



## CHAPTER NOTES

Edited by Grace E. McGinnis

### ac/atos

atlanta chapter, american theatre organ society

Atlanta

404/963-6449 or 404/457-4731

Atlanta Chapter has enjoyed a busy Fall. Our September and October meetings were held at the Excelsior Mill Restaurant where a 3/24 Wurlitzer installation is continuing. Member Rick McGee presented the September program, and member Greg Colson was the artist for October. Both concerts were followed by open console which added much fun for all those trying their turns. The Mill added the organ in 1984; it has been a successful restaurant for several years. If you visit Atlanta, remember the Mill is located near the Atlanta Fox, and the organ is played nightly.

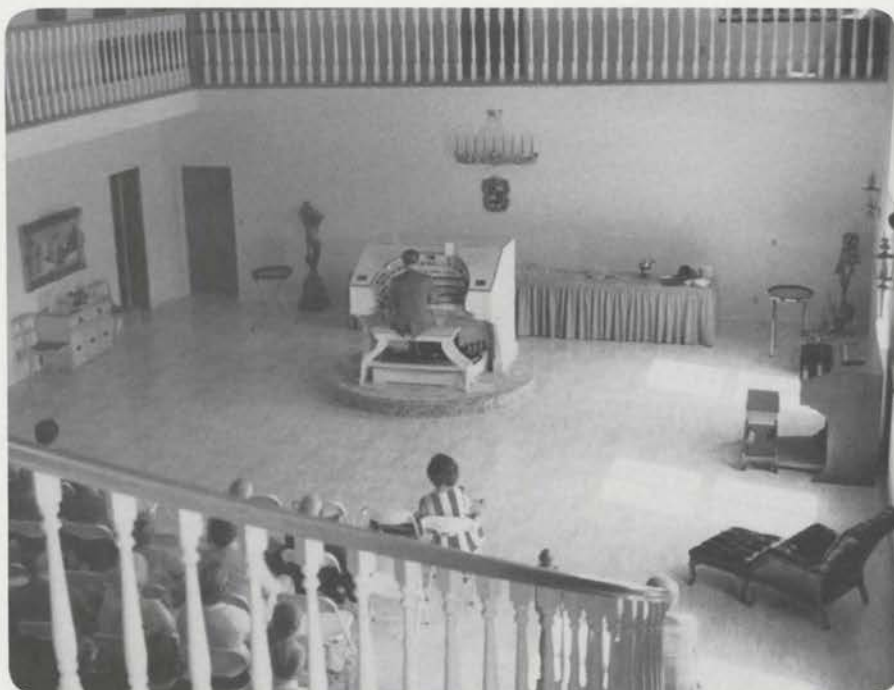
Fourteen members enjoyed our annual Cave Crawl to Cumberland Cav-

erns and the home of friend Roy Davis on October 27. The tour started at the Tivoli Theatre in Chattanooga, included two home installations and ended with a banquet 500 feet below ground in beautiful Cumberland Caverns at McMinnville, Tennessee. Those who attend each year always enjoy bringing others to share the fun the next time.

Our veteran theatre organist, Ned Marshall, entertained us with old favorites and requests on the four-manual Page organ at Winn-Sound Warehouse for our November meeting.

Also in November, we sponsored fellow Georgian Hector Olivera at the Shrine of The Immaculate Conception (Atlanta's oldest church) on their new 54-rank Möller. The church was fully restored this year after a fire two years ago. The brilliance of the room particularly impressed Mr. Olivera.

DAVID TUCK



Don Baker playing for the Central Florida Chapter on the 4/17 Wurlitzer in the home of Ken and Ruth Hunt.

# CENTRAL FLORIDA THEATRE ORGAN SOCIETY

Tampa

813/685-8707 or 813/734-5721

October 14 was a day to be remembered for Central Florida Chapter and for members Ken and Ruth Hunt. On that day, the Hunts were able to formally introduce their 260 Special 4/17 Wurlitzer which is installed in their 8000-square foot residence, built for the purpose of properly housing both the organ and themselves. The living area, which houses the console, is 70 feet in length and 36 feet wide with a 32-foot vaulted ceiling. It is a most handsome room with a sweeping stairway and a balcony around three walls. The chambers speak directly into the living area and face the console as in most theatre installations. The console has 200 stops and second touch on the Pedal division, Accompaniment, Great and Bombard manuals. Originally installed in 1926 in the Terminal Theatre in Chicago, Mr. Hunt moved it, in 1963, to his Dayton, Ohio, home where it remained for 20 years. The Clearwater house was completed over a year ago, and the installation of the organ began shortly after. This is undoubtedly one of the finest residence organ installations in the United States, and it sounds as good as it looks.

For this dedication, theatre organ veteran Don Baker was the artist. Baker, who is fondly remembered for his long association with the 4/36 Wurlitzer at the New York Paramount — the greatest of them all, now lives in the Orlando area and is an honorary member of this chapter. Interestingly, the Hunt organ and the New York Paramount Wurlitzer were both installed in their respective theatres in the same year, 1926, and Hunt's Wurlitzer has been compared favorably to the sound of the Paramount's. Baker was in excellent form and amply demonstrated what the organ could do under the touch of a master like himself. His selections included "Autumn in New York," and a most moving and heart-tugging

"God Bless America" that had the audience singing along on the final chorus. Following the Baker program, refreshments were served and members and guests had the opportunity of either renewing old friendships with Mr. Baker or meeting and chatting with him for the first time. It was a meeting and program worth remembering.

The November meeting was held at the home of Eleanor Bassett in Ridge Manor. Her lovely sounding 2/4 Robert-Morton was enjoyed once again by the membership. With the passing away two years ago of Ev Bassett, who was a very fine ear-player, Eleanor, who doesn't play, has sold the organ and it is shortly scheduled to be moved out of the state. All who wanted to play the organ for the last time had ample opportunity. It was a very pleasant afternoon. The organ will be missed, as is Ev Bassett.

Work has been very slow on the 3/12 Wurlitzer at the Tampa Theatre. Lack of availability of the theatre and of ourselves at the same time has made meaningful progress quite difficult. While the organ will be finished one day, we cannot say when. We do our best to keep up our morale.

JOHN OTTERSON



**CENTRAL  
INDIANA  
CHAPTER**

**Indianapolis**

**317/255-8056 or 317/786-2160**

We held our second annual Silent Film Festival at the Hedback Theatre on October 12 and 13. This took the place of our monthly meeting. Dennis James presented two different programs. Saturday's program was Harold Lloyd in *For Heaven's Sake*, a full-length comic feature. Dennis' fine job of accompaniment was highly appreciated by all. We were happy to welcome a busload of CATOE members Saturday night. A reception was held both Friday and Saturday nights after the performance.

On November 4 our meeting was held at the Hedback Theatre. Chapter President Tim Needler conducted the meeting, which included planning the coming election of officers and a bus tour for next spring. A fine program

was presented by Virginia Rechteris. Tim Moore, representative of Paiges Music Company, was featured tenor. His songs included an aria from *Pagliacci*, "Alone" and "Indian Love Call."

WAYNE R. PIPHER

**CENTRAL OHIO**

**Columbus**

**513/652-1775 or 614/882-4085**

Once in a blue moon you get to see a truly magnificent home theatre organ installation. Such was our pleasure on October 21 when we visited John Gogle in Dayton, Ohio. John told us about his organ acquisition. It seems that, after a long search and careful sleuthing, he came upon a 3/8 Kimball, originally installed in the Capitol Theatre in Hazleton, Pennsylvania. He undertook the Herculean task of moving the entire organ in one trip and ultimately deposited all pipes, chest and console in his Kettering home in 1973. Four years later, with the acquisition of three ranks from Gray Chapel at Ohio State Wes-

leyan University (Clarinet, English and French Horns), he had the ultimate organ — a beautifully voiced instrument in the basement of his home. Completely solid state and winded by a 5-hp Spencer Orgoblow, it's every bit the realization of an organ buff's dreams. Add to this the playing skills of Gene Stanley and Jack Doll and a silent movie cleverly accompanied by host John, and you have one spectacular afternoon.

