

and yes, vandalized by these self-styled organbuilders.

I would suggest that hobbyists take a long, hard look at what tremendous harm is not only being done to organs but to the reputation of the theatre organ hobby. It would be like professional organbuilders suddenly moving into the theatres and having all organ enthusiasts kicked out of the organ chambers!

The AIO has a number of organbuilders as members of the ATOS who are more than happy to help theatre organ hobbyists with their restoration and installation problems. If this practice of interfering with church organ maintenance contracts continues, you will have to look long and hard to find professional organbuilders who will offer even one word of advice to theatre organ hobbyists. When the services of organbuilders are sought often for theatre organ work, it would behoove the hobbyists to maintain the best of relations with the professional organbuilding sector.

Sincerely,
Lance E. Johnson
Vice President
American Institute of
Organbuilders, Fargo, N. Dak.

Dear Mr. Thompson:

I would like to inform the many people who attended the Afterglow at the recent Atlanta convention, and especially those people who also donated to the "Save the Fox" fund, that they were cheated out of ten dollars by the Atlanta Chapter.

First, because of poor planning by the chapter, no tickets were issued to the people who paid their admission to the Afterglow. Because of this, I know that some people were admitted to the Afterglow who did not pay the admission price. Some of these people did not know that there was an extra fee for these concerts, a situation again caused by the neglect of the chapter to make this clear. However, other people knew that there was a fee but realized that without admission tickets, paying this fee was unnecessary.

Secondly, the Atlanta Chapter sent invitations to donors to the "Save the Fox" fund to attend the Afterglow free of charge. These invitations were mailed to these donors and were delivered to most, either in-

entionally or not, after they returned home from the convention, thus making it too late to avoid the admission fee. I am sure that many members of ATOS who attended the Afterglow also contributed to the "Save the Fox" fund, and were therefore entitled to this free admission but were not aware of it. This is a classic example of "biting the hand that feeds you."

I urge anyone who was affected by the negligence of the Atlanta Chapter to write, as I did, to Mr. James G. Thrower, Convention Chairman, and voice your dissatisfaction. Perhaps if enough people express their opinion, something will be done to correct this situation. Thank you.

Very truly yours,
Larry A. Fenner
Lebanon, Pa.

Dear George:

I appreciate your publishing my articles, but I caught two very important typographical errors in the October/November issue:

1. ODB to 120 DB was printed correctly as a 1,000,000,000,000 to 1 power ratio, but was referred to as a one billion to one ratio.

This ratio is read one *trillion* to one, (which is one thousand billion.)

2. ODB was correctly referenced to .0002 u Bar, but incorrectly as 10^{16} W/cm^2 . ODB= 10^{-16} W/cm^2 , a very *small* amount of power, not 10^{16} , a very large amount.

R.J. Weisenberger

Dear Mr. Thompson:

I admire the writer of the report on the Atlanta '78 convention in the August/September THEATRE ORGAN for, "telling it like it was." The Atlanta Chapter can be commended for only one thing — the great lineup of artists. Outside of that, their portion of the convention was a mismanaged mess.

A thank you to the Birmingham Chapter for well-planned arrangements and sincere Southern hospitality; not a rude one in the group.

Hats off to the artists for great performances in spite of inadequate rehearsal time.

It is my opinion that in no way was the Atlanta Chapter ready to host a national convention. Well, we can't win 'em all.

Yours very truly,
Lyman Nellis
Milwaukee, Wis. □

VOX POPS



Conducted by Stu Green

Readers are encouraged to submit interesting sidelights on the organ hobby (exclusive of chapter news items) material they believe will be of general interest about local organ activities and installations and the people who work at the hobby. We know "there's VOX POPS in them there chapters" and it only requires a 10¢ postcard to get it to VOX POPS Editor, Box 3564, Granada Hills, California 91344. If the contributor can afford a 15¢ stamp, why not include a black and white photo which need not be returned.

