

News from the

# Unaffiliated

Groups

Lloyd E. Klos



Lockport  
Theater  
Organ Society

**(LTOS) — Lockport, New York**  
716/439-6643

The Lockport Senior Citizens Center is probably the first of its kind anywhere to have a theatre pipe organ as part of its assets. The Bette Dale Building, used for services and programs, has a 2/8 Wurlitzer, built in 1922 for the Buffalo Broadcasting Co., and recently installed in the Center by the Lockport Theatre Organ Society. It was purchased in 1979 from Harold Hantz, and last year, W. Harold LeValley and other LTOS members began work.

On May 9, the first program on the organ was presented by veteran theatre organist Irv Toner, the event coinciding with the observance of the tenth anniversary of the Center.

LLOYD E. KLOS



Niagara Frontier  
Theatre  
Organ Society

**(NFTOS) — Buffalo, New York**  
716/834-2712

The new owner of the Riviera Theatre in North Tonawanda, New York, Edward H. Bebko, is living up to his promise for utilization of the house's 3/20 Wurlitzer. Most Saturday evenings, Ed's father, the renowned organist Eddie Baker (Doc Bebko),

plays half-hour organludes before the first show at 7:30, then 15 minutes prior to the second show at 8:15. On Sunday, May 16, Doc provided background music for five magicians and illusionists. "Ah Me," says he. "Nothing like when one's son fulfills one's dreams! A theatre, a Wurlitzer, and an audience. Eddie Baker is in the saddle again with his gold card from Local 802." What's more, the theatre advertises Doc in the daily newspaper ads. Now, that's getting respect!

LLOYD E. KLOS

## RTOS



Dedicated to preserving the sound of the  
"King of Instruments"

**Rochester Theater Organ Society**  
**(RTOS) — Rochester, New York**  
716/266-8251

Making his third appearance in Lilacville, Ron Rhode, the Arizona pizza parlor player, entertained at the Auditorium Theatre's 4/22 Wurlitzer on May 14. Evidently, the faithful remembered Ron's previous concerts and the better-than-average crowd for May was most receptive. High points were his renditions of Von Suppé's "Light Cavalry Overture," selections from "South Pacific," and the concert-closer, Sousa's immortal "Stars and Stripes Forever." The event wound up the 1981-82 Auditorium series which saw 12,555 pass through the doors for ten dates, 422 more than the previous season.

On May 17, Len Rawle played the Eisenhart Auditorium's 3/8 Wurlitzer. His audience has had a warm spot for Len ever since he made his 1974 American debut in Rochester. The British organist brought sounds from the little instrument which were never heard before. With his pleasing personality and excellent microphone presence, Len's highlights were renditions of what he called "The RTOS Hoedown," selections from "South Pacific," and signature tunes of fellow British organists. It was Len's third visit to the colonies, and he especially enjoys coming in May when Rochester's renowned Highland Park

lilacs (over 530 varieties) are in full bloom.

For the first time since its inception in 1964, RTOS was audited in May by the IRS, and it should be of interest to all concerned what areas the federal body covers as pertains to non-profit organizations.

First: IRS is vitally concerned about the wording of the section of the Certificate of Organization devoted to dissolution of the organization. If the wording is not suitable, six months are given to change the paragraph in accordance with IRS dictates.

Second: Any artist who is paid \$600 or more for his services, has to receive a 1099 form, a copy of which must be sent IRS in verification. This will obviate the club's part in a possible non-payment-to-avoid-taxes situation.

Third: All requests for reimbursement for expenses entailed by members, must be accompanied by receipts or bills in support. A mere list of expenses will not suffice.

Fourth: If the organization is not providing educational activities, it would be wise to do so, thereby enhancing its non-profit, tax-free status.

Fifth: Treasurer's records should be kept as complete and as accurate as possible to avoid extensive interrogation or investigation should an audit occur.

LLOYD E. KLOS



**(ROEC) — Richmond, Virginia**

ROEC was the hand behind the scenes on May 10 at Richmond's Mosque. The club's maintenance staff was responsible for getting the 3/17 Wurlitzer into first-class condition for the eighth annual subscription concert, featuring the Richmond Symphony Orchestra and theatre organist Lyn Lunde. The orchestra-organ combination was highlighted in the second half by a performance of Saint-Saëns' Symphony No. 3 in C Minor, otherwise known as "The Organ Symphony."

