Civic Auditorium.



Gene Roberson signs autograph for a fan after his concert. (Bob Hill Photo)

Local members who for years had thrilled at the sight and sound of the big Kimball were given an opportunity to have a go at the console, elevator 'n all.

That afternoon they were treated to the artistry and youthful enthusiasm of Gene Roberson, who performed for the Chapter for the first time on the 3/17 Wurlitzer in San Gabriel. From his opener, *The Sweetest Sound*, through Stu Green's *Once in a Dream* and Buddy Cole's *Sassy Brass* to his final Dunstedter *Open Your Eyes*, Gene showed interesting variety and masterful showmanship to a large house.

On Sunday morning, April 20, John Seng presented his first concert at the Wiltern. His selections were largely ballads, all the way from *Lilac Time*, through *My Fair Lady*, to *On the Trail*, with selections from the *Nutcracker Suite* and the *William Tell Overture* thrown in for good measure. The 4/37 Kimball was, John explained, admirably suited for this type of music, and his renditions showed his usual top-notch technique. John was in a "theatre organ" mood, and chapter members appreciated that. An unexpected but welcome guest was ATOS' National President, Dr. Paul Abernethy, in LA for a medical symposium. Reverting to the customary pattern, the group journeyed to the Elks Building and the Robert Morton 4/61 for an afternoon jam session.

As if this were not enough, a few hardy souls, including John Seng, ventured to the suburban hills of Agoura to the magnificent residence-

studio of Program Chairman John Ledwon to have a go at his magnificent 3/25 Wurlitzer, although Johnny Seng never got around to tickling the ivories, darnit! Others kept up a varied level of organ sound, including seldom-heard but talented Bob Power.



Ken Kukuk. His name comes out the same spelled backwards — or even starting in the middle. (Bob Hill Photo)

To complete a month of activity for Los Angeles Organ Buffs, the Chapter Board Meeting was held at the Old Town Music Hall in El Segundo, where mini-concerts were presented by artists Fernand Martel, Ken Kukuk and youthful Gerald Nagano, who doubles as coordinator of the Elks-Robert Morton members "pay, 'n play" plan.



Jerry Nagano

(Bob Hill Photo)

A non-ATOS sponsored event, but which ATOSers attended, was the initiation of a silent movie presentation experimental project at the Mayfair Music Hall in nearby Santa Monica. The former municipal opera house has been refurbished by impresario Milt Larsen (he is the Doge of the famed Hollywood "Magic Castle" where eerie things transpire) as an English music hall

with live stage presentations. On a May Monday evening it became the Regent/Bijou/Strand with a presentation of a silent Laurel & Hardy comedy, Two Tars, and the most complete print of Phantom of the Opera one could imagine. The Mayfair once housed a 2-chamber Robert Morton, long gone, so the nearby Touchberry Music Co. volunteered a Conn model 651. The organist was Verne Langdon, who has several pipe organ records to his credit. Although it was Verne's first playing of a silent feature, the concensus was that he was on top of the situation all through the show. Encouraged by the turnout, Milt Larsen considered a regular silent movie program for the seaside resort house.

BOB HILL

MOTOR CITY

On three Sunday mornings during the past two months, we have been the guests of the Wolverine Chapter. On March 9, the Wolverines presented member Scott Smith at the 3/13 Barton as the program for our Second Sunday at the Michigan Theatre in Ann Arbor. We were again guests on March 23 at the Michigan Theatre in Lansing where Amy Reimer was the featured artist and did a fine job at the 3/13 Barton. Nice to hear you again, Amy. On Sunday, April 20, John Fischer, Motor City chairman, played the 3/10 Barton at the Redford Theatre in another joint program sponsored by Wolverine.

Our monthly Second Sunday open house at the Michigan in Ann Arbor, featured John Fischer at the Barton on April 13. A program of 'oldies' is always enjoyable listening.

On Wednesday evening, March 12, Lyn Larsen was presented in a benefit performance at the Redford Theatre. The benefit concert without his usual fee) was Lyn's own idea to enable us to thus afford some badly needed theatre equipment. A near-capacity crowd was on hand for his program which featured a pot pourri of Lyn Larsen specialties, plus accompaniment to the Laurel & Hardy two-reeler, "Bacon Grabbers." Motor City members are very appreciative of this gesture and wish to thank him again.