It was a festive occasion, October



GRACE E. MCGINNIS.



**CHAPTER  
CORRESPONDENTS  
PLEASE NOTE**

To help ease the burden on the editorial staff of THEATRE ORGAN, please observe the following:

Type all copy, double-spaced, on letter-size (8½" x 11") white paper, leaving 1¼" margins on top, bottom and both sides. Do not use erasable paper. Please include your name, address and telephone number.

Type photo captions on Scotch (3M) Post-it Note sheets (#654 - 3" x 3" or #655 - 3" x 5") and attach to **back** of photo. DO NOT use any kind of tape or rubber cement to attach captions to photos, and DO NOT attach photos to sheets of paper.

Send Chapter Notes and photos to:  
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**DEADLINES**

November 15 for January/February  
January 15 for March/April  
March 15 for May/June

May 15 for July/August  
July 15 for September/October  
September 15 for November/December



Member artist Ted Gyson tells Central Ohio members about his own compositions.



John Gogle's 3/8 Kimball console.

29, when COTOS convened at Alice Lombard's. Here, in Amish country, was a restful estate housing a Baldwin Cinema II organ. At the keyboard was member Ted Gyson. His opening mini-concert included some superb renditions of familiar music and two of his own compositions which, he informed us, will accompany a silent movie in Elgin, Illinois, where he will play in concert with an orchestra on one occasion and will be the solo artist on another. It was a distinct privilege to hear again, not only an accomplished organist, but a composer as well. But the festivities didn't stop there — our group of 30 guests and friends stepped up to the keyboard at open console for continuous entertainment, and next to the studio was the most enticing array of goodies ever to confront our membership. Hostess Alice Lombard (Mrs. Golden Kernel Queen of 1984) truly outdid herself in arranging this event for which we are all truly grateful.

November 3 marked the beginning of the Ohio Theatre's Organ Concert Series with the appearance of Carlo Curley. If there was ever to be a successor to Virgil Fox, Carlo fits the bill. His command of classical organ was ably demonstrated in his varied program which featured selections by Mozart, Schubert, Schumann and Bach. His ultimate selection was a very difficult and intricate piece entitled "Christmas" by Gaston Dethéis. Mr. Curley's commentary and humorous remarks made him a real candidate for a repeat performance.

JOHN R. POLSLEY



**Chicago Area Theatre  
Organ Enthusiasts  
312/470-0743 or 312/627-3245**

At last! The Chicago Theatre has been spared the infamous wrecking ball! The news has been publicly broadcast that the city of Chicago, Plitt Theatre Group and the Chicago Theatre Preservation Group have agreed on the sale of the theatre and the adjoining Page Building. No doubt, details will be known to you by the time you read this. We are all delighted about this good news! CATOE will be working with the Chicago Theatre Preservation Group to form a trust fund for the preservation of the Wurlitzer pipe organ. Contributions are welcome and may be sent to: CATOE c/o Beverly Barton, 703 East 194th Street, Glenwood, Illinois 60625. Please note "For Chicago Theatre Organ Fund." Thank you. The Chicago Theatre will close the end of January, 1985, for refurbishing and will reopen November 1, 1985. Conventioneers will get a preview of accomplishments up to convention time.

For former Chicagoans: The McVickers is gone, and the State Lake is closed. The Vic Theatre on Sheffield at Belmont Avenue is alive and well; it has been completely refurbished and

is referred to as the Concert Center and will present a variety of shows. It does have organ chambers; thus, there is hope for a future organ installation. The Stan and Vi Lechowicz monthly open house is gone, as is the organ.

The Rialto Theatre in Joliet is presenting many big names to full houses which makes it a very active theatre. A fall social was given for several area chapters of ATOS and some local organ clubs. Taylor Trimby was the soloist at the 4/21 Barton Grande organ and did an excellent job on that great instrument which was truly appreciated by the about 200 organ buffs who attended.

Don Springer was soloist for our Christmas party at Sally's Stage. The organ is a 3/14 Barton which is in excellent condition. The new management replaced the former Barton when they took over. Don presented a program of wide variety done in excellent style.

Tom Wibbels was soloist for our fall show at Mundelein. Tom presented a super program plus excellent accompaniment to the silent film, *Tillie's Punctured Romance*, starring Charlie Chaplin. Tom will be appearing on the 1985 Convention program.

One interesting event this past fall was a bus trip which evolved when Virginia Ferrollo and Beverly Barton noted that there were three events in Indiana that coincided and could be included in a weekend. There wasn't much time for planning so phones rang and one issue of our newsletter

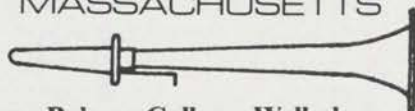
(VOX) got out the word. The 27 who attended this event were greatly pleased. The tour consisted of Dennis James at the Hedback Theatre in Indianapolis for Saturday evening with silent films and program followed by a champagne reception, then on to the Paramount Music Palace to hear Donna Parker until a bit after midnight. Sunday morning was brunch in Kokomo at Pipe Dreams Pizza to hear Bill Tandy's music, which was excellent. We then went to the Long Center in Lafayette for a three o'clock concert with Lyn Larsen and Tony Fenelon, who presented a terrific program on piano and pipes. It was a spine-tingling performance which ended a superb weekend of fun and music, plus games and taped music on the return bus trip. Quick plans can be good, also!

The last issue of THEATRE ORGAN stated that our July social at the Elm Skating Rink had Jerry Glenn as soloist. This was an error as Bill Kucek, staff organist for the Elm Rink, was our soloist. Jerry did a few numbers. Sorry for the mistake. Bill will present a full program at the Elm Rink for the 1985 Convention.

February 10 is the date for Don Springer and a variety show at the Pickwick Theatre in Park Ridge. February 17 is our fund-raising banquet for the Oriental Theatre organ — this will be at Quigley North in Chicago.

ALMER BROSTROM

## EASTERN MASSACHUSETTS



**Babson College, Wellesley  
617/662-7055**

The date, October 21; the place, Babson; the occasion, EMCATOS' regular meeting; the artist, Dick Kenney. This gentleman from Fitchburg, Massachusetts, and a sizeable following from the Massachusetts Organ Club (electronic), enjoyed playing and hearing the "real thing." Kenney was at ease with our Wurlitzer as he presented tunes of the twenties and thirties when theatre organ was regular fare in the theatres. He played music from some of the movies of that era, such as "Precious Little Thing Called Love" from *Shopworn Angels*, waltzes and a catchy untitled ditty of his own. A Ray Noble composi-



Robert MacDonald, RCMH organist, at the Eastern Massachusetts Chapter Wurlitzer at Babson College.

(Paul Callahan photo)

tion, "Love Locked Out," was particularly attractive. All present expressed their approval vehemently which resulted in a rather unusual encore, "Yes, We Have No Bananas." Dick had fun, and his pleasant style transmitted enthusiasm to his listeners. Come back, again!

The party is over, but the melody lingers on from our Robert MacDonald weekend of October 27 at Stoneham Town Hall and 28 at Babson. Bob, who is again playing an arduous Christmas schedule of shows at Radio City Music Hall, was introduced by Chairman Royal Schweiger of the Stoneham Organ Committee. A spirited, 1932 "King Kong March" opened his first program. Two musical favorites of Mr. MacDonald's, "Strange Music" and "Say It With Music," were included in his fine program. "Variations on A Christmas Carol," a classical piece with much double pedaling, was a real crowd pleaser. Bob played a superb accompaniment to the hilarious 1929 Laurel and Hardy silent, *Liberty*. His sing-along opened with "Happy Birthday, Dear Alice" in honor of his mother who was in the audience. Several excellent colored slides of RCMH and the Cathedral of The Sacred Heart in Newark, New Jersey, were shown. After several requests were performed, one of the highlights of the evening, Eric Coates' "Dambusters"

March," closed his program. With long applause and cheers, an encore was in order and was "Without a Song."