"Organist of the Year" Milton Charles, who survived the rigors of the "golden era" with flags flying (they still are) is a fountain-head of anecdotes about his colleagues. Much has been said and written about "display organists," those artists who affect console mannerisms or perform visual tricks to "wow" their viewers, sometimes at the expense of musical values. Milton assures us the practice is nothing new. One of the most famous recitalists of the first quarter of this century was a gifted concert organist named Edwin H. Lemare, a man steeped in the classics (his Wagner transcriptions are still played by those with the ability). Straight organist Lemare hated the theatre organ with a passion, and theatre organists with the proper skills loved to tweak him by playing his recital pieces as their theatrical spotlight solos. As unbending as Lemare might have seemed at the time, he obviously had a streak of theatrical "ham" in him. To even the score with theatre organists who mocked



Milton Charles. He's loaded with memories of the great and near great. (Pepin)

him. Lemare selected one of their showpiece selections, "The Stars and Stripes Forever." Some could play the piccolo obligato in the trio with ease. Lemare went them one better, recalls Milton Charles.

Audiences which had assembled to hear Lemare play a concert of Bach, Vivaldi and similar traditional favorites at the Panama-Pacific Exhibition (San Francisco, 1915) could hardly wait for the encore when respected classical recitalist Edwin H. Lemare would offer "The Stars and Stripes Forever," playing the lively piccolo frippery on the pedals!



Across the continent, in Syracuse, N.Y., veteran organist Luella Wickham was making a recovery from a fall resulting in broken bones. She received so many "get well" cards as a result of our recent blurb, she can't begin to answer them all by mail. Instead she asked us to help her out.

"Many, many thanks to all the kind people who sent me cards. They were much appreciated. I am still confined but hope to get out before spring."

She will, too.



From Utica, N.Y. radiocaster Don Robinson reveals that his October 8, '78 "Organ Loft" program featured Candi Carli's recent record album, its premiere on Central New York

radio. He wrote Candi, "Not only was it a pleasant surprise but a real musical treat, as well."



Wichita Theatre Organ Inc. will participate in the 10th Anniversary Celebration of the opening of the Century II civic auditorium complex on Jan. 7. Dance, dramatic groups and symphonists who appear on the Century II stages will be joined by Billy Nalle at the 4/37 Wurlitzer for some informal playing and explanations of the organ's workings.



George Blackmore (Stuloto)

As we go to press, the Dec. 18-19 concerts by George Blackmore at the Vancouver (B.C.) Orpheum 3/13 Wurlitzer are still in the future. We are apprehensive because these may be the last — unless support in the form of ticket sales is forthcoming. Two previous concerts were poorly attended despite the star performers; press reviews were enthusiastic; everything was first class except attendance. Herb McDonald, sparker of the concerts, in his October flyer was frank in laying his cards on the table; it costs \$9,000 to put on an organ concert at the Orpheum. Unless the house is 75% full each of the two nights — no more. By now the fate of future concerts has been decided. Ahead of time, we hope for the best.



For the first time since 1960, the Chicago Symphony is to have an electronic organ. A Burlington, Vt. technician, Neil Shaw, is putting together a giant instrument which

will have 750 speakers and cost \$250,000, to be ready in three years. Shaw says his instruments are unique because each note has a separate amplifier and speaker, and through a patented design he can put notes rarely played together through the same amplifier and speaker.

For all his efforts, Shaw has been bombarded with letters from pipe organ purists, objecting to what he is doing. A number of unsigned letters have been filled with obscenities. However Shaw is determined to go ahead. "I love the pipe organ. It's the ultimate in musical sound. That's why I use a pipe organ as my criteria. If my electronic organ doesn't sound like a pipe, I'm not satisfied with it."



The Riviera Theatre in Anderson, Ind. and not the Paramount, was struck by lightning in September, according to Dr. John Landon, organist at the latter house. "The roof collapsed, injuring three persons of the 100 who were in attendance. The house, directly across the street from the Paramount, was built in 1919 and had a 2/6 Wurlitzer years ago. A while later, an entire Anderson business block burned. The blaze occurred during a firemen's strike. This was several blocks away from the Paramount, so fortunately it and its 3/7 Page were spared."