Saturday morning, March 15, a very full bus load of members embarked for an action-packed week-

end in Columbus, Ohio. Dennis James made time available in his busy schedule to escort us on a tour of the magnificent Ohio Theatre including a short concert at the Robert Morton. That evening we were part of a nearly full house for a public performance by Dennis. We really appreciate the time and effort he spent on our behalf.

Sunday morning we left for Hamilton, Ohio where we had dinner reservations for about 50 at Stan Todd's Shady Nook Steak House. Stan introduced us to the 4/32 Wurlitzer with a few numbers after which he turned the console over to chapter members Gary Reseigh, Jim Boutell, Greg Smith, Larry Gleason and John Fischer. Our weekend bus excursions have always been among one of the highlights of any year and this was no exception.

Following the very successful format of our Second Sunday open house in Ann Arbor, we began a similar Fourth Sunday policy at the Royal Oak Theatre on April 27. Gladys Nancarrow played the 3/13 Barton and Bethel Hohner was at the piano. (Beth stepped in graciously at the last minute for Aldine Schisler who lost her mother just the day before.) Many of us will be going to San Francisco in July. After acting as hosts last year, we can really appreciate the effort that is required to coordinate and execute convention activities. This year we can relax and really enjoy ourselves.

DON LOCKWOOD

NEW YORK

Members gathered about the United Palace's 4/23 "Wonder" Robert Morton on the evening of January 21 to hear Robert MacDonald, dean of the New York Chapter, AGO, demonstrate that a classical organist can indeed play theatre pipes — and with gusto! A native of Massachusetts, Mr. MacDonald is the Associate Organist/Choir Director of New York's famed Riverside Church. For a portion of his program, he also showed his proficiency at the United Palace's second instrument, a Hammond. He explained to his audience that he had once played such an instrument in a bar!

One week later, many chapter members attended a notable "theatrical first" — the Radio City Music



CRITICAL AUDIENCE — Florida's Terry Charles (second from right) found he was playing for the experts when he performed a concert for New York Chapter on Long Island University's much-admired 4/26 Wurlitzer on April 20. Out in the house were some of the nation's foremost theatre organists (left to right) Dr. C.A.J. Parmentier, Ashley Miller, Billy Nalle and, on Terry's left, Lee Erwin. Terry has just recorded on the instrument which he considers "the greatest remaining theatre organ in an original setting in the country." The LIU gymnasium, of course, was once the famed Brooklyn Paramount.

Hall's first-ever silent film feature. The picture was the astounding Fritz Lang futuristic fantasy, *Metropolis*, produced in 1925. Our own Lee Erwin presided at the Music Hall's 4/56 Wurlitzer playing the special score he wrote for the picture. This once-only performance was not a chapter function but rather a feature of the Art Deco Exposition, an event that took over the Music Hall for a spell. Most other films featured were talkies of the 1930's. Visitors jammed the main and lower lobbies to see displays of Art Deco antique dealers, including World's Fair memorabilia and other gems from the era when movie palaces and their pipe organs were a big factor in the entertainment world. The setting offered by the Music Hall was perfectly in tune with the Art Deco theme.

Lee received a standing ovation for his score and performance. The audience of over 2000 was predominantly a young audience. Because there can be little doubt that it was, for many, their first experience with a theatre organ doing its "thing," the applause was significant — and encouraging. We hope Art Deco will return next year!

ARTHUR M. COX, JR.

NIAGARA FRONTIER

On February 19, John Muri returned to the Riviera. We have many fine young organists coming along, but you can't take anything away from the old masters. John can bring out the best of all those hidden sounds locked up in the organ chambers, just waiting for a gentle touch, to spring alive and thrill the crowd.

On March 16, Del Castillo arrived in Buffalo after an absence of many years. He was a house guest of Greg

Gurtner. Del visited the Buffalo Theatre where he opened the new 4/28 Wurlitzer in 1926, and stayed on for five months.

On March 17, he made a personal appearance on a local TV station and the next day was interviewed by the press. The following morning quite a long article on this interview appeared in the *COURIER EXPRESS*.

That evening at a reception held at Greg's home (with the house busting at the seams from an overflow crowd), Del gave Greg's 3 manual plug-in quite a going over.

The final climax, on a stormy March 19 at the Riviera, with all the additional publicity along with our regular radio and newspaper coverage, brought out the crowd and packed the house. Del did a fine job and we are grateful.