A local reviewer stated: "Lunde pulled out (sic) all the stops. In fact, in some of the opening bars of the



finale, he went too far and covered the orchestra entirely. It made for quite a climax which brought the audience cheering to its feet. As rousing as the noise of this conclusion was, it was in the gentler moments that the listeners were made aware of the lovely sounds of which the Richmond Symphony is capable."

The review mentioned clinkers, overbalance of brass, false attack of upper string section, and lack of commitment in the first half. "The same thing happened in the first movement of the Saint-Saëns' Symphony before the organ lifted the players from their lethargy." Lunde, who has performed concerts in theatres, primarily in the east, is a native of Williamsburg, Virginia, a graduate of Virginia Commonwealth University, and is organist-choirmaster of St. Thomas Episcopal Church in Richmond.

A correction to the June column: Lyn has set us straight that the installation of the ex-Surf City Wurlitzer in Richmond's Virginia Center for the Performing Arts is not an ROEC function. Our apologies.

**Southeastern New England Theatre  
Organ Society (SENETOS)  
Providence, Rhode Island  
401/274-0267**

The evening of June 5 was a gala one for all those connected with the Ocean State Performing Arts Center in Providence, Rhode Island. In horribly rainy weather, a large audience turned out to witness the dedication of the newly-installed 5/21 Wurlitzer, once in Chicago's Marbro Theatre, and up to last January, the pride of Byron Carlson in his St. Paul, Minnesota home.

The theatre has been gloriously restored with more work scheduled, including renovation of the red silk panels, a sort of brocade. The organ console was dazzling against the 1928 backdrop which twinkled and glittered throughout. The organ is 95% operational.

Lincoln Pratt, house organist, played most of the program: songs from the Twenties and a Gershwin medley, plus accompaniment to a Buster Keaton classic and a Laurel & Hardy film with walk-on by Jean Harlow. Lincoln is station manager of WEAN, and his playing was gutsy with a lot of pyrotechnics. He proved that the organ is big, with a lot of power to burn.



Carl Brush at the console of the Rome, New York, Capitol's 3/9 Moller. Carl Shea watches.

Following intermission, professional organist Carl Rounds, played a few numbers to show the 5/21's sweeter and lush sounds. Admirably coping with a cranky slide projector, he led the enthusiastic crowd in a sing-along. Gary Hanson, one of the installers, had a turn, playing music from *Annie* and other contemporary tunes.

The mayor of Providence, Vincent Cianci, was master of ceremonies. An organ buff, His Honor was a key figure in bringing the instrument to Providence. Audience reaction to all aspects of the gala was one of total rapture and enthusiasm. Media coverage, including TV before the event, was absolutely magnificent.

DR. WALTER BEAUPRE

## Empire State

*theatre and musical instrument museum*

**(ESTMIM) — Syracuse, New York  
315/492-0465**

For our program at the State Fairground's 3/11 Wurlitzer on April 24, our MC, Walter Cole, introduced English artist, Arnold Loxam, Master of Rhythm. The organist had plenty of variety, featuring rhythmic, bouncy numbers. He played a great sing-along with slides, and four hymns which the audience did a good job of singing without slides. Winifrea, organist from Kingston, Ontario, was in the audience. She and Mrs. Loxam went on stage and did the Bird Song Dance, while the audience had a lot of fun, doing some of the flying movements of the routine from their seats. This fun evening was a first for Arnold Loxam at ESTMIM, and he is already booked for next year.

Don Thompson, internationally known organist, from Toronto's "Organ Grinder," played another fine program for us on May 15, Don's seventh concert here. Many theatre organists and enthusiasts are also trolley and/or railroad buffs. We have some here and we understand Don is one. In advance of the program, Norm Kistner wrote Don, requesting a trolley song on the program. Norm loaned an old trolley gong and fare bell to install on the toy counter, and these were used during the showing of trolley slides.

Frank Cimmino, organist for 14 years at the Suburban Restaurant in Wanaque, New Jersey, did the June 12 concert. We knew this would be a treat, as Frank played here once before. It turned out to be a double treat as he brought young Ralph Ringstad as guest organist. There was good variety in their program, including two very nice numbers which were composed by Frank's mother.

Ron Squires, manager of the Syracuse Landmark Theatre, journeyed to Rome, New York, in April to see the Capitol Theatre and its 3/9 Moller. The Capitol is no longer a movie house, but is used for other events. Ron had a very enjoyable afternoon, playing the 3/9. Our member, Carl Brush, has the organ in good repair and plays it for some of the events.

CHARLIE RICH

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