



CHAPTER NOTES

Let us know what's happening in YOUR Chapter!

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ALOHA

Activity- Chair Wahine Betty De Rosa had a hunch we'd like to see *The Hunchback of Notre Dame*, and arranged for San Francisco Avenue Theatre's Bob Vaughn to accompany the 1923 silent classic at the Hawaii Theatre on May 15.

Chapter members gave Bob and Francis Vaughn a warm Aloha the

Saturday preceding the movie at a noon luncheon at the famed Royal Hawaiian Hotel, the pink palace on Honolulu's Waikiki Beach. Open air dining amid palm trees at the Surf Room provided a most elegant oceanside atmosphere with a breathtaking view of Diamond Head.

Vaughn played an overture at the 4/16 Robert Morton with a medley of Spanish tunes followed by a Hawaiian medley including Honorary Life Member John De Mello's composition "Hilo After Sundown," capturing the flavor of the islands. He awakened the Sunday morning audience with "Chills and Spills," a compilation of old time thrills from the silent screen. Laurel and Hardy's *Two Tars*. Publicity in the *Honolulu Advertiser*, *Star-Bulletin*, and *Waikiki Beach Press* brought in a good crowd, as well as many tourists including the noted concert pianist Leonard Pennario.

Bob Vaughn at the console of the Robert Morton in the Hawaii Theatre in Honolulu.



Vaughn made some opening remarks concerning *The Hunchback of Notre Dame* and played Maurice Baron's "The Chimes of Notre Dame" during the opening titles. This music was composed for the film and was displayed with a cue sheet in the clubroom. Col. Larry McPherson, organ maintenance crew chief, had adjusted the stroke of the hammers on the chimes so they rang out clearly. The organ had been tuned and sounded in top playing condition.

Vaughn, a charter member of National ATOS, proved he was a master at film accompaniment, holding the audiences' interest throughout the lengthy film. He made excellent use of the Morton's reed section and emphasized the action in the movie beautifully.

After putting Quasimodo through his paces, Bob received rousing applause from the audience as Hawaiian Islander's Rolly Ray Finlay placed an orchid lei around his neck with a kiss, Hawaiian style.

PAUL C. WALLEY

CENTRAL INDIANA

Thanks to Ed Morris for presiding and Tim Needler for arranging and performing at the February meeting while our chairman was out of town.

The meeting was held at the Hedback Theatre in Indianapolis. This organ is one of only two theatre pipe organs serving the Indianapolis area. The organ is used regularly for pre-show concerts in conjunction with Footlight Musicals' productions in the theatre.

Mrs. Jan Rost, representing the Board of Directors of Footlight Musicals, was introduced and gave a short talk on the functions of the organization. It is an educational project, as well as performing a service for the public, senior citizens and various other organizations. All participants-actors, actresses, musicians — give of their time and talent on a voluntary basis. The pit orchestra is composed of between 20 and 30 dedicated men and women. The current production is the first one to use the organ throughout the entire performance.

Footlight Musicals presents approximately six shows per year and is rendering a tremendous service to the community by providing an op-

portunity for a large cast of talented performers to participate in the performing arts. CIC-ATOS also benefits by having access to the organ for practice, and meetings, and members contribute to the productions as well.

Laurel and Hardy's *Two Tars* was the feature portion of the program with Tim Needler accompanying on the 2/10 Page theatre pipe organ.

Every once in awhile CIC-ATOS deviates from the usual theatre organ oriented program and has something different. CIC-ATOS has always found a unique way to mix and blend classical and theatre organ in a manner pleasing to all.

Super fantastic at this sort of thing is Tim Needler who gave a tremendous program on the 3/34 Kilgen pipe organ at St. Joan of Arc Catholic Church in Indianapolis. Tim is one of few whose classical and theatre stylings are both mastered with ease and professional ability. Tim chose a program to fully utilize the many voicings of this beautiful instrument. The console itself to the average onlooker is simple in its structure in contrast to many church and theatre organs that have so many contrivances on them to operate with both hands and feet. Its tones were rich and full bodied.

This can be explained by the fact that this organ was installed in 1928 at a time when many pipe organ companies, including Kilgen, were building numerous instruments for use in movie theatres and many of the instruments built for churches during this period were similar to theatre organs in many respects.

The members then drove to Second Presbyterian Church, also in north Indianapolis, where Ned Siebert had planned the same kind of comparative program. However, the 4/88 Aeolian Skinner did not have the same flexibility and voicing as the Kilgen. It was an interesting comparison by contrast and Ned did a beautiful job of explaining the difference between the theatre and classical organs and mastered the Aeolian Skinner superbly. Ned did a great job and we congratulate him on a most challenging and successful performance.

The business meeting was followed by open console time at the Aeolian Skinner.

RUTH D. WARD

CENTRAL OHIO

Hosts for our May meeting were Ann and Tom Hamilton. Tom's custom Rodgers/Morton now has a fourth manual completely wired in and playing. The organ has 210 stops, 2nd touch on great, accompaniment and pedals and the 6 2/3 coupler from solo manual down to great. Closed circuit TV permits those in the family room to see the console and hear the music. After a short business meeting, when we learned Gaylord Carter would return to the Pipe Organ Ristorante, we enjoyed having Tom demonstrate all the newest features of the organ. Appropriately, his first number was "Ain't She Sweet."

In June we met at the Worthington High School. The organ work crew had tried hard for even a whisper from the Wurlitzer. Three more hours of work would have done it but that thrill is yet to come. We did enjoy an exciting program with Heidi and Dennis James on hand with slides of their tour to Australia, New Zealand, Hawaii and a bit of California. They shared the narration which was well planned even to describing the area they were in and giving a similar geographical location as if it were the United States.

The *Columbus Dispatch* recently published a feature story about Bob Verbeck, owner of a collection of over 1000 silent films. As a teenager Bob played piano accompaniment to the silents in Oshkosh, Wisconsin. Working in vaudeville resulted in friendships with many of the great movie stars. He appeared at Carnegie Hall with Nita Naldi and once pinch-hit for Rudolph Valentino.

Bob came to Columbus in the 1920s to attend Ohio State University. Later, as Assistant Professor, he taught Sociology at OSU. He shared his interest in silent films, putting on many programs in the area. Word spread and he began to receive requests for his programs from schools and organizations across the country. He left OSU in 1945 to devote more time to his major interest. For his programs he either takes his custom Conn with Leslie speakers or plays piano. He uses only a theatre-sized screen to assure the magnificence of the film

and uses the original projection speed.

We called to invite him to a chapter meeting and in conversation learned of his great interest in our RKO Palace Wurlitzer. When he learned the organ was to be removed from the Palace, Bob Verbeck is the man who influenced the RKO officials to donate the organ to the Columbus Center of Science and Industry. It is unlikely COTOS would have the Wurlitzer were it not for him. He has offered us a benefit performance and the ideas he has for that performance top any program format personally witnessed or heard about in over fourteen years association with ATOS. We will tell all when it happens!