Sunday afternoon at Babson began with "Parade of the Wooden Soldiers." Bob's diverse program had a long Victor Herbert medley and an intricate novelty number, "Samam," included. Veterans' Day being imminent, patriotic songs were included with spontaneous singing by the audience. Numerous requests were enjoyed and Coates' "Knightsbridge March" completed the musical fare. It was late, and many had to depart, so no encores were possible despite protracted, appreciative applause. Bob MacDonald has that smooth RCMH style, but much more selective registration was possible on this pair of Wurlitzers than on the BIG ONE. It was a treat to hear the Stoneham organ again after several years absence, and contrasting programs made for a busy, interesting weekend. Bob's registrations, phrasing and interpretation left a satisfied, warm glow — a complete musical feast not unlike a gourmet meal. A "touch of class," to characterize our artist's playing, summarized the writer's scribbled notes as well as many overheard comments. Robert MacDonald wears two hats and, whether seated on a Howard seat at RCMH or on the bench at the big Schantz in the Cathe-

dral of The Sacred Heart, he produces great music!

STANLEY C. GARNISS

## JOLIET AREA

Illinois

312/393-9201 or 815/726-7665

After resting from the wonderful convention, we ventured to Pipes and Pizza in Lansing to hear the 3/17 Golden Voiced Barton. Originally the Lans Theatre, local weatherman Roger Triemstra has converted this atmospheric house into a restaurant. Organist Dave Wickerman played the Barton for our group and the other patrons. We enjoyed ourselves and hope to return again soon.

Our September gathering was at St. Anthony's Church near the Rialto Theatre in downtown Joliet. The church dates back to 1858. After a delicious spaghetti dinner, we listened to Tony Brandolino play the newly installed 2/6 Möller pipe organ. Tony toured with the group, Up With People. He demonstrated the wonderful sounds of this organ and its new Deagan Chimes by playing some classical and some popular tunes. After his performance, several JATOE members entertained at open console.

These are the ingredients for a great day: one warm, sunny fall afternoon, one beautiful theatre, one Grande Barton pipe organ. Sprinkle with organ enthusiasts from CATOE, LOLTOS, Cedar Rapids, Dairyland, Central Indiana, Windy City Organ Club, Hammond Nutones Organ Club and the West Suburban Organ Society. This was the recipe used on November 4 at the Rialto Theatre when we hosted a "regional" social with people from the above in attendance. Before the program began, Lynn Lichtenauer, Rialto sales coordinator, gave a mini-tour and told some of the history of the theatre to the group. Then JATOE's Taylor Trimby played a nice program on the 4/21 Barton, showing off all the new additions in pipework. After his performance, Barbara Meisner presented a slide show of the organs and theatres being used for the convention in 1985 in Chicago. JATOE Chairman Lee Rajala urged the group to eat, drink and be merry, but keep it off the carpeted areas. About 20 people took turns during open console, and everyone had a chance to play without being rushed. The organ crew gave the organ a complete paint job, which

made it look really beautiful under the changing spotlights. Work on the second touch and other areas has helped to get the Barton closer to 100%. Missing pipes and computerized combination action are ready to be installed, and the organ should sound great for Pipes Alive in '85!! Thanks to the Rialto Theatre management, staff and especially the Rialto volunteers for serving, ushering and helping to clean up.

From all the directors, members and friends of JATOE, we wish you a safe and happy 1985!



**Land O' Lakes Chapter**  
AMERICAN THEATRE  
ORGAN SOCIETY

**LOLTOS**

St. Paul

612/938-2974 or 612/771-1771

Gaylord Carter played to full houses on September 21 and 22 at the Phipps Center for the Performing Arts in Hudson, Wisconsin. Gaylord is a charming, happy artist, and the funny silent films shown to his accompaniment were enjoyed by all.

Ron Rhode, organist extraordinary from Mesa, Arizona, was in concert on November 10 at the Phipps Center. The Wurlitzer theatre pipe organ, a Style D Special, Opus 1404, was formerly situated in the KSTP-TV studios, and was given to the Phipps Center in 1983 to be used as a concert instrument. Ron demonstrated what an accomplished arranger can do with a simple, old-time favorite rendition of "Down by the Old Mill Stream." His whole tune list was thoughtfully planned and executed.

The Organaires, a small home organ group, has resumed their monthly sessions at the various members' homes. Ted and Marguerite Espe's home at Bald Eagle Lake was the site of the September meeting. October found us at Bob and Jean Duwe's home in Stillwater where Bob is putting the final touches on his home installation of a Wicks 2/11 pipe organ in his "barn." Fred and Thelma Nagel were hosts for the November meeting.

By the time this is published, Christmas and New Year's Day will be over, and we hope everyone enjoyed a happy Holiday Season filled with music and friendly folks!

VERNA MAE WILSON



**LONDON & SOUTH  
OF ENGLAND**

8956-32369 or 1-788-8791

When we declare that our chapter "aims primarily to promote a greater interchange of Anglo-American theatre organ music and fellowship in full complement to the well-established and numerate British theatre organ enthusiasts fraternity," and thereby to bring a whole extra dimension to the enjoyment of our favorite instrument, we certainly try to practice what we preach. This was clearly demonstrated at our third visit to the Granada, Slough, in mid-September. Indeed, our new series of presentations at this delightful theatre, begun in 1982 after 11 years silence and much restoration, must be unique in the theatre organ world. The reason for this is that the extensive structural alterations to the auditorium in the early 1970s, which converted the building into a triple cinema, required that the console of the snappy, late-model 3/8 Wurlitzer be moved from its center-pit lift and relocated behind the film screen, completely obscured from public view. We have circumvented this problem by deploying a closed-circuit television system with three large screens mounted on top of the front part of the roof of the two mini-cinemas. Highly professional backstage camera work is provided by our good friend, Dave Ross, and his own array of equipment in a veritable "TV studio" atmosphere resulting in what many describe as a better-than-real appreciation of the artist's performance through the ability of the camera to focus clearly on the keydesk and pedalboard.

After a "live" introduction and chat with our large and appreciative audience, our featured artist for the first half of this most recent show at Slough, the ever-popular Douglas Reeve, produced the same kind of majestic performance on eight ranks of pipes that we are accustomed to hearing him produce at the distinctive 4/40 Christie in the Dome complex at



Ronald Rogers and his merry band entertained the London Chapter with laughter, music and sing-alongs for the September Club Night.



Miss Nina Trott, young member of the London Chapter, poses with two members of the wedding party before her Compton console, just before leaving for the church for her wedding on September 8.  
*(John Sharp photo)*

his native Brighton on the South Coast. In similar fashion, yet contrasting style, yet contrasting style, our own chapter chairman, Len Rawle, met the audience before going backstage to "have a ball" at the Slough Wurlitzer, an instrument with which he has long had a special affinity. To complete this exciting and novel presentation, we added another unique feature for a British in-theatre organ concert — this was to go American-style with Lobby Organ interludes. These were provided by three of our promising youngsters, Geoffrey Solman, Dena Cooper and Christopher Theobald, playing a Yamaha electronic organ. They, too, were exceptionally well received.

Happy was the day in early November when nearly 100 chapter members met at an informal gathering at the world-famous Granada Tooting in South London to hear the first fruits of the monumental restoration program undertaken by our technical team on the distinctive 4/14 Wurlitzer — albeit only to be heard over the house sound-amplification system and seen on the house Bingo video screens (again through the diligence of our cameraman extraordinary, Dave Ross).

Our next major chapter event furthered our self-styled objective of encouraging new young keyboard exponents in theatre organ music. This was our eighth "Young Theatre Organist of the Year" competition, held again this year at the Granada Harrow in Northwest London and featuring the 3/8 Wurlitzer which is still in full audience view albeit in a tripled cinema auditorium. With 13 bright young contestants ranging from nine to 16

years of age, well-known Statesider and good friend Lowell Ayars as one of our adjudicators and a multitude of prizes, a characteristically enjoyable day provided another memorable and worthwhile contribution to our beloved interest — especially in view of the coming National competition for which we fervently hope to provide an entrant.

Together with British theatre organists Walford James of Wales and Louis Mordish of nearby Wembley as his fellow adjudicators, and Len Rawle as chairman of the panel, Lowell enjoyed another happy experience with us which he will doubtless "play-back" into the thinking of the National.