On March 22, we had our annual banquet and officers installation at the Elmwood Restaurant, with chapter chairman Randy Pizza as M.C.

Some of our notable guests, were Ed Tucholka of WBEN-FM, Buffalo; Francis Kirton of CHSC-FM, St. Catherine, Ont., and personnel from WHLD-FM Niagara Falls, N.Y. Through the generosity of these people, and their stations, all with organ programs, they keep the listeners informed of our events and have contributed much to the continued success of our monthly concerts throughout the years.

Another outstanding guest was John Sanderson, famous organist, formerly with the BBC, turned writer and now making his home in Niagara on the Lake, Ont.

Frank Olsen, whom we claim as our very own, is an internationally known recording and broadcasting artist from England, who, for the

past seven years, has lived in Port Colburn, Ont. Frank plays many concerts throughout the Northeast. He is very generous with his talent to our chapter, of which he is a member.

Roy Simon, another fine organist, has played many concerts, is equally at home at the piano or organ, and has put in hundreds of hours entertaining us through the years at many chapter functions. We must not forget Dick Birk, who plays that real old ragtime piano. What a team they make; Roy at the organ and Dick at the piano.

Our banquet committee included Doris Martin, Jane VanBrocklin and Lynn Yerger. These girls wonder why they get stuck with the banquet every year. They do one fine job, that's the reason.

Sunday morning, April 6, Winifree Armistead, formerly of England, now living in Toronto, came down to the Riviera to try out our Wurlitzer. It didn't take the crowd long to catch on that she was no stranger to the theatre organ. The crowd kept her playing until show time. Little did she know that the operator liked theatre organ, and delayed the start of the picture some fifteen minutes so that he could listen to her.

A little extra frosting on the cake, another asset to belonging to the Niagara chapter, is the extra unscheduled concerts that we have from time to time when these organists are passing through and would like to spend a couple hours at the Riviera console.

On April 16, Tom Gnaster made his first appearance at the Riviera. After standing room was sold out, many were turned away at the box office. Tom not only showed his mastery at the console, but showed great skill on the tabs, creating many pleasant combinations of voices not often heard.

Many of our middle class and social security members, the so-called shoestring budget convention goers, were genuinely disappointed when they got their April T.O. and saw what it was going to cost to attend the '75 convention. Many plans were quickly changed to attend the regional conventions now being planned east of the Mississippi. Perhaps in future years they could work out a plan so that those with a limited bankroll could attend

and enjoy all the excitement and entertainment that goes with a national convention.

We have quite a group of artists scheduled for our monthly concerts for the rest of '75, May 14, Andy Kasparian; June 18, Larry Ferrari; July 16, Ashley Miller; August 20, David Sheppard; September 16, Hector Olivera; October 15, Dick Smith; November 19, Karl Cole; December 10, Frank Olsen.

STEVE CROWLEY

NORTH TEXAS

The April meeting, held at Landmark Pipes and Pizza in Dallas through the graces of our good host, Dino Santrizzos, was a good one. The business session showed that our new officers are really working at their jobs, with technical sessions, special programs and inter-club visits in the offing. Chapter Chairperson Lorena McKee conducted a fine meeting, calling on various committee members, and others, to tell the members what's going on.

The technical committee, under Jim Peterson's leadership, promised much more in the way of both lecture and on-the-job sessions. Jim had to cut his stay at the meeting short because of the pressure of business (strictly pipe organs, and what makes 'em tick, that is) but got a lot of info across in his brief stay at the rostrum. He also announced that Casa Manana was looking for an organist to handle that Wurlitzer 235, moved from the old Worth Theatre in Fort Worth, for the upcoming summer season, which will feature name performers.

Immediate past Chairman Earl MacDonald gave reports on potential new installations and chapter activities, bringing us up-to-date on these phases of activity. Vice Chairman Jerry Bacon prefaced his comments with an announcement that our energetic young member Cliff Brown was confined to the hospital. Get better quickly, Cliff, we need your cheerful presence at the chapter sessions.

After some comments on future activities, Jerry announced the day's program featuring Garold Payne as artist. Garold really put the Landmark Barton through its' paces with great renditions covering a large spectrum of theatre organ music, from the oldies through classical and

semi-classical to the modern favorites. His performance was dazzling, and so were his costumes. (Liberace, you're runner-up now.) Thanks for a fine performance, Garold, and glad to have you in the chapter.