IRENE BLEGEN

CONNECTICUT VALLEY

Along with baseball, hot dogs and Yale, the CVTOS Annual Scholarship Awards at Bethwood (the home of Eleanor and Harold Weaver) have become another Connecticut Valley institution. The 1977 presentation program held on Saturday, June 11, was the wonderfully satisfying and heart-warming culmination of all the dedication and hard work of the Scholarship Committee and the talented music students and their teachers.

There were 78 members and guests sandwiched into the living room of Scholarship Chairman Eleanor Weaver (along with the Weavers' beautiful 3/9 Marr & Colton) to meet and applaud the efforts of the prize-winning students.

The first youthful artist to be presented to the group was David Senak, an 11-year-old sixth grade student from Bristol and winner of the Junior Division Competition. Many people will remember David as the boy invited onto the stage by George Wright at the Bushnell Auditorium to play Stillman Rice's Allen organ, who proceeded to play a note-for-note imitation of George's "Take Five." At that time David was entirely self-taught but had been working seriously at it for about four years. He is now under formal instruction with Mrs. Kasha Breau of Farmington.

David's own arrangement of a medley from *Cabaret* showed real command of the console, and his "Tarantella" displayed some tricky

and flawless fingering that would do credit to a pro.

Next on the program was the winner of the Advanced Competition, William Hively of Southington, who studies organ with Ralph C. Yale, well-known teacher and former theatre organist. Bill was last year's Junior Division winner and sailed through to victory in his first year in the Advanced category at Thomaston.

A picture of sartorial splendor (these young artists have already learned to dress the part), Bill's musical program included a great medley from *Music Man*, Duke Ellington's "Take the A Train" and the very lovely theme "Too Beautiful to Last" from the movie *Nicholas and Alexandra*.

Last, but not least, on the program was Ronald Fabry, age 16, winner of our arrangement competition held for the first time this year. Dedicated to a friend who is a soap opera fan, the haunting melody "Nadia's Theme" from *The Young and the Restless* was Ron's first musical presentation. His concert program concluded with his prize-winning arrangement of that wonderful old waltz, "Lovely Lady" in real theatre organ style. Ron explained that he felt that music has many roles, and he tried to bring as many ideas as possible into his arrangement (and with great success). Judges of the arrangements submitted were Lowell Ayars, Don Baker, John Muri and Bill Irwin.

Norman Ray, our able chairman, made the formal presentation of trophies. David Scrimenti, winner of the second award in the Advanced Category, was escorted by his teacher, Rosa Rio, the Pied Piper of theatre organ (she has so many youngsters following in her footsteps). David is a former winner in the Junior Division, and his organ achievement is especially notable since he has been sightless from birth.

Jim Arsenaault, one of the winners of duplicate third place awards, was unable to be present, and his trophy was accepted by Rosa Rio with whom he studies. Rosa explained that Jim had a job playing at a local skating rink which was especially notable since she herself had been turned down for just such a job in the early days of her career.

Flory Muller (who's even prettier

than last year), in accepting her trophy for the other third place award, expressed her gratitude to Rosa Rio for her inspiration and to the Weavers who open their home to these students for practice sessions on their pipe organ. This young lady just loves to play and had no real expectations of winning when she entered the competition in the Advanced Category for the first time. Flory was third award winner in the Junior Division last year.

Since only one scholarship was awarded in the Junior Division because of the small enrollment of students in the grammar school range this year, a special Merit Award was presented to Miss Lynn Behrle for her outstanding job of playing from memory Lee Erwin's overture to *Queen Kelly*. Lynn is also a student of Rosa Rio.

Saving the first for last, Norm presented the first award trophies to David Senak (who is looking forward to competing in the Advanced Division at Thomaston next year) and to the "Music Man" himself, Bill Hively. Winning was a happy coincidence, he confided. Gaining experience and doing his best was his primary objective in entering the Advanced Competition this year.

All of these students had played only electronic instruments until they were introduced to the pipe organ in this competition. They all have found it a real joy and challenge in coming to "pipes."

George Bell, who competed in the first scholarship program in 1970, brought the evening's festivities to a close at the Marr & Colton displaying that real theatre organ style influence of his teacher, Rosa Rio, with whom he still studies.

This was a great night, and the dedication of the teachers, parents and students makes it all worth while. They will keep the theatre pipes going, and that, after all, is what ATOS is all about.

JUNE L. GAREN

DAIRYLAND

Dairyland has just closed out its most successful spring season ever. After a few stagnant years, our membership and following has finally started to develop.

Our spring concert featured Rex Koury on Saturday, April 27, at the

Avalon. We were somewhat skeptical before the concert because we had always had Tuesday night dates in previous years. Some of our members thought that a pipe organ concert couldn't compete with the variety of entertainment available on a Saturday night in Milwaukee.

Well, they had no reason to fear. Rex and the Wurlitzer came through with flying colors. For the afternoon matinee, our first ever, and the evening performance, we drew in excess of 950 people. And considering this was our first try outside of a Tuesday night, all involved considered it a success.

Work on the Racine Theatre Guild project is proceeding slower than expected. Our two main problems in finishing this installation are working around a tight booking and rehearsal schedule and keeping a bonafide work crew together. At the present pace, we will need at least another year of Saturday mornings to complete this installation.

By luck, the author had a chance to tour what's left of Milwaukee's great movie houses. These houses include the now organless, but magnificently restored Oriental, which has been declared a city landmark; the Uptown, still in very good shape; the Centre, although twinned four years ago, still a fine Rapp and Rapp creation and the Garfield, which has been partially altered for classrooms by the O.I.C. The only remaining original installations are at the Avalon and the Riverside.

Since the Avalon has been rescued by Dairyland, our remaining duty should now be to the Riverside. This 2600-seat house is the last remaining big theatre in downtown Milwaukee.

From what was seen on tour, the 3/13 Wurlitzer is on its last legs. Because of recent rock concerts, the management has extended the stage out over the organ pit only as a *temporary* measure. With the huge stage facilities already in existence, we could not understand the reason for building the extension. Temporary or not, it looked very permanent.

As far as the organ goes, it does; but with a lot of squeeks and moans. Being a member of Dairyland, I hope my fellow members would agree with me in saying we should intercede before years end to save the once fine instrument.



The 20th Anniversary concert of the Eastern Mass. Chapter featured Hector. (Paul Callahan Photo)



Hector Olivera at the 3/13 Wurlitzer at Babson. (Paul Callahan Photo)

Our tour ended at the Performing Arts Center of Milwaukee and the Pabst Theatre. These two buildings, while only one block away from each other, are 80 years apart in design and offer a very interesting contrast to those who tour both of them.