Anita Stoney sent us a clipping from the Pasadena *Star News* with an article about the loading of the 4/28 Marr & Colton organ which the LA Chapter donated to the Valley of the Sun Chapter (see LA Chapter News), including a photo of dozens of pipes and parts lying on the sidewalk outside of the Civic Auditorium, where they had been stored, awaiting loading for the trip to Phoenix where Chapter Chairman Bill Carr promises the organ will be installed intact in a good home. Arrangements had been made by the LA Chapter to install the M&C in the Pasadena Civic Auditorium. When the Reg. Foort 5/27 Moller became available it was purchased by J.B. Nethercutt, of San Sylmar fame and donated to Pasadena. The city fathers preferred the Moller for the Civic Auditorium. This cut the LA Chapter out of the deal as

professional installers will now take over. While the two organs are about the same size number of ranks, the Moller has larger scale pipework and ranks suitable for playing classical music. The M&C is purely theatrical.

In the end, the Moller may be a better choice for such a hall; it can be used for pop concerts as well as "legit" music.

That was scant comfort to the work crews who spent weekends readying the M&C for installation. But most agreed that the certainty of a good home and an appreciative group would be worth a trip to Phoenix to hear it when installed.



We haven't heard much lately about ex-theatre organist, John Kiley, who has achieved the reputation of playing for three Boston baseball teams — Red Sox, Celtics and Bruins. A recent article in the Boston Globe reviewed his career which began at the Criterion Theatre in Roxbury, Mass. After that, he played at Boston's Keith Memorial theatre for seven years, was on staff at WMEX, and then Tom Yawkey hired him in 1959 to play for his Red Sox atop Fenway Park.

For 12 years, Kiley has played at the Prudential Center for the Christmas season, opening with Arthur Fiedler, "a delight, for he is wonderful to work with." John also does some church work, and plays for the silent screen once a year at MIT's Kresge Auditorium. When the Bruins, Celtics or Red Sox are on the road, he plays Thursdays, Fridays and Saturdays at the Stockyard, a restaurant in Brighton, Mass.



When the console of the 4/14 Robert Morton in the Fresno Warner's theatre on October 7 rose after intermission (it's the fastest lift in the West) the audience of 1200 heard a brassy fanfare — but there was no organist at the console. Strolling leisurely down the aisle came Gaylord Carter and hopped aboard before the lift had reached its zenith. How was it done? Manager Frank Caglia has added a Peterson digital computer player to the Morton. Gaylord simply pre-recorded the fanfares.

Correspondent Tom DeLay reports that profits from the Warner

theatre organ concerts are helping finance the installation of a 3/55 Aeolian-Skinner in the local University Presbyterian church. Wouldn't the 1920's AGO raise an eyebrow at that revolutionary idea!



Veteran theatre organist Rose Diamond is back in circulation after a long hospitalization for a broken bone suffered in a fall. Rose, well remembered for her broadcasts from Broadway's Loew's (on a Moller), is a well-known fixture in Los Angeles professional organists circles. During her hospitalization and recovery she received "get well" cards from



Rose Diamond

(Stufoto)

fans ranging from the rank and file to the greats of organom. One of her solid fans is George Wright.

Rose is a little touchy about the bone she broke in the fall, but a little coaxing will bring it out; she broke her right Tibia. "Isn't that a revolting development for a theatre organist?" asks Rose.



Another promising young organist will be on his way with his first public pipe organ concert held at San Gabriel Civic Auditorium on January 5, according to his flack, Don Cooke. A student of Gene Roberson and Bill Thomson, John Brown has become increasingly interested in pipes, after encountering the LA Wilern Kimball and The Old Town



John Brown

(Stufoto)

Music Hall Wurlitzer in El Segundo, Calif. John has music diplomas enough to paper a relay room. He's been playing in public since he was 10. We wish him well.



On October 29, veteran organist Harry Jenkins played a benefit concert for "Spud" Koons, widow of the late Joe Koons, in the interest of continuing the Saturday night open console sessions which have made the Long Beach (Calif.) organ-equipped cycle shop an institution. Realizing that such a project can be expensive for a widow, Harry volunteered his services. Despite limited promotion, the audience filled better than two-thirds of the folding chairs brought in for music sessions. Harry's major theme was circus music and he played such memory-tweakers as "Barnum & Bailey's Favorites," "Sells-Floto's Processional," and "Thunder & Blazes," music his 10 years as a one-man circus band had fully equipped him to play. The audience ate it up.