The Barton got a brief rest while a few other minor business items were discussed, and then we got off to the open console session. Lew Williams, again demonstrated his fine talent in the first cameo slot, followed by some of our other talents: Mark Munzell, Jr., Jerry Leggio, Wally McDevitt, 2nd Vice Chairman Gene Powell and surprise visitor Richard Ahlvin from the Magnolia Organ Club of Meridian, Mississippi. Of course, we needed Dale Flannery's opening numbers to warm up the Barton.

With supper time approaching, a lot of us were ready for pizza, and those who left missed a lot of post-meeting fun. Several members, including some we didn't think knew a Post Horn from a Kerulaphone, added further pleasure to the afternoon's fun with their performances. A gentleman from England, now living in Dallas, showed us how that Barton could really be handled, but he "snuck out" before we could find out if he was a member, and get a name to tie onto his great playing ability.

Speaking of Kerulaphone, our chapter periodical produced through the efforts of George Stuckert, Fred Garrett, et al, came out with a beautiful edition the week before the April meeting.

It looks like several members plan to be in San Francisco, come July 14. We only wish we were a big enough chapter to charter a plane, like CATOE. Anyway, a bunch of us will see you there.

JOE KOSKI

OHIO VALLEY

Although it has been some time since the Ohio Valley Chapter has been heard from in this column, we haven't been napping. Work is continuing on the renovation and reinstallation, by chapter members, of the former RKO Albee Wurlitzer (Op. 1680) in Emery Auditorium at the University of Cincinnati. We hope to have the opening concert some time in 1976.

Our first meeting of the 1974-75 year was what might be termed an

acoustical preview of the Emery Auditorium installation. For the meeting, member Jack Schooley provided a large Conn organ, whose tone cabinets were placed in the newly-constructed Wurlitzer chambers on the Emery stage. Providing the music, to give us an idea of how the completed Wurlitzer will sound, were members Herb Wettle and Tote Pratt, who are also co-chairmen of the organ reconstruction project. Tours of the chambers and work areas were given afterward for members and guests not familiar with the work that has been going on at Emery Auditorium each week.

The next meeting, and the first big snow of the year, happened to fall on the same December day, but the meeting went on as scheduled. We traveled to Dayton to visit Moraine Farm, a 50-room mansion and estate once owned by Col. E.A. Deeds and now owned by NCR and used as a conference center. The point of interest here was the 3 manual Aeolian organ, Opus 1467. The organ had become virtually unplayable over the years and was restored to playing condition by chapter members John Gogle, Dennis Werkmeister and Herb Merritt, after NCR was convinced that the effort was worthwhile. Organists for the afternoon were Dennis Werkmeister, John Gogle and Eugene R. Stanley. Open console followed, and the mansion was open for exploring.

Our third meeting this year, which many members consider to be one of the finest ever held by this chapter, was on April 6, at Stan Todd's Shadynook Steak House, near Hamilton, Ohio. As many readers may know, Shadynook houses Stan's fine 4/32 Wurlitzer. The program for this meeting was an authentic recreation of WLW's famed late night organ broadcast, "Moon River," featuring Herschel Luecke, organist on "Moon River," for many years, and Ruby Wright and Bill Myers, last vocalist and announcer, respectively. To add to the authenticity, 17 ranks of Stan's organ are from one of the WLW Wurlitzers used on the "Moon River" broadcasts. The script was an original, once used on the show. Herschel, Bill and Ruby worked together as though they had done it yesterday, and it was quite an experience to hear "Moon River" again, particularly for those who had

listened to it for many years. The afternoon's program was coordinated by Ed Dooley, former chapter chairman, who had been hoping for some time to be able to present such a program. Following the "Moon River" presentation, those who stayed on for dinner were entertained by Stan himself, the first time he has officially played for fellow chapter members as a group.

MICHAEL A. DETROY

OREGON

The March chapter meeting was an evening of open house and organ, held at Bob and Laura Burkes' in Portland. These "open house" type of meetings have proven very popular with our members. It gives us a chance to get better acquainted with each other, and gives all an opportunity at the console. The Burkes' 3/12 Wurlitzer, with Moller Post Horn and Piano, is certainly one of the best of the living room installations.