At the PAC, we saw the latest in architectural styling, while the Pabst showed us the most beautiful theatre ever built in the nineteenth century.

The Pabst's new organ, a 4/20 Moller, completes the elegance of this magnificent house. According to our guide, this was the first public showing of the organ. It was well worth the public's wait. Bill Klinger and his crew have done a fine job.

WILLIAM CAMPBELL

EASTERN MASS.

EMCATOS had its own early Fourth of July with the "Argentine Firecracker," Hector Olivera, concertizing on May 21 at Babson at the club's 235 Special Wurlitzer. His third visit displayed the expected exciting Olivera style with lightening-fast registration changes, amazing console dexterity and imaginative arrangements as he quickly established a rapport with his audience. Hector demands the nearly impossible of himself and the organ as he programs the best of both worlds — popular and classical. His fine classical training emerges throughout his playing to win new adherents for both schools.

Chairman Pete Hoagland welcomed the large audience, thanked all that had labored so hard on con-

cert details and acknowledged Babson College for their patience and kindness in giving us a "home." Indefatigable Craig Johnson, M.C. and chapter vice president concert chairman, followed with remarks including how our chapter was formed and became Number One of ATOS, its purposes and activities. This being our twentieth anniversary year, Craig's wife, Patti, created a large sign "Happy 20th" which was spotlighted and lowered on the movie screen during the concert. The occasion was further noted by a colorful floral arrangement on the console, courtesy of our hard working Rosalie and Pat Fucci, and a fine booklet with console illustrated cover, the work of Carl Getz.

The following Saturday our regular monthly Babson meeting had "Tribute to Jesse Crawford" as its theme inasmuch as he died 15 years ago (May 29, 1962). The tribute was read by Craig Johnson which began as an interesting capsule biography and traced how this organist without peer had developed a style of theatre organ playing to become known as the "Poet of the Organ."

Featured artist of the evening was Mark Renwick, who played in the Crawford style. Mark played a creditable performance with effective registration.

Rosalie and Pat Fucci graciously invited the club for another field trip cookout with all the fixings at their Waltham residence on June 12. Many took advantage of their hospitality, and the opportunity to leisurely visit, followed by an interest-

ing slide show of their Robert Morton pipe organ and the former Loew's State Theatre, Providence, R.I., from whence it came. Included were blowups of opening day publicity as well as more recent rebuilding shots. The organ itself was then heard as several playing members took turns on the bench. A fine afternoon soon drew to a close, but Bob Legon announced that any who cared to could hear and try the nearby 3/9 Kilgen unit organ being installed in the Lakeview Congregational Church. About 20 were most pleasantly surprised as Bob and others demonstrated the beauty and power of the ex-Embassy Theatre, Waltham organ.

On June 25 our Babson meeting opened with Chairman Pete Hoagland who soon turned the mike over to Craig Johnson. Several rounds of applause followed the naming of various members for their contributions to our concerts, the organs and the club welfare. Stu Hinchliffe was called to the podium amid the realistic sounds of a steam locomotive and presented a framed picture of himself stepping down from the cab of a B.&M. R.R. Buddliner in his Engineer's uniform. Stu is retiring in September and this small tribute from the board of directors was for his untiring efforts as editor of our monthly newsletter, *Eastern Pipes*.

It was announced that Ray Bohr, chief Organist of Radio City Music Hall, NYC, was selected as our Fall concert artist.

Held over from last month's Jesse

Crawford tribute was a fine recording of his playing "In the Monastery Garden" on the Dick Simonton Wurlitzer, which sounded very special on the new Babson audio system.

Our Happy 20th gala wrap-up artist was unable to be present, but our always accommodating and talented ex-theatre organist, Al Winslow, gave us some real live theatre organ music, once he removed his shoes! His announced theme was "Bye, Bye Bach Beer for Two" which unfolded as a Bach Toccata modulated into "Bye, Bye Blues" and back again in variations, "Tea for Two," etc. Second artist was Phil Bordeleau of Bedford, N.H. who played a carefully registered and appropriate "June is Bustin' Out all Over." With the console in the raised concert position in the darkened hall and spotlighted in varying colors, complete with floral bouquet, it was most effective.

Dick Linder, who was in the audio/visual booth manning the system, came out momentarily to speak of what was to follow, which included a taped portion of our first 1974 Hector Olivera concert played as background to colored slides of work progress on our Wurlitzer, our 20th Babson concert, Hector at the 115-rank organ in Trinity Church, Boston, and at the large Hammond Castle, Gloucester organ. Dick took many of the slides and did the church taping in addition to the coordination of these for his presentation — a very professional show of his own which was justly applauded. Customary open console pleasantly brought to a close the season's last meeting.

STANLEY C. GARNISS

LAND OF LINCOLN

The Rockford (Ill.) Symphony Orchestra plays its regular monthly concerts in the Coronado Theatre during the season. Last fall the Symphony sought permission of LOLTOS to use the Coronado 4/17 Barton in connection with their February 24 concert featuring Dr. Alexander Schreiner, well-known organist of the Mormon Tabernacle.

As the concert day approached, the organ got such loving care as is lavished on few theatre organs. Crewman Duane Austin brought the con-



Dr. Alexander Schreiner at the Coronado Theatre where he performed with the Rockford Symphony.
(C. Albin Anderson Photo)

sole to a functional 100%. Tuner Bob Tuttle got rid of every little waver, even in the 2' octaves, while Crew Chief Gene Wolf hovered over all like a loving mother hen.

Dr. Schreiner arrived to get acquainted with the organ and the crew. Of all of the organ virtuosi who have played concerts at the Coronado, none has been kinder, more thoughtful, and more of a gentleman in the true sense of the word than Dr. Schreiner. There was an amusing moment when Duane Austin produced an ancient piece of sheet music showing Dr. Schreiner at a 4-manual Wurlitzer, presumably in the Capitol Theatre, Salt Lake City. Dr. Schreiner was delighted at this memento of his theatre organ days and was pleased to autograph the music for Crewman Austin.

For the concert, Dr. Schreiner played the Handel "Organ Concerto No. 10" and a "Concerto in B Minor" of his own composition as a requirement for his Ph.D. in Music, both with the Rockford Symphony, Dr. Crawford Gates, conducting. The performance was a tonal and technical triumph with a standing ovation for Dr. Schreiner. Next day press reviews congratulated the organ as well as the organist.

A technical note: An important part of the "classical" sound which can be produced on this organ is contributed by the Diapason, which is a true open, not a leathered lip Phonon of the type generally found

in the theatre organs. The Diapason pipes were made for Barton by Jerome B. Meyer and Sons of Milwaukee, Wis., in 1926, and have their own regulator at 15" pressure.