Our 1984 winner was 15-year-old Paul Sheffield from the East London suburb of East Ham. Immaculately dressed in a "Granada-style" white suit, specially provided by his parents

for the occasion, Paul well reflected both his view of the Wurlitzer — FANTASTIC — and the superb style of his tutor, Stephen Vincent, who was our competition winner in 1980. Runner-up was the hard-working Chris Theobald. In third place was Dena (formerly Toni) Cooper, retaining the title of "First Young Lady Theatre Organist of the Year," bestowed upon her last year when she was just pipped in a tie-breaker play-off by winner David Redfern. As is customary, David played an outstanding 20-minute interlude at the Wurlitzer while our panel deliberated and before he handed over the silver inscribed "Chain-of-Office" to Paul for the coming year. Monetary prizes, including three special commemorative awards incorporated by member Desmond Jenkins to augment the first three positions, were complemented by inscribed plaques, LP records



London Chapter members relax on Barbeque Day, July 24.



The London Chapter Wurlitzer safely home with the gang.



Ashley Miller with the London Chapter removal team. He made it into the drive!

from well-known members John and Noreen Foskett and record tokens from another chapter member for each of the 13 fine young musicians, almost completed the proceedings.

After 16-year-old David Redfern had been presented with the handsome Dean Herrick Trophy by last year's winner, Geoffrey Solman, an anonymous prize was presented to our youngest entrant, dapper nine-year-old Edward Perkins, the youngest of the trio of entrants from Audrey Williams' Academy in South Wales (who had also brought a busload of their own supporters). Commemorating the great expatriate American theatre organist who made such a massive contribution to theatre organ in South Africa, the Dean Herrick Trophy is awarded to the young organist who, in the opinion of our chapter committee, has made the greatest all-round contribution to the theatre organ during the past year.

Our monthly Club Night series at Edith and Les Rawle's 3/19 home Wurlitzer continues to be a highlight of our chapter's activities. Good friend Warren Lubich from San Francisco was the welcome guest at our October function, providing a characteristically happy and "full-

house" evening.

On a sad note, we regret to report the untimely passing of international organist David Hamilton at the age of only 43. David had major surgery some years ago when he was based in Chicago with the Conn Organ Company, for which he was a great international ambassador. On his return to England, David's will to be "just as he was" was uppermost in his mind. He continued to appear widely and to make superb recordings for which we shall long be grateful as a fine memorial to a great keyboard artist on both sides of the Atlantic.

The other sad note is that the huge Regal Edmonton in Northeast London, home for just 50 years of the world-famous Torch 4/14 Christie theatre organ, is to close in December. However, to end with good news, our chapter is to be entrusted with this very special instrument and to find a deserving new home for it. In the meantime, we are hurriedly devising a spectacular "Farewell to the Regal" concert to see it out in style.

DR. NORMAN BARFIELD



LOS ANGELES  
THEATRE ORGAN  
SOCIETY

California  
213/792-7084

Forty-four LATOSers joined with our neighbors from Nor-Cal, Sierra and Tri-Counties Chapters for a wonderful weekend at the Fresno Organ Bash on October 5, 6 and 7. Each chapter supplied an artist and Candi Carley, playing the Wurlitzer in Pizza & Pipes, did LATOS proud! Our thanks to Dave Moreno of Sierra for



Rob Calcaterra playing for Los Angeles Chapter at San Gabriel Civic Auditorium.

(Zimfoto)



Jim Benzmiller at the Michigan Theatre, Ann Arbor.



Jeanette Duncan with Hector Olivera at the Royal Oak Theatre. (Bill Vogel photo)

again coordinating a wonderful weekend and to Tom DeLay and his crew in Fresno who had the organs in top-notch condition.

Sunday, October 28, saw 58 LATOS and Valley Organ Society (a Los Angeles electronic club) members at the Orpheum Theatre for an open console session on the 3/13 Wurlitzer. Sixteen played while the rest enjoyed listening to their near-professional efforts at the console. A special surprise was a visit by Tim Needler from Indianapolis who closed the session with some of his beautiful arrangements.

For the first time ever, LATOS sponsored a playing technique workshop on November 4 and had 53 members show up for a professional presentation of ways to create an arrangement. Rob Calcaterra held the workshop in the morning and then, after a break for lunch, presented a thrilling concert in the afternoon. All this took place at San Gabriel's Civic Auditorium with its 3/16 Wurlitzer. Thanks to Crew Chief Carl Nebe and his dedicated helpers, the San Gabriel instrument sounds better each time it's played.

LATOS is already gearing up to host the 1987 ATOS Convention. Our planning committee has held two meetings and expects to complete its preliminary plans for instruments and artists by the end of 1984! Our chapter-owned Barton was presented in a gala dedication program at the Wilshire-Ebell Theatre on November 24, and we'll cover the festivities in our next Chapter Notes.

RALPH BEAUDRY



**Detroit**  
**313/537-1133**

We started off our Fall Season with Donna Parker in concert at the Redford Theatre on September 15, a concert well received and thoroughly enjoyed by all. Our biweekly film series continued with Lou Behm and Stan Zimmerman playing overtures and



Donna Parker at the Redford Theatre. (Bill Vogel photo)

intermissions during September; Norm Keating and Grace Joslin playing in October; and John Lauter, Tony O'Brien and Don Haller playing in November. Bazaar Craft Classes started meeting in September with Irene Fitzgerald teaching our members how to make the many items for our annual MCTOS Holiday Craft Sale. Our Youth Film Forums in October and November were entertained by Bab Zilke and Jennifer Candea at the console of the organ.

Open console daily practice times continue under the direction of Wayne Lathrup, and the hours are completely filled by members enjoying our 3/10 Barton. An annual Navy Day program in October featured Stan Zimmerman at the organ this year. Several organ workshops arranged by Gil Francis, theatre rentals and a regular Thursday dedicated work crew fill the remaining hours available at the theatre.

October 20 found us at the Michigan Theatre in Ann Arbor with Jim Benzmiller at the console of the 3/13 Barton in a program with Chet Bogan's Wolverine Jazz Band. It was an up-beat show with everyone tapping their feet, and we are looking forward to a return trip by Jim.

Fourth Sundays at the Royal Oak Theatre continue. Our audiences are large and, from a survey we are conducting, we find these free Sunday concerts have added a lot of new members to our organization. Stan Zimmerman was our artist in September. Following his concert, the audience returned to the lobby where they





The special cake for the mortgage burning party.  
(Bill Vogel photo)

sang "Happy Birthday" to Stan and presented him with a lovely cake for the occasion. In October Norm Keating was our guest for the Fourth Sunday. A professional artist since his high school days, Norm has played for many of our events. In November it was Larry Peck at the console.

November 9 Hector Olivera played to a very large, enthusiastic audience at the Royal Oak Music Theatre. His concert was outstanding, as usual, with everyone leaving overwhelmed by his arrangements and techniques.

November 4 we had our TWENTIETH Annual Meeting. Following the general business we had the election of new board members, after which

members returned to the inner lobby where we served a beautiful cake decorated for our twentieth anniversary.

November 11 we watched as our mortgage went up in a puff of smoke. What a celebration! Many old, former and new members joined us for dinner at the Redford Presbyterian Church and the champagne reception afterwards at the Redford Theatre. One guest, Allen FitzGerald, came all the way from California for the event. Father James Miller gave us his blessing and congratulations, wished us continued success and asked that we continue working together with love and understanding for one another. Harold Bellamy, our Chairman, proposed a toast to all members for making it all possible. Many letters of congratulations that had been received by the chapter were read. A program followed with Harold Bellamy as emcee. Jerry Skelly sang, with Fr. Jim Miller accompanying him at the organ. We then had a progression of young artists at the organ ranging in age from nine years to 22: Claudette Sunman, Faith Sunman, Jennifer Candea, Nick Tapler and Tony O'Brien. It was interesting to see how, with years of training, our young people develop into terrific young artists. The guests then returned to the inner and outer lobbies where our committee chairmen, Marge Muethel and Irene Fitzgerald, had set up a beautiful reception table with assorted desserts and a beautiful four-tiered cake decorated with a musical theme for the occasion. After the social hour, we returned to the theatre where we were entertained at the organ by John Lauter, another young man we have



There it goes! Chairman Harold Bellamy applied the flame, while Cornell Candea held the document and Bob Duerr, Dorothy Van Steenkiste and Janice Fields watched.  
(Bill Vogel photo)

watched through the years. Jim Casterson then presented a show of pictures he had taken down through the years. It was certainly nice looking back. The whole afternoon and evening was very enjoyable, and the happy feeling of the occasion rubbed off on everyone.