The chapter has an amazing amount of good talent, among both young and older members. We are sometimes quite surprised at the performances of some of these people who are mainly pretty modest about their abilities.

As usual, we had a couple of mini-concerts by two of our professionals. Paul Quarino, our vice-chairman, led off the parade. He is one of the soloists at the upcoming San Francisco convention. You will love him; he's great. Our chairman, Gerry Gregorius, also did his little stint.

Our April meeting was postponed until May. This was scheduled to be at Dr. and Mrs. Gordon Potters' residence. Dr. Potter has been enlarging his 3/14 Wurlitzer-Morton and just ran out of time. He promises to have 21 ranks playing for the May concert, although he is still adding.

Gerry Gregorius is to play this program.

We mentioned in our last periodical that the Portland Paramount Publix #1 would be up for public auction. We are happy to report that the Portland "Organ Grinder" bid by Jerry Forchuk won the Wurlitzer for \$52,500.00. Hopefully a new "Organ Grinder" restaurant will be built in the Beaverton area of Portland. Beaverton is a small town on the west edge of Portland, where Jesse Crawford, as a small boy, spent some time in an orphanage. What a coincidence it would be if a real "Crawford Special" should be installed in Beaverton, erroneously referred to as "Beavertown" in a recent publication on Crawford's life.

DON INGRAM

PUGET SOUND

After a lovely luncheon and business meeting at the Ebb Tide Restaurant in Kent, Washington, on Sunday, March 23, members journeyed to the home of Jack and Mary Lou Becvar, also of Kent, for the first stop on our home tour.

Miss Dianne Bloomquist, 15 year-old daughter of members Mr. and

Mrs. Conrad Bloomquist, was the selected artist. Dianne has been interested in pipe organ for several years now and we have had the pleasure of hearing her on numerous occasions. A lovely program was presented on the 2/10 Wurlitzer (Opus 362), originally installed in the Blue Mouse Theatre, Seattle. It is rewarding for our members to have the opportunity to follow this young artist in her career and we hope for her success in the future.

The members then adjourned to the home of 'Woody' and Lou Presho, in Burien, Washington, where we were greeted by Paul Davis as the featured artist at the console of the 2/6 Wurlitzer, formerly installed in the Lakeside Theatre in the Montlake District of Seattle. Paul will be remembered by many for his appearance at Queen Anne High School during the 1971 convention in Seattle. It was nice to hear him once again at the console of the organ as we usually hear him at the piano. He is tremendous in either place. He appears regularly at the piano at Walter Inn in Tacoma.

We attempt to have a home tour at least twice each year. There are



Dianne Bloomquist at Becvar's Wurlitzer.



Paul Davis at 'Presho's' Wurlitzer.

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many beautiful installations here and the members, especially the newer ones, thoroughly enjoyed each opportunity to visit these homes. We are ever grateful to the owners for their wonderful cooperation in the support of our chapter by allowing these visits. A great big THANK YOU to all of them.

On Sunday, April 27, the chapter celebrated the fifteenth anniversary of the issuing of their charter. A wonderful afternoon was planned at the Paramount Theatre, Seattle. Seven artists were featured at the console of the 4/20 Wurlitzer. Russ Evans, National ATOS vice president, acted as master of ceremonies.

The first cameo performer was Ed Zollman, veteran NW artist, followed by one of the younger organists, Terry Hochmuth. We then heard another long time favorite of this area, Mahon Tullis, followed by our sweetheart from Tacoma, Jane McKee Johnson. Next we enjoyed the artistry of Andy Kasparian, the newest star in our chapter and Don Wallin, one more of the younger set. Andy and Don then presented a lovely duet with Don at the Wurlitzer and Andy on the Steinway grand piano. To complete the afternoon program, Dick Schrum at the Wurlitzer accom-

panied the Dixieland group who regularly hold jam sessions at the Plaid Piper. Featured members of this group are Perry Dunn, drums; Wayne Torleson, trombone; Pet Carrabba, trumpet; Wayne Simon, miscellaneous instruments. Also appearing with the group were two singers, Nancy Simon and Wanda Breshear. Wanda, at one time, sang with the Count Basie orchestra.

The next scheduled event is planned for June 1 and will feature Dick Schrum at the console of the 3/17 Wurlitzer installed in Bill Breuer's Pizza and Pipes.