Patrons of LOLTOS shows expected a great treat in the appearance of Hector Olivera at the Rockford Coronado Theatre on May 19, and were not disappointed. This time it was a straight organ concert without the diversions of silent film and sing-along.

The program opened with "That's Entertainment" after an introduction by Chairman Bob Schmoock, and continued with recent popular music successes with a detour into the classical "Fugue in D Minor" of J.S. Bach. This last was amazingly well received, showing that an expertly performed "heavy" organ work can please an audience which generally prefers lighter music.

In the course of the second part of the program, Hector gave forth with the Widor "Toccata" which revealed the fine job of tuning that Assistant Crew Chief Bob Tuttle had done. The program closed with an improvisation on a theme handed Hector by this writer. There were demands for two encores expressed by standing ovations, and, finally, the well-known "Flight of the Bumble Bee."

Following the concert, members of the chapter and guests had an afterglow on the stage, enabling members to meet Hector and the affable Walt Molt, manager of the remarkable organist.

BOB COE

LAND O' LAKES

A great big unanimous thank you to Dr. Roland and Marilyn Matson, of Spring Valley, Minn. for entertaining 159 L.O.L. members at their fabulous "Enchanted Barn" in April. It was one of the most friendly and fun afternoons we've had. Not many members were aware of the unexpected surprise in store for them until Chairman Alan Gerber introduced the artist of the day — Paul Quarino, from Portland, Oregon, one time member of L.O.L. who had come "home" to pick up a newly acquired pipe organ. How fortunate we were to have him, even for so short a time. We had two hours of superb music from the oldies (in new sounds



Paul Quarino, former L.O.L. member, was artist of the day in the home of Dr. Roland and Marilyn Matson. (C.J. Newman Photo)



Alan Gerber at Byron Carlson's 5/21 Wurlitzer. It took two concerts to accommodate the growing membership. (C.J. Newman Photo)

and composition), to the newer tunes. Claude Newman, for the fun of it, suggested Paul try "Chop Sticks!" Well, no one has heard it played like that (right in the middle, I detected a touch of Bach) and at the tricky ending — a standing ovation, which Paul truly deserved. Matson's mighty 8-rank Wurlitzer pipe organ proved itself worthy of unanimous praise!

Mother Nature had the introduction for Alan Gerber's concert at the Byron Carlson home, Sunday, May 15. Just as he sat at the console and "registered" his opener, a loud clap of thunder started him off. A cooling rain and "Yours Is My Heart Alone" began a delightful, informal and relaxing afternoon. The Carlsons greeted their guests at the door with their inimitable friendliness, and as one walked into the spacious, beautifully decorated living room, there, in the corner, stood the gorgeous white and gold 5/21 Wurlitzer pipe organ. Alan mastered the console and we heard medleys of tunes we recognized and thoroughly enjoyed. Because our chapter has grown so fast, we had two concerts, and both of Alan's performances were superb, and enthusiastically received by the audiences.

What better way could Minnesotans start a concert day than with a picnic? We did, on June 4 at Red Wing, Minnesota. Then to the Sheldon Auditorium Theatre for the concert at 2 p.m. We were especially honored by the presence of ATOS president, Ray Snitil and his lovely wife, Dorothy. Mr. Snitil spoke to us from the stage, with reassuring words of our progress as a chapter, and we

appreciated his comments and their presence.

Our chairman introduced the first lady of this theatre, Mrs. Rose Morley, who played the scores for silent movies from 1926. At the age of 89 years, she delighted the audience with a mini-concert of tunes she played many years ago. One could feel the love she still had for her "baby."

Our artist for the afternoon was our own member Karl Eilers, who grew up in Alexandria, Minn.; attended the University of Minn., studying engineering; then switched to music. He studied organ under Fleicher at the University. His well-chosen selections of classical and contemporary tunes delighted everyone and made us appreciate the fact that we had such a talented artist among us; also the difficult task of restoring the beautiful 2/8 Kilgen and the historical auditorium to its

original condition. We are sincerely grateful to the people of Red Wing for giving us this opportunity to hold our meeting at the Sheldon Auditorium Theatre. We left with the feeling "Everything is Beautiful."

BEA ENGLUND

LONDON AND THE SOUTH OF ENGLAND

From the outstanding success of the ATOS Safari in England, last year has emerged the newest and 50th ATOS Chapter: 'London and the South of England'.

So enjoyable was the organization as well as the Safari itself, that the committee (Board of Directors) has since established the new chapter to extend not only their own friendships, but take the British theatre organ scene into a new dimension through a more direct interchange with Stateside activities and ATOS friends everywhere.

Moreover, it is also providing the medium for mobilising enthusiasm and funds for much-needed organ restoration work — all directly in accord with basic ATOS aims.

Formal launching of the new chapter was on Sunday, May 22, when Lyn Larsen presented and played an immaculate and exciting inaugural concert at the famous 4/16 'Torch' Wurlitzer at the huge Gaumont State Theatre at Kilburn in North London. Just 40 years old this year, this unique Wurlitzer has never sounded better — and happily is soon to return to the air again.

Attacking the unusual specification (only two strings) with great



Karl Eilers at the 2/8 Kilgen in the Sheldon Auditorium Theatre. (Bea Englund Photo)



Lyn Larsen and Ernest Broadbent converse in the Spanish Hall after Lyn's concert at the 3/13 Wurlitzer in the Opera House, Blackpool. (Henry Hunt Photo)



The Gaumont State Theatre at Kilburn in North London, during Lyn's program. (John D. Sharp Photo)

verve and imagination, Lyn had his first concert ride on a turntable lift and delighted the 600-odd audience way beyond their expectations with his scintillating technique and superb programme.

Smooth organisation by many of the now 60-plus chapter members was carried through to post-concert cocktails in the theatre, by courtesy of good friend and manager, Mr. Bill Weir. Then came a superb buffet supper at 'Wurlitzer Lodge,' home of Edith and Les Rawle at nearby Northolt — whence numerous members entertained at the beautiful 3/19 Wurlitzer there.

The great success of this truly memorable day was augmented by around a dozen members travelling to hear Lyn's second British concert at the 3/14 Wurlitzer in the Opera House at Blackpool the following Sunday.

The next chapter concert was given by chapter member Stan Whittington on Monday, June 6 at the beautifully and fully-preserved 1927 vintage ex-cinema Compton 'Kinestra' now installed in St. Mary's Catholic Church at Hornchurch in Essex. This organ was inaugurated in its new home during the 1976 Safari



London and the South of England Chapter members after the inaugural concert at the 4/16 'Torch' Wurlitzer in Kilburn, North London. (John D. Sharp Photo)

WALTER STRONY

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and is in the very capable care of members Fr. Gerard Kerr and George Harrison, the chairman of the new London Chapter.