RTOS opened its 15th concert season September 30 at the Auditorium Theatre with Australian organist Tony Felon. The 1462 concert goers were treated to some excellent music, especially the American marches "Stars and Stripes Forever," "American Patrol," and "Battle Hymn of the Republic." It was Tony's third appearance at the 4/22 Wurlitzer, and artist and instrument, both in top-notch play-

ing condition, contributed to whet the appetites of those who had passed the 3-month summer hiatus without theatre organ music. Incidentally, Mildred Alexander is still waiting for the Honorary Membership Tony promised her in the Theatre Organ Club of Australia during his 1969 concert at the Annual Home Organ Festival, then held at Hoberg's Resort in northern California. There were a thousand witnesses — the audience.



Those who attended the 1976 ATOS Convention, remember the Broadway Theatre in Pitman, N.J. which houses a 3/8 Kimball. Though the organ is used daily, the theatre has acquired a reputation as a country and western house. Owner Clayton Platt gambled on the current craze of this type music because of the difficulty in getting good films, and because of the Pitman's orchestra pit and stage. People have come as far away as Delaware and Massachusetts to attend the reserved-seat productions. "Whatever sound the people like," says Platt, "we'll try to get it for them."



Dr. John Landon, after two years' effort by workers of the Heaston Pipe Organ Co., has had the formal opening of the 3/10 hybrid in his Lexington, Ky. home. John Muri did the honors on September 25 and 26.

The instrument has components from Wurlitzer, Uniphone, Gottfried and Skinner, with a Pianista player piano wired into the console.



The NCR Corp. is planning to donate its four-manual Estey pipe organ, which has been in the film's auditorium since 1922, to the 1460-seat Victory Theatre in downtown Dayton, Ohio. The house, which was spared from the wrecker's ball by the work of hundreds of civic-minded residents, has been declared an historic landmark.

The organ's value in terms of replacement cost, has been estimated at \$150,000. It had been played in the NCR auditorium for high school and college commencement programs since 1925 for over 400,000 students. The auditorium will be razed this fall. Removing, refurbishing and re-installing the instrument will be a community-wide volunteer project. Spearheading the effort is ATOS member, Michael West, head of the newly-formed "Committee to Save the NCR Organ for the Victory Theatre." He is also a member of the Ohio Valley Chapter, ATOS.



Don Baker has been on the move of late. In September, he and wife Anne, packed up and moved from Florida to Houston, Texas. Seems he was offered the position of Program Director and Executive Organist for



Mr. and Mrs. Don Baker. On to Texas.

the Fun Factory Restaurants. Two are being built in Houston, another to be in Dallas. During the confusion of moving, Don has given concerts in Topeka, Abeline, Garland and Wilmington. On October 21, he was scheduled in Wichita for a recording session for Readers' Digest, and in November, another recording date for RD in Redwood City, Calif.



The giant Music Corporation of America (MCA) is slowly learning about the responsibility of owning a pipe organ, reports organist Fred Bock, who continues to record the 4/34 WurlliMorton in the former Whitney Studio in Glendale, Calif. MCA failed to keep the chamber air conditioner operating. The result was cracked regulator, trem and chest leather. It cost MCA \$12,000 to repair the damage. Don Kohles did the releathering, says Fred.



Terry Helgesen, one of the founders of the Theatre Historical Society, says that the society's 1979 convention will be in Los Angeles, July 13-16, overlapping the ATOS National Convention by only one day (the Society convenes on the date ATOS coventioneers go to Catalina to hear the big Page). THS is arranging to explore the LA Wiltern, the Shrine auditorium, and — hopefully — the old Forum theatre which has been closed for many years but has become a legend (the Wiltern's Kimball organ was originally installed in the fabulous Forum, re-



John Landon's home installation console. Much of the organ came from Tom Ferree's last lamented Indianapolis 'Uniphone' theatre installation.

portedly with special swell shutters which would permit organ music to be dispersed out-of-doors for the benefit of the surrounding neighborhood).