Our regular correspondent, Don Lockwood, has himself terribly involved this month and was unable to write our article for the Journal. This gives us a chance to tell you just how great he is. In addition to handling our annual Bob-Lo boat trip, Don writes our column regularly for the ATOS Journal and is our emcee for all of our movies and most of our concerts. His vast knowledge of tidbits about all the films and the stars makes our programs quite interesting and keeps our patrons coming back. He also keeps up a mailing list of over 10,000 for our organization and, together with Virginia Duerr, sees that our flyers are sent out regularly. We do appreciate your work, Don, and we all love you very much. See you back at the typewriter for the next issue.

Coming programs include Lowell Ayars at the Redford Theatre on April 13 and Eddie Weaver at the Redford Theatre on May 11. For more information write the Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219. Phone 313/537-1133.

DOROTHY VAN STEENKISTE



Motor City Chapter Board preparing for the mortgage burning, L to R: Bob Duerr, Fred Page, Dorothy Van Steenkiste, Janice Fields, Harold Bellamy (Chairman), Cornell Candea, Ray Nicholls and Jim Casterson. (Bill Vogel photo)



Crew member Bob Welch helps to raise the NYTOS Wurlitzer at the Middletown Paramount the hard way.

**NEW YORK  
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Autumn in New York has been busy for the New York Chapter, beginning with a board meeting and concert on September 5 at the Baldwin piano and organ studio in Manhattan. Dr. Claude Miller, NYTOS Chairman, presided over the business meeting at which plans were discussed for future programs and committee assignments were made. Following the meeting, members and guests were treated to a marvelous concert by Rob Calcaterra who put two of Baldwin's best instruments through their paces in a most enjoyable and varied program.

We sponsored two programs in October. Organist Dave Kopp, who generally performs at the Meadowlands Sports Arena in New Jersey as well as at Madison Square Garden, was very much at home in concert at Long Is-

land University's 4/26 Wurlitzer (formerly the Brooklyn Paramount). Dave's program appropriately in-

cluded a New York medley, selections by Duke Ellington and, to show that the theatre pipe organ has the versatility to appeal to the young as well, the contemporary sound of Michael Jackson's "Thriller." The Brooklyn Paramount Wurlitzer was in top form, thanks to the tender loving care it receives from Bob Walker, and the hardwood basketball court where once were plush seats and carpets makes the word "Mighty" truly apply here. Dave Kopp was completely in command of the instrument, and the audience appreciated his excellent performance.

The October business meeting was again held at the Baldwin studio, and Chairman Miller expressed the appreciation of the NYTOS members to the Baldwin management for so generously providing a regular and central location for our business meetings. Following the meeting, Lee Erwin performed in concert and accompa-



Organist Dave Kopp at the Long Island University (Brooklyn Paramount) Wurlitzer, where he performed for NYTOS in October.

**ashley miller**  
a.a.g.o.

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nied a rare silent film, *Lost City*, a silent precursor to Hollywood's famous *King Kong*. As always, Lee's performance was excellent.

Meanwhile, work is progressing well on our own Style H 2/10 Wurlitzer installation at the Paramount Theatre in Middletown, New York. Under the leadership of crew chief Bob Seeley, re-leathering of the chests has been completed, swell shade engines have been re-covered, the original lift at center stage has been resurrected and work is underway to prepare the chambers. The Paramount is owned by the Arts Council of Orange County and is undergoing renovation for use as a performing arts center to serve the Hudson Valley and Catskill regions to the north and west of New York City. The theatre has recently been painted, and the refurbished and re-upholstered seats are now back in place. Designed by Rapp & Rapp in 1930, the theatre originally housed a 3/11 Wurlitzer which moved to the West Coast many years ago. The "new" Wurlitzer was donated to NYTOS by the management of the Clairidge Theatre in Montclair, New Jersey, in the fall of 1982 when that theatre was being split into mini-cinemas. The Arts Council hopes to re-open the Paramount in the spring of 1985, and it is hoped that the Wurlitzer will be ready by fall.

TOM STEHLE

  
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Jim Riggs at the console of the 3/15 Wurlitzer in the Avenue Theatre for the last public concert. (Rudy Frey photo)

submitted in September and additional information provided at their request. We are looking for this as a Christmas present! Maybe by the time this journal reaches you we will have it in our hands.

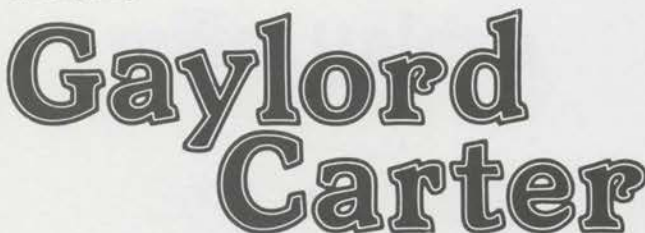
September's meeting was a smashing concert by Jerry Nagano at the Castro Theatre. Jerry played selections of Grieg, Gershwin, E.T. Paul, Berlin and many others. Jerry's "Consider Yourself at Home" to "San Francisco" were sterling examples of his ability and of particular note was "My Romance" and "Bugler's Holiday" showing off his fine technique and the excellent installation and voicing of the now-4/18 Wurlitzer.

October found us at Ye Olde Pizza Joynt, where the pipes and pizza event(s) started more than 25 years ago. Jack Gustafson was our artist for that day. Jack played at another food emporium and is now 'retired' to player piano restoration and maintenance. His program entertained us

with a variety of show tunes of Broadway heydays as well as more current presentations such as "Le Cage aux Folles." He kept the audience wanting more!

November ended in a sad note, as our meeting at the Avenue Theatre was billed as the CLOSING CONCERT, which at the time was not totally correct, but it actually was the final concert for the public. Jim Riggs' performance kept the entire spectrum of concert goers enthralled. His upbeat and swing arrangements, as well as his excellent renditions of thirties pop tunes of Fats Waller and Sidney Torch, make any concert Jim presents lively and very high on the "must hear" list. Back to the organ, the 3/15 Wurlitzer is being removed and placed in secure storage, with the owners scouting the Bay Area for a suitable theatre location to keep up the tradition of silent films with theatre organ and the classic movie presentations available in the San Francisco area.

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Summer months in North Texas are HOT! Too hot, we find, to use the pipe organs in home installations for meetings, just too big a strain on normal home air-conditioning facilities. Therefore, we were doubly delighted to receive offers to host our June and August meetings from organ dealers, for the opportunity to hear the latest in electronic organ sounds and to enjoy the comfort of air-conditioned studios.

In June, Chris Climer, manager of the Baldwin Family Music Center in Dallas, was our gracious host. In ad-

dition, staff organist Don Lewis joined our own Lloyd Hess to present an unusually varied and exciting program. Both Don and Lloyd are not only fine organists but are also exceptionally talented pianists. As you would guess, this led to great duets. The program opener was a piano/organ duet of a gospel-inspired arrangement of "Sweet Hour of Prayer." Don's organ solos ranged from gospel to the novelty "Take Five" (with some sambas somewhere in between). One of the surprises was Lloyd's appearance in Lederhosen, a Greek fisherman's hat and with a piano accordion. This attire, he explained, was to celebrate his two ethnic heritages, German and Greek (both in tune with accordion music). The accordion selections he played emphasized the two cultures: "Lili Marlene," a sing-along of "Du Du Liegst Mir Im Herten" and the Greek-inspired "Never On Sunday." Thanks to Don Lewis and Lloyd Hess and their abundant talent, it was a most wonderful Sunday afternoon.