MARGARET SABO

SAN DIEGO

A musical "how to" program by Gaylord Carter was the featured event of our April meeting. We returned to Sandy Fleet's beautiful 3/16 Wurlitzer installation to find out how ol' Flicker Fingers works his magic on the silent screen. He explained how to choose music for silent films and how to synchronize it with the screen action. Gaylord explained, "I was there," having started his professional career at the Million Dollar Theatre in Los Angeles in 1926. The music room was packed with eager members, music teachers and guests.

The movie treats were five short features, chosen to illustrate techniques for the chase, sing-alongs, comedy, drama and spectaculars. The shorts included W.C. Fields' hilariously mad drive through Los Angeles on the end of a hook and ladder fire truck from "Never Give A Sucker An Even Break." Gaylord paused long enough during the scenes to mention which actions needed to be synchronized to the music so that we could appreciate the artistry of music heightening the screen action.

Our second short was a Ko-Ko sing-along cartoon of "Pack Up Your Troubles In Your Old Kit Bag" with the clown appropriately donning WWI helmet and boots for the romp. The next gem was Harold Lloyd in "Billy Blazes, Esq." We were fortunate to view this at the original silent speed, and Harold Lloyd's stunt of pushing an entire horse and rider over with one tap of the finger, was easily seen. Never has the silent screen been so filled with clouds of smoke from six shooters, rifles and other hardware. Being a great Harold Lloyd fan at heart, this reviewer at least wishes that all of his movies were available to us.

Drama was represented by scenes from the silent masterpiece "Ben-

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Hur" depicting the galley slave episode. Gaylord used his own copy of the music manuscript issued at the time of the movie's first release to match the dramatic scenes and original mood. Further drama was the famous unmasking scene from Lon Chaney's version of "Phantom of the Opera." Here, Gaylord played the scene twice, the first time using inappropriate music such as *Somebody Loves Me* for the awakening scene, and *Hello Dolly* for the unmasking scene. While the laughs were generously applied, the dramatic impact of more appropriate music, during the second playing, was much appreciated.

The concluding film was the isolated cabin portions of the Chaplin classic "The Gold Rush." In these scenes the stranded gold hunters spend a hungry Thanksgiving and boil Chaplin's shoe for dinner. Gaylord pointed out how the application of music at just the right time can highlight the comic masterpiece of Chaplin eating his shoelace like a piece of spaghetti. Another cabin scene, used later in the movie, when it teeters on the edge of a cliff during a storm, is probably possible only with music... and infinitely more interesting with the right music! The group's applause

was long and warm after such a grand and entertaining concert.

After the program the club had the opportunity to see Sandy Fleet's new Wurlitzer R roll player constructed by Sierra Chapter's Fred Beeks. Fred's ingenious reconstruction includes a new tracker bar, lucite and transparent plastic bellows, numerous relays, motors and switches, and a very ingenious use of the organ console itself to maintain the registers chosen. Fred has installed a similar player on his own organ in Reno and has plans to build additional players and recut the original rolls as well. The assembled club was treated to a Jesse Crawford medley, as recorded by Crawford himself in 1926. There is still no record or speaker system made that can duplicate a full organ sound as beautifully as a roll player. Again you are seeing one of this reviewer's biases, but I maintain that a well recorded roll, played on a well restored instrument, is the next best thing to having the actual artist himself playing for you.

The final portion of the meeting was an open console program during which the Wurlitzer was given a workout by members Allison Gronberg, Roy Krebs and Chris Gorsuch.

GEORGE COADE

SOUTHERN ARIZONA

El Dorado Town Houses' club room was the setting for the first meeting of our organ club year and was hosted by Rudy and Bea Kotasek in February. The format of this meeting was a bit different, in that all members were invited to bring some of their favorite numbers, either written or in their head, and play in order by drawing. Nearly all performed, after which, a "trio" played several numbers: Ray Gard on the piano, Bea Kotasek on the



Ty Woodward at Shepherd of the Hills Church where he is associate organist.



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Baldwin Fun Machine and Bob High on the 'Mighty' Baldwin Studio 11, the latter two having been furnished for use by the Tucson Baldwin dealer Roles Piano and Organ Co. Open console followed.