First supporting role of the chapter is with the Windsor and District Theatre Organ Trust and their preservation of another British-built Compton organ in the Memorial Hall, Old Windsor (also visited during the Safari). Their next presentation in October will feature the newly-revoiced Tuba rank and a number of other improvements.

After 14 members return from the Chicago Convention, a regular monthly club evening is to be started at Northolt at the end of August — the first being an open console session.

Beyond this, more big-name special concerts are being planned — as well as other restoration projects.

ATOS London is thus already a well-established and flourishing team — greeting and conjoining with American friends in the mutual joy of all that is best in theatre pipe organ music and proud to be one of the newest of the chapters throughout the world.

EDITH RAWLE

LOS ANGELES

John Ledwon, chairman of the Los Angeles Chapter, played for the local buffs at the San Gabriel Civic Auditorium in April.

A former concert artist who has spent the last few years in public school choral work, John showed he had not forgotten what all those buttons and stopkeys on the 3/16 Wurlitzer are for as he played to the largest audience of the season. From his "Rondo in G" to his *My Fair Lady*, he was acclaimed by the fans, for whom he served up an encore of "Mame," the title tune of the mu-



John Ledwon

sical he had just directed at Newberry Park High School.

Following pleasant visits by both the Valley of the Sun and San Diego chapters, the Los Angeles Chapter itself decided it was time for a little trip. Calling on the genius of Past Chairman Chick Lander to manage the event, 123 members of the chapter made an Amtrak run to San Diego for such treats as a harbor cruise, the Reuben H. Fleet Space Theatre, a session at the Kearney Mesa's Organ Power No. 1's 3/16 Wurlitzer with staff organist Wayne Seppala and our own program director, Dean McNichols. Then the group bused to the mighty Reginald Foort 5/27 Moller at the beautifully renovated Pavilion Restaurant in Pacific Beach for dinner and music — the latter by our chapter chairman, John Ledwon. Following a tour and movie presentation of the restoration of the 4/33 Robert Morton at the former Fox Theatre, soon to become a private presentation



George Blackmore

house, the group was taken to the Solano Beach Organ Power No. 3 restaurant. Here organist Earl McCandless of the local staff previewed one of the lushest of Mortons — a 4/21 rescued from the Midland Theatre in Kansas City.

Both Organ Power Pizza houses and the Pavilion Restaurant are owned by organ fancier Sandy Fleet, who also boasts a 3/15 Wurlitzer in his home studio. To both Sandy and Lois Segur, the San Diego Chapter chairperson, we bow from the waist for their hospitality.

On Mother's Day the spotlight of the San Gabriel Civic Auditorium was focused on the promising young artist, Dan Semer, a local student of Bill Thomson. In making his Los Angeles debut on the 3/16 Wurlitzer, Dan presented an impressive array of imaginative arrangements indicating a great future for this young artist.

The June spot was ably filled by British organist, George Blackmore,

AL SACKER

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(Left) The marquee tells the story of what the Motor City Chapter is trying to accomplish. (Right) Set-up day for the carnival in the Redford Theatre parking lot.



(Don Lockwood Photos)

who is always welcome in the "colonies." Playing for the first time at the Pasadena Crown Theatre, which, with its 3/11 Wurlitzer, is currently being restored, George made himself a hero indeed. With a varied program, capped with his famous series of big dance band hits and "foot stompers" out of the past, George came close to coaxing the crowd to the aisles for dancing.

Following the National Convention, our August Concert will feature the *Stars of Tomorrow*, a group of young up-and-comers from our area. This event is a repetition of a very successful program first produced in 1973 by past program director, Deke Warner, who will again handle the affair.

BOB HILL

MOTOR CITY

Our Second Sunday program at the Michigan Theatre in Ann Arbor in May featured Greg Yassick at the console of the 3/13 Barton. Bob Cowley was the artist for the June Second Sunday program.

Artists appearing at the 3/16 Barton at the Royal Oak Theatre Fourth Sunday were 15-year-old Ron Mor-

occo in May, and Floyd Bunt in June.

Eddie Weaver returned to the Redford Theatre on May 14 for a one-night program that featured silent comedies with Harold Lloyd and Laurel and Hardy. A near-capacity house enjoyed Eddie's organ antics and selections from his vintage song slide collection.

A two-day Open House and Garage Sale was held at the Redford Theatre in June as a fund raising effort for our Buy the Redford project. While people browsed around the many tables in the lobby, more crowded onto the stage for additional bargains. Scheduled tours of the theatre were conducted during the two days and the organ was played throughout the sale by chapter members. We realized a sizeable profit from the sale, and our neighbors had a chance to visit our "home" and learn more about us.

Over a dozen large amusement rides moved into the two Redford Theatre parking lots for our Giant Carnival, June 15-19. The five-day fund raising event included, in addition to the amusement rides, several game booths manned by chapter members. The most popular of

these seemed to be the *dunk tank* and the car smashing booth (three sledgehammer blows for a quarter). The net result was a profit for the chapter and a lot of tired chapter members.

You, too, can still help us reach our goal by sending your tax-deductible contribution to: Motor City The-



One of the popular rides, the double ferris wheel, took people above the roof of the theatre.

(Don Lockwood Photo)

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Chapter members manned game booths such as the one here in front of another popular ride.
(Don Lockwood Photo)

atre Organ Society, P.O. Box 40716, Redford, Michigan 48240. Contributors of \$25.00, or more, will receive a "I'm An Angel — I Helped Buy the Redford" pin to wear.

John Muri appeared at the Royal Oak Theatre for a one-night show on June 18. On the silent screen we featured the Larry Semon comedy *Sawmill* (1922) and "Fatty" Arbuckle in *Waiter's Ball* (1916) with superb accompaniment by John at the 3/16 Barton. In addition, John treated the audience to a pops concert, featuring novelty solos, and a sing-along.

DON LOCKWOOD

NOR-CAL

The scene of our May 22 meeting was the Avenue Theatre in San Francisco. In the spotlight were Dennis and Heidi James. This was the third annual appearance for this famous and talented couple. As expected the

concert portion was a well-balanced and planned program. We heard flawless solo and duo performances of marches, waltzes, standards, and classics plus several of their own compositions.

During intermission, brisk record sales attested to the interest in preserving the James mood. A nice selection of platters and sheet music produced by Dennis and Heidi provided something for everyone to enjoy after the concert.

The second half of the program featured Dennis at the Wurlitzer accompanying Gloria Swanson in *Manhandled*. Heidi scored the silent and all cues were targeted precisely. As an encore Dennis wrapped up the rapture with "At the Jazz Man's Ball."

Sunday, June 12 we enjoyed a joint meeting with the Sierra Chapter in Sacramento at their own organ in the Golden Bear Theatre at the Cal-Exposition Fairgrounds. Again, many of us enjoyed this fine instrument.