The 2/8 Kimball in Juneau, Alaska's State Office Building continues to be a big attraction. It even serves as a magnet for AGO organists to try their talents. Following the AGO Convention in Seattle in July, Ruth Plummer, representative for Artist Recitals, and Director of Music at Wilshire United Methodist Church in Los Angeles, played a noon recital for the brown-bagging state employees. Following this performance, which was broadcast over KTOO, she was the subject of an interview by J. Allan McKinnon, organist and official of KINY-TV. Alaska may be America's last frontier but the Kimball in this building, and the 3/8 Robert Morton in Anchorage's Uncle's Pizza, have put Alaska on a par with the other 49 states as regards to theatre pipe organs.



The memory of organist Fred Feibel will be perpetuated and in a way he desired. Several years before his passing, he had set up the Fred Feibel Music Scholarship Trust Fund at Indian River Community College in Ft. Pierce, Fla. and gave yearly concerts to raise funds. The principal had reached \$7,000, but Fred wanted a fund of \$10,000 minimum. His widow Lenore, has been busy with arrangements for a memorial concert at the Riverside Theatre in Vero Beach in December. Scheduled to play some of Fred's compositions, including "Toccata In Blue," was a long-time friend, organist Bob Pereda.



We have a goodie about the "Old Prospector," Lloyd Klos, who also contributes to this column. A look at his dad's diary is revealing. Lloyd was exposed to his first movie in 1926 when he was 3½ years old. And what was little Lloyd's reaction to being ushered into a dark theatre (the Cameo in Rochester, N.Y.) while the organ was pealing out chase music?

Lloyd began to cry!



'Old Prospector' Klos. A crybaby no more.

His folks calmed him down and he seemed to enjoy Esther Ralston as "The American Venus."

When confronted with this bit of history Lloyd states, "I find it incredible that the instrument about which I have written so much over the past 20 years, once moved me to tears."



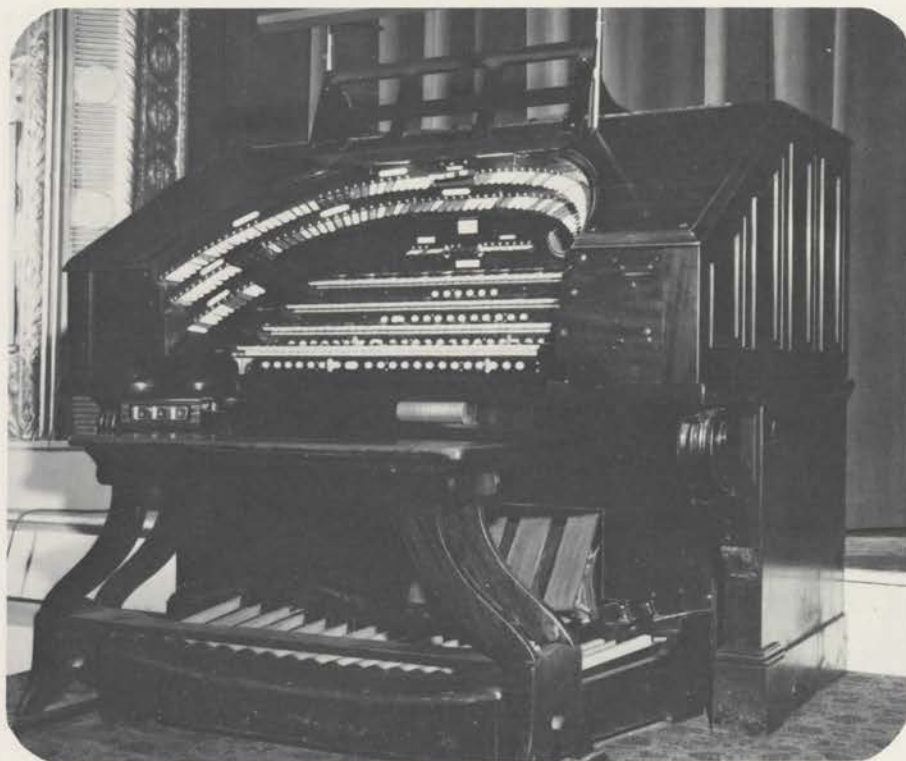
Dave Teeter and Lauren Peckham inform us that the installation of

the new relay, combination action, and larger blower for the 4/22 Marr & Colton in Elmira's Samuel Clemens Center has been completed by Lauren and his assistants. There are a few other tasks remaining, but the big work is finished in anticipation of upcoming concerts. On December 15, Don Kinnier is the artist, followed by David Peckham, February 18, and Dennis James on April 27. Large turnouts on these dates will convince the Center's management that theatre organ music is a popular item, and should be a part of season programming. Lots of luck to this fledgling effort.