In August, brothers Art and Steve

Tannel opened their Oak Cliff Music Store to our Sunday afternoon meeting, providing the beauty of the latest three-manual Conn theatre organ (and the luxurious comfort of air-conditioning) for our pleasure. Dallas organist Jack Riley, a long-time friend of ATOS, made the beautiful music. Jack's long association with theatre pipe organs and the Conn organs gives him knowledge of the sound of pipes and how to achieve those sounds on the electronic instrument. His choice of selections and his playing style were especially pleasing to this ATOS audience who kept Jack on the bench for a long time playing many request encores.

Many of us had the opportunity to hear Jack again a week later when he teamed with Past-Chairman Gene Powell at the Dallas Scottish Rite Auditorium. Gene and Jack alternated playing the Temple's Wicks theatre pipe organ and a Conn 635 brought in for the occasion. The afternoon was filled with beautiful organ music, both duets and solos. As a side note, Jack Riley has been lavishing loving



Organist Jack Riley played the program for the NTC-ATOS at Oak Cliff music store, August 1984. (Light photo)



A SRO audience of NTC-ATOS and guests to hear Jack Riley at Oak Cliff Music Co., August 1984. (Light photo)

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attention on this Scottish Rite Wicks, and it sounds more beautiful every time we hear it. Congratulations, Jack, on your accomplishment.

Crew members Dick Cooper and Fred Garrett, with assistance and guidance from Gene Powell, are busily rebuilding our 3/8 Robert-Morton preparatory to its installation in the newly restored Lakewood Theatre. Our goal, to have it playing in the Lakewood by the gala reopening in late September, may be too ambitious considering the amount of work still to be completed. Crew chief Dick Cooper spends three hours a day just

commuting from his home to Gene's shop to spend the day working on the Robert-Morton, and he hasn't missed many days since work began last May. NTC-ATOS is deeply indebted to these men, and to many others, who have donated time and/or money to this project. Nearly a thousand dollars has been donated since work began. This has been a busy four months, and the closer we get to the goal, the more the excitement mounts. We can hardly wait to hear this instrument play again in a theatre — where it belongs.

IRVING LIGHT



Dan Bellomy played for the Oregon Chapter on the Benson High School Kimball in November. (Claude Neuffer photo)

**OREGON  
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October 6 found 32 Oregon Chapter members in Astoria for an all-day "Adventure." Our first stop was the Maritime Museum which houses a fascinating collection of historical and contemporary nautical lore. After a wonderful lunch at Pier 11, Astoria-host Leonard Vernon showed a great old film of Jesse Crawford, Don Baker and Ann Leaf playing the New York Paramount organ and one of the Cassavant Organ Company in Canada. There was also a sing-along with Jesse Crawford. Following the program, we adjourned to Leonard's home for an afternoon of open console on his 2/12 Robert-Morton. Members who entertained on the organ were Jason Grable, Loren Minear, Rachel Zenk, Glenn Briody, Don Ledford, Barbara Cranston and Ed Maas. Mary Pitts brought greetings from Terry and Beck Parsons and



Lloyd Hess plays the accordion while Don Lewis holds the song "slide." North Texas Chapter, June 1984. (Wally Eakins photo)



Lloyd Hess, at piano; Don Lewis at the organ for North Texas Chapter, June 1984. Baldwin Family Music Center, Dallas. (Wally Eakins photo)

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Leonard Vernon tells of the history of his Robert-Morton, and some history of the founding of the Oregon Chapter right here in Astoria. (Claude Neuffer photo)

from Edith and Les Rawle in England; she had a great visit with them while on her trip this summer.

We have been fortunate to have several of the nation's outstanding theatre organists right here in the Portland area. In addition, we now have Dan Bellomy who has moved here and is on the staff of the Organ Grinder Restaurant. He is a master technician with a background of radio, recordings, TV, and as a traveling artist for electronic manufacturers. He has appeared in many cities abroad as well as in this country and was, for some time, at the Denver Organ Grinder.

Our meeting on November 11 was at Benson High School to hear Dan play the 3/24 Kimball. This organ has an unusually fine String section and plenty of pedal to fill the large and reverberant auditorium. The overall sound is truly magnificent. Dan's carefully selected program consisted of an excellent variety of standards, ballads, novelty numbers and a fan-

tastic, wild jazz version of "Lullaby of the Leaves." His latest recording was available at this concert; this was made on the giant Portland Organ Grinder's 4/44 Wurlitzer.

Thanks to Dan Bellomy for the beautiful music, to Leonard Vernon for his hospitality, to Benson High for the organ and to our maintenance staff.

MARIE BRIODY and BUD ABEL

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Although planning satisfying, yet affordable, activities can be a constant challenge, occasionally luck has it that a "freebie" turns out to be a real bargain — such was the case when talented artist and teacher Marti Lynch graciously volunteered to do a workshop for playing members of our group. Marti's career began on pipes in theatres and on radio in Detroit and Chicago, and she later be-

came known as a touring artist and teacher with Porter Heaps for Hammond and with the Rodgers Organ Company. A long-time Oregon Chapter member, Marti is now semi-retired and living in Puyallup, Washington. She made her presence known to us during a recent open console session at the Paramount, much to the surprise and delight of many of us.

Marti's musical style is as refreshing and captivating as her smile and sense of fun, and the instruction included careful and often impressive demonstrations of the concepts presented, be they simple or complex. A more sophisticated member inquired about how to use fragments of tunes from a musical comedy to construct an overture, and Marti proceeded to improvise a five-minute overture to *The Sound of Music* which left everyone with a sense of excitement and wonder. Pearl Nelson was a gracious hostess, allowing the use of her unique Rodgers 340 theatre organ which was designed by Jonas Nordwall to include a full Principal division. Jason Grable of Portland has further customized the organ, which he describes as a concert instrument capable of registration for classics from all periods as well as theatre styling. Marti was presented with a lovely plant and a complimentary chapter membership as tokens of appreciation for a memorable afternoon, and she has consented to play a concert early in the spring.

In Vancouver, British Columbia, the Orpheum is now a center for the performing arts which houses the Vancouver Symphony, but the original Wurlitzer installation is still intact. Although access to the organ has been limited because of rehearsal and concert demands, a recent decision to plan more diverse use of the facility included a showing of *The Wind*. Lillian Gish made a personal appearance



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— Lynn Jones, *The Whig-Standard*, Kingston, Ontario



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Marti Lynch at Pearl Nelson's Rodgers 340 after Puget Sound Chapter workshop.  
(Diane Whipple photo)



Jonas Nordwall at Calvary Temple after Puget Sound Chapter concert.  
(Diane Whipple photo)

on her eighty-eighth birthday, October 14, to the delight of some 2000 in the audience. Film accompaniment was provided by Frank Mankin and was well received. Puget Sound member Bill Hale was included in the pre-program publicity as he had been filmed by local TV crews while in the chambers readying the organ. He can certainly attest that careful preparation does not necessarily guarantee a trouble-free performance as a Tuba cipher occurred just prior to the screening. After discovering that the light switch had been recently relocated, a flashlight enabled him to find his way to squeeze through to the ailing pipe, which he quickly removed. When Bill plugged the hole with his handkerchief, the wind promptly blew it toward the ceiling, but, being a man of foresight, he had another and managed to silence the cipher just prior to the mayor's welcoming remarks to the audience. Fortunately, Mr. Mankin was able to play around the

cipher, but it must have seemed an eternity. A reception in the large rehearsal room behind the stage area followed the program and guests had an opportunity to chat with Miss Gish, who was described as a lady of eternal charm and appeal.