JIM DUNBAR

NORTH TEXAS

The April meeting, held on May 1, was certainly one of our best. We were again invited to the home of the Gordon Wrights, that beautiful place in northern Dallas which they have designed around a theatre organ. Currently their music room houses the console of the Robert Morton which was originally installed in the Rialto Theatre in Tulsa, Oklahoma, in 1923. It was later moved to the Orpheum in the same city, with an addition of ranks bringing it up to a full nine ranks, all unified through a two-manual console. Gordon Wright acquired it in 1968 and installed it in their previous home, with the console in the

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den and the ranks housed in an adjacent room speaking through shutters built into the wall. True organ enthusiasts, the Wrights had it playing as beautifully as possible in their former home, but felt that to really get the full benefits of the instrument, it should be housed in a room as close in size as possible to its original theatre home, yet part of the family domicile. Hence the design of the new home and the installation of the organ therein, as described in previous Chapter Notes.

The main change in the instrument after it left Tulsa has been the replacement of the relay system with a modern solid-state relay assembly about 1/50th the size of the original relay racks. The solid-state switching and relay operation was designed by the Wright's son, Chuck, who used



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the project as a basis for his Master's thesis in electrical engineering.

At our April meeting, Chairman Jim Peterson very smoothly segued from the business session to the musical program by introducing Lew Williams, who entertained us with some real theatre organ music. He played several oldies, along with some modern numbers for the younger members and some French and German novelty numbers, hits of today, which Lew picked up while studying in Europe. It was a fine program, enjoyed by all.

Before Jim turned the program over to Lew, he introduced some of our visitors, one of whom was Life Member Rodney Yarborough, who was a technical advisor to Gordon on the installation in their new home. Though paralyzed from an automobile accident, he is still very much of an expert on organs, especially of the theatre variety, concentrating on the technical aspects. He is a charter member of the chapter.

Fred Mitchell, introduced none other than British organist Len Rawle and his wife, Judith, in Texas for a visit with the Mitchells before a concert tour back east. After Lew's concert, the open console session was begun by our British visitor. He mentioned the effects of "jet lag" on an organist, having just disembarked from the flight from England. One could tell just by two numbers that here was an organist who really knew his way around a theatre organ console, and had the talent and musicianship to really make an organ speak beautifully.

Open console followed with several chapter members demonstrating their capabilities at the Gordon Wrights' superb home installation.

Incidentally, being the true theatre organ buffs that they are, the

Wrights are passing the Robert Morton on to son Chuck for installation in his new home, and are planning to install a three-manual organ from the Capri Theatre in its place.

One item we should clarify relative to our 1977 slate of officers. Our Chairman is Jim Peterson. Charles Evans is in the newly-established position of chairman-elect, which means that he will be the 1978 chairman. Just when the incumbent chairman has really begun to learn his way around after a year of chairing the group, he is retired. The chairman-elect position, by watching over the chairman's shoulder, and "turning pages," so to speak, is better prepared for his term of office.

The June meeting, held at the Organ World in Garland, Texas was another good session, even if the summer afternoon and hot weather lured a lot of the members away to their favorite swimming and fishing spots. The business meeting was very constructive, with considerable discussion of the possibilities of our own theatre organ and acquiring a permanent home for it and the chapter. There was a discussion of the area's art programs and how the chapter fits into the Performing Arts phases.

Thanks to Organ World's bossman, Gene Powell, who, after suitable introduction by Program Chairman Lew Williams, entertained us with some very enjoyable organ music, a pot-pourri of theatre organ, oldies, mods and the works, including demonstrations of the really "new" techniques utilizing a synthesizer in conjunction with the organ. Open console saw Lew Williams, Jim Peterson, Danny Ray and several others playing everything from the four-manual theatre organ to the church organ, to the plug-in Conns

and the synthesizers. Music included everything from Boogie-Woogie to Bach.

JOE KOSKI

OHIO VALLEY

On April 3, we were guests of Herb and LaVerne Merritt at their home, which is complete with a 2/8 Wurlitzer, Opus 1684. Because of space limitations, three sessions were held. Member Herb Wottle played at the first two, and the last one was open console. Those of us who can't play had fun with Herb's roll player attachment. Herb gave a brief talk on the history and development of Wurlitzer organs and his in particular. Merritts have an excellent installation, and all who attended had a good time.

Our May meeting was a special treat. We met at members Stan and Ginny Todd's Shady Nook Theatre Restaurant. Stan's four-manual Wurlitzer should be well known to readers of these columns. By the time you read this, he hopes to have the organ up to 37 ranks from its present 34. The artist for this meeting was none other than Gaylord Carter, who provided a special program for the chapter, telling us of his experiences over many years of organ playing and playing some old and new tunes as well. Needless to say, this was one of the best meetings we've had in a long time.

Gaylord was in Cincinnati in order to preside, the following day, May 23, at the official unveiling of our organ in Emery Auditorium. The press was invited, and we had a good turnout, resulting in news features on the three major TV stations and a good-sized newspaper article including a photo of Gaylord at the console. As announced in the April-May, 1977, issue of THEATRE ORGAN, the opening concerts will be



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Gaylord Carter at the Emery-Albee Wurlitzer in Emery Auditorium, Cincinnati. (Mike Detroy Photo)



Gaylord and the Wurlitzer at the Shady Nook Restaurant for the chapter meeting. (Mike Detroy Photo)

on October 21, 22, and 23, 1977. The chapter will present Gaylord Carter in a silent film and organ show on the first two nights, and the University of Cincinnati will have its own program on October 23, with a university choral group and featuring Searle Wright at the Wurlitzer. We are naturally hoping for a sellout on both our nights. For the full story on our Wurlitzer, see our article in the June-July, 1976 THEATRE ORGAN.

On June 19, we held our annual meeting and election of officers in our new home, Emery Auditorium. The business meeting was a harmonious and short 40 minutes, and the next several hours were spent listening to the glorious sounds from our newly-completed organ. Members of the work crew are now busy playing the bugs out of it, but the sound is already magnificent. The program for the afternoon featured members Tote Pratt, organ crew chief, Glenn Merriam, and Jack Tarr. Honorary member Searle Wright was present and was coaxed

up to the console. He just happened to have a list of tunes in his pocket, and provided us with some of the sweetest music maybe even on the other side of heaven. His improvisation on "Hello Dolly" was positively thrilling. Open console for the general membership was held following dinner, and capped off a perfect day. The entire incumbent slate of officers and directors was nominated and unanimously re-elected, with the exception of Florence Kipps, who was forced to resign for health reasons. She was replaced on the board by Philip Underwood. The chapter appreciates Florence Kipp's service and welcomes Phil back to the Board. Other officers are: Hubert Shearin, chairman; Carl Pratt, vice chairman; Michael Detroy, secretary; John Scott, treasurer; and board members Herbert Merritt and Edward Rose. We are investigating the possibility of retirement benefits in these positions! It was announced at the annual meeting that chapter members Mr. and Mrs. John J. Strader are giving, as a gift

to the university, funds for a new theatre-type screen and the construction of a new, modern projection booth to house the two 35mm projectors owned by the chapter. Straders are also having these professionally rebuilt as a gift to the chapter. We are very grateful to the Straders for their generous gifts, which will make Emery the finest film facility in downtown Cincinnati, capable of handling anything from silent film to CinemaScope. This adds greatly to the value of Emery Auditorium and will contribute much to the quality of shows we present there.