Veteran ATOSer Judd Walton attended the October 22 George Wright concert at Grant Union High School in Sacramento, Calif., where George went to school and was instrumental in assembling the pipe organ in the school auditorium.

Judd writes, "George did a lot of reminiscing about his days at Grant. He even revealed a mural on the back wall of the stage painted as part of a depression days WPA project. (Works Progress Adm. was a government-sponsored work-relief program, in case anyone has forgotten, or was born too late. Ed.)"



The Wurlitzer console which controls the 4/22 Marr & Colton in the Samuel Clemens Performing Arts Center, Elmira, N.Y. (Peckham Photo)



Sixteen-year-old George Wright working in the chambers of the Grant Union High School theatre organ.

A very young George was depicted in the mural.

Judd reports that George played a variety program. "The concert was really great."



Remember the story we ran in the February 1977 issue on Vic Hyde's ownership of a little known Cozatt theatre organ? He had ambitious plans to install it in his Niles, Michigan abode, but an even more ambitious schedule of multiple-trumpet-

ing has kept him from realizing this goal. Last May, he sold the organ to an intermediary, Ken Wright, for a Florida pizza parlor. Latest word from Wright, is that it won't be going into the eatery after all: "I can state almost irrevocably that this organ will not see a pizza parlor. It will be in something much bigger in concept, and housed in a very large, multiple-purpose building, open to the public at all times. Staff organists will be employed and visiting organists booked."



Vic Hyde never misses an opportunity to perform. On September 16, he was invited to an organ club weekly breakfast in Muskegon, Mich. "I spoke extemporaneously, and afterward, the crowd went to the Michigan Theatre where the club has restored a 3/8 Barton to fabulous shape — no wheezing, no ciphers. They asked me to play for them. Ye Gods, wuz I scared! Then I turned around, chatted old-time show talk, vaudeville, name bands, celebrities with whom I worked. The people were truly happy, and it was the biggest turnout they ever had, simply because the word was passed that I'd be there. I was in town to display my three-wheeled autos in a hobby show at the arena."



The Cozatt console in Florida. The organ will be enlarged, and changes made in the console accordingly. It will be painted white, with accents in silver or gold. (Ken Wright Photo)

Incidentally, Vic is getting bookings now from ATOS chapters. "I'm doing the vaude turn I did at the Detroit ATOS Convention in 1974. I do this with my taped background music, or live organ." His routine is really something to behold.



The Miami Herald, with the cooperation of the South Florida Theatre Organ Society, staged a Halloween show at the Miami Gusman Cultural Center, with Lee Erwin at the Wurlitzer, on October 31. Film was the classic *Phantom of the Opera*. The event was promo'd in a 2-column, page long advertisement. Helen Kiley sent us the clipping.



One never knows where winners of music scholarships will land. Take James Arsenault of Stratford, Conn., who has won several Connecticut Valley Chapter awards. Jim, 18, has developed a great propensity for roller skating accompaniment. He recently attended the National Skating Championships at Lincoln, Neb., and upon returning home, was selected as organist for the new Pine Hollow Skating Rink in Oyster Bay, Long Island. The skaters have taken to his theatre organ approach to playing the music. His teacher is Rosa Rio.



From Howard Beach, N.Y., Ken Ladner reports a composite Austin organ going into the Chaminade High School auditorium on Long Island. Jim Lavake, Bob Coe, Diane Maldonado, Tom Atkins and Ladner used parts from the Austins in two Queen's borough theatres, the Queen's and Village, to assemble an 11-ranker for the private school auditorium. Faculty member, Brother Robert Lahey is involved also in the installation. The organs which supplied the components were never wet, so the original leather is in good shape, reports Ladner, who adds that the "Strings are keen but beautiful and the Harmonic Tuba is superb. We have also an 'Oriental Reed' which is like a Musette. The 16' Open Sub-bass really shakes the place."