On November 11, Jonas Nordwall played a concert on the 21-rank Balcom & Vaughn "reformed" Wurlitzer in the Calvary Temple in Seattle (featured in the 1981 Convention by Father Miller). Although Jonas regularly plays Sunday services at the First United Methodist Church in Portland, he arrived unharried after a quick trip up the freeway and was as much at home on this instrument as on any other he has played. Even having had the rare privilege of hearing Jonas many times during his career, this day he presented a program which reminded us that his musical talents continue to unfold in kaleidoscopic fashion. It isn't possible to comprehend the extent of his musical

stature without hearing him many times. Jonas expressed the opinion that this organ is an excellent example of a theatre organ in a church installation, and his mastery of registration allowed him to include selections ranging from the *Organ Concerto #3 in G Major* by Spaniard Antonio Zallore to a stunning improvisation on "We Gather Together" and "Come Ye Thankful People, Come" to a medley of Billy Joel and Boy George tunes for fun and a Richard Rodgers medley. Particularly memorable was the organ transcription of the "Fountain Reverie," originally scored for piano. The use of the Echo organ and the relative locations of the main organ, wood Harp and Morton metal Chrysoglott surrounding the chancel filled the room with music so lovely it could have been composed specifically for that setting. The organ, installed in 1970 by volunteer church members under the direction of B & V employees Don Meyers and Ed Zoll-

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man, Jr., has a seven-rank Echo organ and two sets of Chimes. Jonas described it as being able to satisfy any musical need, and included a transcription of Chopin "Polonaise in A" and an encore, J.S. Bach's "Gigue Fugue," as further samplings of musical treasures.

DIANE WHIPPLE

### ROCKY MOUNTAIN Denver, Colorado

303/797-2232 or 303/233-4716

Rocky Mountain Chapter was fortunate to have Lyn Larsen perform at Colorado State University on September 26 at the 3/19 Wurlitzer in Lory Center. This organ, which was dedicated one year ago, was redesigned by Lyn, restored by Ken Crome and donated to the university by Marian Miner Cook. Lyn displayed to those in attendance why he was named Theatre Organist of the Year with a program of beautifully arranged and executed numbers. His ease with both the instrument and the audience created a wonderful time for everyone. Among his numbers, "La Rosita" displayed excellent use of the percussions and traps, "Danny Boy" showed the sweet delicacy of the organ, and "Slaughter on Tenth Avenue" displayed a wide variety of sounds available from the Mighty

Wurlitzer. The next day Lyn conducted a workshop for approximately 30 people. Even in the four short hours available, Lyn presented many interesting and constructive ideas for the students to consider. Later that evening, he accompanied the silent film, *Way Down East*, starring Lillian Gish.

On October 7 we met at the home of Dee and Charlotte Williams in Aurora to hear their recently completed 3/11 Wurlitzer. This was originally a Style E from the Boulevard Theatre in New York. The organ has a new design, done by Ed Zollman of Colorado Pipe Organ Service, which called for a complete rebuilding and the addition of three new ranks from Trivo Manufacturing, a Post Horn, Clarinet and Orchestral Oboe. Also installed was a Krumet from the Seattle Coliseum Theatre. The original relay has been replaced with a Devtronix Alpha Micro 32-bit computer with unlimited memory capture combination action and play-back system which enables each organist to set his own pistons without erasing any others, and the 20 pistons per manual and 173 stops enable a vast variety of sounds. The three-manual console sits in the living room, and the chamber is in what was the raised dining room. The chamber is visible through windows facing the living room, and



Lyn Larsen at the Colorado State University 3/19 Wurlitzer. (Ed Zollman photo)

the shutters are above the windows at cathedral level. The organ has a piano and a full set of percussions and traps.

Patti Simon played the dedication program on this instrument and included "Here's That Rainy Day," the delicate "Evergreen" and "Elite Syncopations," utilizing the piano and percussions which speak beautifully into the room. A piano sonatina, transcribed for pipe organ, displayed

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the organ's classical sound. Patti is a teacher and performer who studied with Jonas Nordwall, and surprise of surprises (October is the month of ghosts and goblins), Jonas played "Cheek to Cheek," "Smoke Gets in Your Eyes" and Bach's "Fugue in G Minor." The stops changed, the shutters moved and the organ played, but Jonas had recorded his numbers in the computer during a visit to Dr. Williams' home several weeks earlier.

On October 21, Rocky Mountain Chapter held a membership meeting and program at the home of Fred and Evelyn Riser. Fred began collecting organ parts 50 years ago, and the construction of the pipe organ began a number of years ago. In 1981 a disastrous fire nearly brought the project to an end; however, after the damaged items were removed from the music building, it was discovered that the building had suffered more damage than the organ, and the project could resume. At this time, Fred hired

Ed Zollman of Colorado Pipe Organ Service who redesigned the instrument and now has 14 of the planned 31 ranks playing. After the business meeting, Elsie Zetterman, long-time friend of the Risers, played the organ.

On November 18, we returned to the Risers for another meeting. After the election of officers for 1985, Patti Simon at the organ and ragtime pianist Dick Kroekel at the upright piano played the program, including some lively duets. Their rousing "I Ain't Down Yet," from *The Unsinkable Molly Brown*, concluded their program, and Patti and Dick had as much fun as their audience did.

Fred recently purchased the three-manual console, which was originally installed in the Denver Theatre, from the Organ Stop Restaurant in Mesa, Arizona. This console will control the entire 31 ranks when completed, and the current, two-manual console will control 17 ranks of the organ.

PATTI SIMON



Ashley Miller at San Diego's 3/15 Wurlitzer.

**SAN DIEGO  
California**

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It goes without saying, Ashley Miller is one of the most renowned theatre organists on the circuit today. San Diego had the pleasure of presenting him in concert on October 13 to an audience that recognized such talent. Ashley incorporated his unique styling and orchestrating while featuring a variety of our organ's subtle sounds. His sincerity dominated throughout his entire performance, which made him a pleasure to work with as well as musically.

October 28 San Diego presented its fifth Mini-Matinee concert established for the enjoyment of our members and their guests, while featuring members with all levels of playing ability. This afternoon concert included music of every variety under the direction of Galen Piepenburg, Greg Breed and Herbert Chiu. Combining these matinee concerts with our general membership meetings makes a most enjoyable social after-



Patti Simon at the 3/11 Wurlitzer in the home of Dee and Charlotte Williams.

(Jerry Cutshall photo)

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Dan Semer at the San Diego Wurlitzer after his spectacular program.



San Diego's mini-concert performers, L to R: Herbert Chiu, Galen Piepenburg and Greg Breed.

noon.

Performing for the first time in San Diego on November 10 was the multi-faceted and dynamically talented Dan Semer. By playing both organ and piano, Dan demonstrated his orchestral talent and his versatility as he performed classical and present day pops. Dan's remarkable sensitivity to

orchestration was brilliantly expressed in his use of the organ as he took it from the very soft solos to the full orchestra sound and back. The San Diego audience was spellbound this entire evening and their standing ovations demanded two encores. Dan Semer's showmanship and stage costumes are reminiscent of his idol, Lib-

erace. You have to see his performance to believe it — he is absolutely brilliant.

This concluded San Diego's 1984 programs which have brought us a record-breaking year in attendance and membership, and a profit on every program.

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The August heat at Sierra's annual picnic always manages to melt the resistance of reluctant "open consolders." Bud Taylor shows that he's still got it! (Louis Rahlin photo)



Fred Dajas at the Sierra 2/11 Wurlitzer.

(Louis Rahlin photo)

**SIERRA  
Sacramento**

**916/726-5132 or 916/332-2837**

On June 24 at our Wurlitzer's home, the Fair Oaks Community Clubhouse, two of the elements of success in the entertainment business were clearly evident to Sierra when we totaled expenses versus receipts and found a profit for our third annual presentation of "Emil Martin & Friends": 1) The right kind and correct timing of publicity, in this case a large picture of Emil on the "things-to-do" page of the major newspaper the Thursday before the Sunday event; and 2) the ability to make additional revenue by selling refreshments (something the movie theatre business has known for years). The show was great, with the crowd hollering for more of Emil and his combo's unique blend of Wurlitzer-ized, Dixieland jazz-flavored arrangements of standards of the twenties, thirties and forties era.

September 9 brought San Francisco's Warren Lubich to the Clubhouse Wurlitzer for an afternoon of the fine, clean, traditional theatre organ

style that Warren and our 2/11 Wurlitzer do best.