On April 6, our second yearly meeting was held and we were fortunate in having as our special guest artist, Ty Woodward from Phoenix, Arizona. A young man in age, 15, but not young in talent, Ty is associate organist at the Shepherd of the Hills Congregational Church in Phoenix. A student of piano at age 8, he began classical organ studies at the age of 12 and has been a student for the past year in theatre style with Lyn Larsen. Ty is a student at Central High School and gave a performance ranging from his opener *If My Friends Could See Me Now* to his finale *76 Trombones* in which he did a very good job of pedal work. Open console followed.

Guests and members numbered 102; quite a jump from our original membership in 1972 of 14 families. Our members and guests ranged from the Bremerton, Wash. Earl and Margerate Winters to our special "snow-bird" Dr. John L. Klein, M.D. of Muscatine, Iowa, who has a winter home here in Tucson.

BOB HIGH



Karl Cole, Mildred and Calvin Juriet at the console of the Juriet Kimball-Wurlitzer in Coral Gables.

SOUTHERN FLORIDA

One sunny Sunday afternoon in March, the sleepy town of Homestead, Florida, was awakened by a raucous caravan of ATOS'ers which descended upon the residence of Mr. and Mrs. Whitney Beam. The attraction was their Kilgen "Petite Ensemble" parlor organ. The instrument boasts an 8 foot Stopped Flute, and a 4 foot Violin Diapason, both extending to 2 feet. The pedal is augmented by a 12 note reed, said to be a Kilgen Vox, but looking for all the world like a Rankett. It has

two manuals and a 32 note pedal clavier. The organ is direct electric and powered by a 1/4 hp blower. While her guests amused themselves with the Kilgen, the two pianos, a Hammond or viewed the Beam's collection of antiques, Mrs. Beam was preparing a kingly spread to mesmerize the palates of those who began their diets *after* consuming everything in sight, to the delight of our beaming (pardon the pun) hostess.

Mr. Anton H. Walden, of Homestead, and a charter member of

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ATOS, provided anecdotes and noted that he had removed the Kilgen from a Lithuanian-Catholic church in Miami.

In April we were treated to a preview of coming attractions, with Karl Cole at the key desk of the Juriet organ. Karl played two hours of easy listening music and gained many new followers in South Florida. He stayed with romantic theatre styled arrangements with samples from his record. For the novice listeners, he detailed the stop registrations before each piece.

Folks in Syracuse will miss Karl, but their loss is our gain. Welcome to South Florida Karl Cole!

STEVE FITZGERALD

WOLVERINE

Both Amy Reimer and her audience of over 400 sensed that her March 23 concert at the Michigan Theatre in Lansing, Michigan, was going to be what her console-raiser on the 3/12 Barton stated — *Just One Of Those Things*. And so it was. The precocious 16-year-old's arrangements of *The Way We Were*, and *Ecstasy Tango* left her audience agog. She expertly exploited all of the organ's resources, especially in the best-orchestrated medley of the *Man Of LaMancha* selections this



An exuberant Amy Reimer after a fine concert, at the console of the 3/12 Barton in the Michigan Theatre, Lansing, Michigan. (George Gephart Photo)

writer has never heard, all without ever using full organ.

Playing works from classical literature is always a challenge, especially on a theatre organ, yet Amy scored well on Widor's *Toccata* from the Fifth Symphony.

On Sunday afternoon, following the performance at the Michigan

Theatre, Chairman Lawrie Mallett and his family opened their residence to Wolverine members and guests for an open house social. With Herb Head at the console of the 2/8 Wicks-Gottfried, we were treated to tributes to St. Patrick's Day, Easter, and even some of Herb's ever-popular calliope tunes.

Sunday, April 20, found us in the home of the Motor City Chapter — Detroit's Redford Theatre. About 75 members and guests turned out to hear Wolverine member and Motor City Chairman John Fischer at the 3/10 Barton. His console-raiser was a lively version of *On the Sunny Side of the Street*. The removal of the heavy draperies over the chambers has greatly improved the sound of the instrument. John's program consisted largely of tunes that could most simply be labeled as Old Favorites. For this writer, the highlight of the program was John's dedication of the song *Smiles* to Detroit's number one behind-the-scenes first lady of theatre organ — Betty Heffer.

We wish to thank not only John Fischer and Amy Reimer for their splendid performances, but the managements of both the Michigan and Redford theatres for their cooperation in the use of their facilities.

SCOTT SMITH



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