We are looking forward to an exciting and active year, beginning with our dedication concerts in the fall.

MIKE DETROY

SAN DIEGO

Our May members meeting was held at Ozzie's Music Center with Cheryl Creel and Wayne Seppela as hosts. Bob Lewis presented a most interesting film showing the com-



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plete restoration of the Robert Morton in the Fox Theatre.

On May 14, our long anticipated San Sylmar trip occurred. The 60 members who participated are still thrilled by the happenings of this day. It was an excellent example of the friendliness and goodwill that exists in the world of ATOS. Special thanks must go to Program Chairman Jerry Sullivan who planned the tour; to Chick Landers, John Ledwon and Bob Hill of the L.A. Chapter who helped tremendously with advice and acted as our guides; to Sandy Fleet for driving his motor home to accommodate the overflow of bus passengers; to Dick Simonton for opening his home to us where we heard Ty Woodard play the 4/63 Aeolian-Skinner and Rod Skelding the 4/36 Wurlitzer; to Pearl and Mike Ohman of Pipes 'n Pizza for delicious food and open console on the 2/11 Wurlitzer; and last, but most definitely not least, to Gordon Belt, tour director of San Sylmar. We heard computerized tapes of several artists on that beautiful Wurlitzer and even got to hear Rex Koury in person. A memorable day.

The L.A. Chapter had their San Diego Organ Crawl on May 21 and 22 and it was a pleasure to share part of their fun. They are a good group!

In June, we held our second Dinner-Concert at the new Pavilion (formerly Organ Power) in Pacific Beach on the Mighty-Mo. No longer the pizza parlor atmosphere, but a delightful spot to dine while listening to the beautiful sound of that magnificent 5/29 Moller. Dennis and Heidi James again proved their incredible talents as musicians, performers and film accompanists. Less than a full-house attendance witnessed what many consider the es-



Lois Segur with Dennis and Heidi James at the dinner-concert at the Pavilion in Pacific Beach.

sence of theatre-organ playing a completely improvised scoring of a difficult film, *Metropolis*. Although this film may not be the ideal general public fare, it seems incredible that it could have been produced way back in 1926. The artist's cueing was absolute perfection.

Our June member meeting was held at Piano-Organ Warehouse with Billie Naillon and Bill Porter as hosts. Floyd Watson gave us a mini-concert of both classical and pops on the Conn 651 followed by open console.

Another event of interest was George Blackmore's appearance at The Pavilion on June 20. His experience as a performer and his tremendous musical ability can certainly thrill an audience. He makes it look so easy to play the Mighty-Mo. Of interest to his many friends here in the States is the news that he has been appointed promotions manager for Conn (U.D.) Ltd. as of July 4.

We are looking forward to the opening of the Solana Beach Plan-

tation in July. The sounds of the 4/20 Robert Morton installed there are mighty sweet.

LOIS SEGUR
JERRY SULLIVAN

SOONER STATE

It's been a long time since we in Soonerland, have been heard from but we are alive and active. Our current officers are Phil Judkins, chairman; Harry Rasmussen, vice-chairman; Joe Crutchfield, program chairman; Betty Weddle, secretary, and J.D. Ellis, treasurer.

Although there is not a single theatre pipe organ left in any theatre in the entire state of Oklahoma, we do have several pipe organs in the area to play. Many of our chapter meetings have centered around the 3/10 Robert Morton installed in Tulsa's American Christian College (formerly the Cathedral of the Christian Crusade.) Generally, our meetings have been the open-console type, with impromptu performances by our playing members. Other monthly meetings have been in homes of members, where there's at



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least a plug-in to play.

Two home pipe organs are in playing order. Phil and Laura Judkins have hosted a number of Christmas parties around his 3/7 Wicks and last Christmas we journeyed to nearby Claremore to Bruce and Martha Wilson's rural home to hear and play their 2/12 Hilgreen-Lane. Several other home instruments are in the planning stage.

Probably the most exciting thing to happen to theatre organ enthusiasts in Tulsa in the installation of a 4/21 Wurlitzer Publix No. 1 in Christ Chapel at Oral Roberts University. Originally built in 1925 for the Palms Theatre in Detroit, it was rescued from storage by ORU and the Phelps Organ Company. It is probably the most unique installation in the entire United States. First of all, the chapel is acoustically designed around the pipe organ, and is incredibly beautiful inside. Including the balcony, it seats about 3000 persons. All of the walls in the round auditorium are partially mirrored so you can see yourself out in the audience — if you look in the right mirror! In addition to the theatre organ, a Phelps tracker classical organ, with its own four-manual console and over 100 ranks of concert pipes is also being installed.

Because the original theatre console was not salvageable, Phelps built a completely new one using Wurlitzer plans. It can be moved anywhere on the stage. The control cable is about as big around as your little finger and contains only 34 wires — and four of those are ground wires! This is possible because they've made use of the latest multiplexing techniques using solid state circuitry. The back of the console is practically empty — it contains only twenty or so printed circuit boards containing integrated circuits and transistors.

The massive setter boards normally found in the rear of a Wurlitzer console are also lacking. (As the Phelps man said, "I know it works, but I don't believe it!") There's more — the tracker organ is also playable from the theatre console — two rows of stop tabs around the top of the horseshoe control the concert organ.

Members of the group and the AGO are working with the university to try to arrange a series of both classical and theatre organ public concerts on this installation. The premier solo performance on the Wurlitzer was presented to a full house in February 1976 by Ray Bohr of Radio City Music Hall fame. Our group has had several meetings around the instrument, including delightful programs on separate occasions by two of our more talented members, John Hickman and Lyle Thurman. (I've never driven anything this big before," Lyle commented.) Lyle's high-school-age student Rhonda Cornwell closed his program with "Variations on 'America'" by Charles Ives. There's a very gifted young lady we hope to hear more from!

We are also happy to report that the big 4/47 Kilgen installed in the old (Tulsa) Central High School is being moved to the new Central High, largely due to efforts of our chapter.