October 5, 6, and 7 were the dates for the second annual Fresno Organ Bash staged through the cooperation of four California chapters. Meeting at the geographic mid-point of the state, which is also the home of the incredible 4/14 "Snortin' Morton" in the Warnors Theatre, the event has almost developed into a regional convention with 165 ATOS members from all over California in attendance. Some of the outstanding performances included Sierra members Jim Brown and Gary Konas. Two other outstanding performances came from Sierra's Dave Moreno and Fresno's Tom DeLay, both of whom almost single-handedly organized and ran the entire three-day event.

On November 11, at the Fair Oaks Clubhouse, Sierra presented a concert by our "Fresno Bash" organist, Gary Konas. Billed in our newsletter as "Mr. Broadway" for his trademark programming of concerts to include a few complete Broadway medleys, Gary played a very fine concert of wide variety as well as his Broadway

material.

November marked the twentieth anniversary of Sierra Chapter. Although early members are in some disagreement about details of the group's beginnings, everyone seems to be together on recognizing November 1, 1964, at the then-new Carl Greer Inn with its 4/16 Robert-Morton, as the first of a series of meetings and concerts that have continued monthly to the present. ATOS affiliation came in 1967, and the chapter pipe organ was purchased in 1974. Congratulations to those charter members who were at those first meetings and who are still contributing to our efforts to keep theatre organ alive in Sacramento: Ray and June Anderson, Carroll and Barbara Harris, Herb Dunkley, Jim Hodges, Bob Longfield, Helen Naschke, Larry Weid, Harvey and Virginia Whitney and Hal and Betty Wilmunder.

As of September, the Sacramento theatre organ community has been enjoying something that has not happened for years — the radio broadcasting of theatre organ music. On Sunday afternoons at 4 o'clock, Sier-

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Art Phelan entertains the Sierra picnic crowd.



Hal Randall takes a turn, too.

(Louis Rahlin photo)

ra member Carroll Harris does an hour program on KYDS, at FM 91.5, a low-power educational station licensed to a high school. Used as a vocational training facility on weekdays, the station is programmed by a community radio group at night, on weekends and during the summer. Fortunately, unlike many public radio stations that claim variety but have nearly as tight a format as a commercial station, this group seems genuinely interested in presenting a truly diversified array of programs. Carroll Harris, with a lifelong interest and vast knowledge of theatre organ, as well as a theatre organ record collection of nearly 300 albums, was the natural choice for this program.

RANDY WARWICK

### SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

With the change of deadline for chapter news, Sooner State Chapter has only one meeting to report. Our October meeting was held in Pryor, at

the home of Hervey and Janice Barbour. The small group that made the 60-mile trip was treated to music on Hervey's 2/11 Kimball played by Phil Judkins and by our host.

We continue to progress with the installation of our chapter-owned 3/10 Robert-Morton in Tulsa's Broken Arrow campus of the Vo-Tech High School. At this writing, nearly all of the 10" windline is in place.

We are very pleased to announce that members of the Tulsa Organ Club have made a donation to our chapter in memory of the late Joe Crutchfield, who had been a member of both groups. The money will be gratefully applied to the fund for the multiplex relay we are purchasing for installation on the Vo-Tech Robert-Morton.

A number of our members drove to Wichita for Lew Williams' November 3 concert on the Mighty Wurlitzer in their Century II Auditorium. Lew's performance was magnificent! He certainly demonstrates his classical organ training by his clean technique and by his fearlessness to play "Anything!" We were treated to classical,

musical comedy, ragtime, boogie-woogie, lots of Glenn Miller, Jesse Crawford — you name it! He even demonstrated his pizza parlor ability by asking for requests — and sandwiched "How Great Thou Art" in between "Nola" and "Twelfth Street Rag." It was at the close of the "request" portion that yours truly achieved everlasting fame! That sweet young man asked if Dorothy Smith from Tulsa was in the audience — and then went on to tell how much fun we'd had at the George Wright Workshop in Colorado last June, especially learning how to play "crickets" and "frogs" (the frogs had been Kevin Utter's contribution), which Lew proceeded to demonstrate, much to everyone's delight. He then dedicated a very "swampy" rendition of "Chloe" to me, and even added a buzzing mosquito (or was it a bumble bee?) to the scene! My joy was complete when he remembered he'd promised to play Richard Wagner's "Ride of the Valkyries" — which was his show-stopping closer. Love you, Lew!

DOROTHY SMITH

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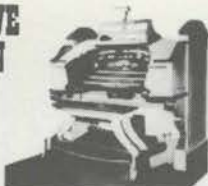
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The second weekend in September found members and friends of WRTOS on a bus trip to Buffalo, New York. The first stop was the Riviera Theatre where Randy Piazza of the Niagara Frontier Club greeted us. The 3/20 Wurlitzer had an extra attraction of three "ranks:" a Chryso-glott, Marimba and Piano were in place in the orchestra pit. The hammers were painted in pastel colors with a black light showing up the hammers when they were played. Kevin Saky was our first artist; he started playing the organ at 13 and has been playing for ten years. His selections included "Strike Up the Band," "Star Wars Theme" and "My Favorite Things." Eddy Baker followed with excellent background music to a Buster Keaton silent movie and some old-time songs including "Whistle While You Work" and "September In the Rain." George Krejci, a well-known organist in the Cleveland area, was the third artist. Some of his choices were "Has Anybody Seen My Gal?," "In A Persian Market" and his famous rendition of "Chattanooga Choo-Choo." He also played "Stardust" on the Steinway piano and, for an encore, the "Hawaiian Wedding Song," a nostalgic number for him as he had been a house organist in Hawaii while in the service.

Sunday morning we entered the glorious Shea's Buffalo Theater and were welcomed by our host, Charles Koester, from the Buffalo chapter. Roy Simon played the nostalgic tunes which we love on the 4/28 Wurlitzer; these included "Pennies from Hea-



"And that, my friends, was the 'Rhapsody in Blue,' played by Tony O'Brien." (Fred Page photo)

ven" and "Thanks for the Memory."

Our next stop was the Lockport Senior Citizens Home where Harold LeValley, chairman of the Lockport Senior Citizens Organ Club, made us welcome. Pat Licota presented a short program on the Style D, eight-rank Wurlitzer. Greg Gurtner, the center's organist, demonstrated what could be accomplished on a smaller organ and entertained us with "Just One of Those Things" and "Everything's Coming Up Roses."

Bob Mitchell, an ATOS member, invited us to his home to enjoy his 2/8 Wicks.

October 27 found Jonas Nordwall at the Wurlitzer theatre pipe organ in the Grays Armory. His program included a 1921 Harold Lloyd Halloween silent movie.

Members of WRTOS were seen at the Akron Civic Theatre where Hector Olivera was in concert on November 10.

Larry Ferrari will be in concert at the Grays Armory on February 23. Dennis James will be there on April 27. Tickets may be purchased by writing to WRTOS, 1234 Bolivar Road,

Cleveland, Ohio 44115, or at the door the night of the concert.

JIM SHEPHERD



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The Devtronix oscillators in the home of Lester Hamilton did a fine job of making the speakers, large and small, warble sweet music at us as directed by able fingers at the console on September 16. Be it the bouncy tunes that identify John Lauter or the fast-paced selections beat out by Henry Przybylski or Lorraine Robinson's polkas, the Devtronix reproduced them all matter-of-factly, as though it was a real Wurlitzer. Others who contributed to our enjoyment of Les's Devtronix were Homer Warren, Stewart Elliott, Bob Mills, our Windsor Wolverine Bob Ballard and one-time Wolverine Barry Rindhage.

A happy postscript to the afternoon was the afterglow at Theater Organ Pizza & Pipes. It was a real pleaser to find that nearly all who were at Les's came to the restaurant to hear John Steele play the Wurlitzer pipe organ and accompany a very interesting film, *America, The Beautiful*.

In October the Wolverines had a very special program in the Detroit Theater Organ Club's Senate Theater. One of the Detroit area's gifted young musicians, Tony O'Brien, played the DTOC's 4/34 Wurlitzer. Several other Detroit/Windsor-area pipe and electronic organ clubs joined the Wolverines for an afternoon of Gershwin highlights which culminated in a superb playing of "Rhapsody in Blue."

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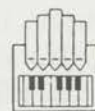
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