The main problem with the stop-

list is the absence of enough unification to take full advantage of the 11 ranks. This may be solved by the purchase of an electronic relay. Ken says they expect to have the Austin fully perking by next summer.

"We get constant support from the school and faculty," advises Ken. "They are very enthusiastic about the whole organ project."



Can anyone help Jon L. Busch, manager of the Wheeler Opera House Theatre in Aspen, Colorado? He says that the authorities of the city-owned house want to acquire a theatre pipe organ and will guarantee it a safe home. "We have plenty of chamber space available. The 1889 structure features a 445-seat auditorium, and includes a horseshoe balcony." Anyone who can assist can write Mr. Busch at the theatre in Aspen, Col. 81611.



From New Hartford, N.Y. Kenneth Gardner, who is a former chief engineer of Rochester's WHAM writes, "I knew organist Tom Grierson well. I was in the control room at the time of the RKO Palace opening as well as for his Thursday night radio programs after the final show of the evening. That was in the late '20s. He also worked in our studios and broadcast from the First Universalist Church at Clinton and Court.

"We broadcast a lot of organ music in the old days, and I became acquainted with Bob Berentsen, Bea Ryan, Harold Gleason, Helen Anker (our staff organist and pianist), J. Gordon Baldwin, Hugh Dodge, and Ed May, just to name a few. After placing mikes for broadcasting the Eastman Theatre orchestra, I used to climb onto the bench with Bea Ryan and watch the movie while chatting with her as she played. I was fascinated by pipe organs, and after I got acquainted with Bryant Parsons, Sr., who lovingly took care of the Eastman Theatre organ, the Kilbourn Hall organ, and the student practice organs in the Eastman School, I used to delight in prowling through the organ chambers as Bryant explained their workings." □



Let us know what's happening in YOUR Chapter!

Send Photos and News to:

GEORGE THOMPSON
P.O. BOX 1314
SALINAS, CALIFORNIA 93902

Deadlines

Jan. 1st. for Feb./Mar.
Mar. 1st. for Apr./May
May 1st. for June/July
July 1st. for Aug./Sept.
Sept. 1st. for Oct./Nov.
Nov. 1st. for Dec./Jan.

ALABAMA

The hot and sultry days of a southern summer lingered with us in Alabama, and we of the Alabama Chapter enjoyed a lazy meeting for our September get-together at the Alabama Theatre. This was an open console meeting to allow our mem-



Frank Evans (pictured here at the Jeff Seale studio organ) played for the October program at the Alabama Theatre.

bers to try their hand at trying to tame the Alabama Theatre Wurlitzer (and hope we might discover a budding Hector Olivera in our midst). For all of us amateurs it is really a treat to get to try our hand at an instrument such as the Alabama Wurlitzer. It makes us appreciate even more the great job that our "work crew" under the care of Larry Donaldson and Chuck Hancock does in keeping this instrument in such good shape.

Our October meeting was held on a beautiful Fall Sunday morning. Our guest artist was one of the founders of the Magnolia Chapter in Meridian, Mississippi, Frank Evans. Frank and his father were the backbone of the restoration of the Robert Morton theatre organ in the Temple Theatre in Meridian, and Frank is the Temple organist now. Like most of us, Frank began his organ studies on electronic instruments, and at one time operated a Hammond Organ studio in Meridian.

Frank had a very versatile program for us at the Alabama Wurlitzer. His opener of "Paramont on Parade" was followed by "Alabama Bound." From there, eye opening Frank put "Big Bertha" through her paces with a variety of numbers, including one of my favorites "Butterflies in the Rain." He is a most versatile musician and we were pleased to have him for our October program.

RIEDEL WEST

BLUEGRASS

Monday, September 25th, we joined with Chairman John Landon for the official inaugural concert of his 3/10 theatre pipe organ. Artist of the evening was John Muri, 1977 ATOS Organist of the Year. Members of the Lexington Chapter of