Not merely content with local organs, chapter members have journeyed out-of-town on various occasions. We've travelled to the College of the Ozarks in Branson, Missouri, to hear professor Burt Buhrman at their 3/15 Wurlitzer. A bus load went to Oklahoma City to hear the 3/11 Wurlitzer in the Showplace Restaurant. We've even been all the way to Wichita (Kansas) to hear the magnificent Century II 4/42 Wurlitzer.

And as a breather from all that

fabulous music, our latest meeting was our annual picnic on Harvey Young's "tropical island." Harvey owns and operates a small airport, and has built his "island" off to one side, complete with lots of trees, bamboo, a tropical lagoon, lights, barbecue — and "pipe"d-in music!

JOHN ROBERTS
DOROTHY SMITH

TOLEDO

The second quarter of 1977 began with the chapter work committee headed by Robert Teska preparing the Ohio Theatre organ chambers for the ultimate installation of Toledo's first theatre pipe organ restoration. The ways and means committee, headed by Donald Gwinner, is busily trying to raise money for the installation. While the remaining members were enjoying various pipe and electronic organ concerts, of particular note was — "Howards Organ Spectacular," four great days of concerts beginning with Paul Street at the Mighty Wurlitzer on June 1, Warren Squire at the "Grand



Bill Cottle at the Wurlitzer with Toledo chapter members.

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Scene of Howards "Organ Spectacular" in June featuring Karen and Virg Howard at the piano and organ. Toledo chapter members (L to R) are Harold and Ann Lewis, Harold Johnson, Karen and Virg Howard, Ruth and Sonny Renschler. (Front row) Tom Steiner, Warren Cottle and Chairman William Cottle.

200" Eminent Organ June 2, Virg Howard and Bill Yaney at the Conn & Kimball consoles June 3, and finally Karen and Virg Howard "A Piano and Organ Duet" June 4, also Larry and Lyn Wenner attended Western Reserve Chapters Super '77 Sneak Preview featuring Keith Chapman and Lowell Ayars — a great week of area organ concerts followed by TATOS'S pre-convention social event, a barbeque in the Cottle Brothers Garden attended by 45 enthusiastic organ buffs many of which entertained at open console.

WILLIAM W. COTTLE

VALLEY OF THE SUN

I doubt that ever has so much been seen by so many in so little time. From Friday evening to Sunday evening the weekend of April 29, our chapter was on the go. We traveled by rented vans and a comfortable 12-passenger club wagon all heading

for the Alexandria Hotel in downtown Los Angeles.

We started out Saturday morning at 8:30 with our first stop at Dick Simonton's home in North Hollywood. In his living room we were greeted by a 3/61 Skinner classic organ. This beautiful instrument was played for us by our own Ty Woodward of Phoenix, who is now studying in California. Ty did a tremendous job on this organ as well as on the 4/36 Wurlitzer in the "Bijou Theatre" located in the lower level of the home. Mr. Simonton was a most gracious host and we were very grateful to visit the place where ATOS was born 22 years ago.

Next stop was John Ledwon's home at Agoura. This lovely home was built around the organ, a 3/26 Wurlitzer from the Paramount Theatre in Middletown, N.Y. John gave a terrific, but short concert that showed off the organ beautifully and then offered our members a chance

at the keyboard during open console. After several brave souls tried their hand at the console, we were off to Bob Powers' home in Camarillo. Here we saw a beautiful, custom made Rogers organ. It is a 3/14 electronic unit orchestral organ. After Mr. Powers demonstrated the organ for us, he introduced the guest artist, Maria Kumagai, of Tokyo, now studying in California. She gave a lovely performance.

Late for lunch, but loving every minute of it, we arrived at Pipes and Pizza in Reseda. While we enjoyed our pizza, Tony Wilson was our host and did a fine job demonstrating the 2/10 Wurlitzer. He very kindly invited members to open console while we all relaxed and had a chance to catch our breath. We arrived back at the hotel in time to change for dinner and then on to Joe Koons Motorcycle Shop in Long Beach.

The people there were terrific hosts and made us feel most welcome. We were treated to an evening of music that was varied, unusual and just plain beautiful. Among the local talent we heard were Chris Secrest, Gerald Magano, Dana Schmidt and John Scot. A couple of our young members, Steve Schlesing and John Sheak, took advantage of open console time.

Everyone was raring to go at 9:30 next morning as we left for the Crown Theatre in Pasadena. This project, undertaken by Bruce Barkis, was for most the highlight of the trip. It was the first time many of us had heard a theatre pipe organ in its "natural setting." We were treated to a short concert by Billy Wright and a few numbers by English artist Rod Skelding on that fantastic instrument. Our own Steve Schlesing and Bill Carr tried their hand at the keyboard. After a tour of the building and a description of the outstanding

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renovation project underway there, Mr. Barkis favored us with a farewell number on the 3/11 Wurlitzer. His rendition of "Ruby" was a perfect ending to a terrific trip.

Finally, a big thank you from all of us to Bob Hill and Bob Stratton of Los Angeles for their help in making our arrangements and especially to Bob Hill for spending his weekend with us serving as our local guide, everywhere we went. We hope we can return the favor someday.

In June the chapter sponsored its second fund raising concert for the benefit of the restoration project on the Phoenix College Wurlitzer organ. The artists were well known Dennis and Heidi James. The first part of the program was a variety of old time favorites as well as something new in the form of Heidi's new compositions. For the last hour-and-one-half the audience experienced something new in modern day organ concerts. The Jameses presented the silent movie *Metropolis*, a 1926 style science fiction type story that was made in Germany. Dennis and Heidi used Heidi's composition "Gotham" as a fitting overture to the film. They did a fine job accompanying it with their original music and sound effects. Dennis accompanied on a Conn and Heidi on the



Mr. and Mrs. Keith Chapman after his concert at the 5/167 E.M. Skinner in Cleveland's Convention Center.

grand piano and the synthesizer. Dennis announced it was the first time they have presented this program in the United States since doing it on tour in England and Australia where it was well-received.

JANICE PERRY

WESTERN RESERVE

Our chapter is very busy getting ready for the Fall Regional we are hosting. On June 4 two of the artists who will perform gave our chapter members a preview of the type of program they are going to play.

The afternoon started out with




Lowell Ayars played the 3/14 Wurlitzer in Gray's Armory, Cleveland.

Keith Chapman playing the 5/167 E.M Skinner in Cleveland's Convention Center. The organ speaks onto the stage and then can be heard in two separate auditoriums. Keith's program was well received.

Then our group left for Grays Armory, home of a 3/14 Wurlitzer. Lowell Ayars played a pure theatre organ concert. After Lowell's program the many present enjoyed a catered dinner, and open console.

Our chapter hopes that many people can come to our city Thanksgiving weekend and join us for "Super '77" Regional Convention.

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