

comes and goes after a period of time, all you can do is throw it away.

When I am able to get a disc recording of some artist I can make my own tapes with a top quality product, and if by chance it too goes bad I can make another. I am leery of spending up to \$12 for a tape recording that may be chewed up in a house or car tape deck. In cases like this, I must either buy another copy or forget the whole thing.

Sincerely,
Harold B. Schneider
Seattle, Washington

Dear Sir:

Here is a rather interesting sequel to my letter in the January/February 1985 issue of THEATRE ORGAN regarding the future of theatre organ.

Here in New England we have seen two completely different attitudes during this winter.

I. Two chapters of this organization were offered a *free* 2/10 Wurlitzer theatre pipe organ and they didn't know what to do with it! Do you believe what you are reading in 1985, the 30th year of ATOS? I don't want to.

I wasn't at the first meeting in which this instrument's availability was announced, but I was at the second and I couldn't believe my ears. "Where are we going to put it?" "What are we going to do with it?" "Who's going to pay for it being installed?" was what I heard. The *who* is apparently everyone *else* except the groups discussing the matter.

Not one suggestion was made that it should be installed in a location where those of us who are less fortunate *might* be able to get to a theatre pipe organ to learn, teach and practice without having to go through some of the red tape, late theatre hours, elitism, high fees, etc. I couldn't afford it myself, but together with the group I could help in the form of teaching, seminars, mini-concerts, maintenance and what monies I could afford.

In our area we work as hard as anyone on the organs and then we are shut away almost forever from the very instrument we helped to put together. Perhaps it is this kind of discouragement that has led to what you have just read. I hope it never happens to you.

II. The complete contrast to all of this is in Berlin, New Hampshire. Mr. James Martin signed on about 15 more kids this year, all less than 15 years of age. They completely rewinded the main chamber so the pedal 16' stops would be off-tremolo. The wind lines are so well done that not one single leak can be heard anywhere in the chamber.

We had our annual Christmas program on December 19, and we taped a ten-minute demo complete with the history, silent movie, sing-along and current music for public TV of Durham, New Hampshire. It

was seen in three repeat programs on "Crossroads of New Hampshire" throughout northern New England. We also did a band and theatre organ selection with the Berlin High School Band. More programs are planned in 1985.

Lastly, I will begin instruction directly on the ex-Albert Theatre pipe organ with a number of students and adults.

The point I am making is that here in Berlin there is *no* theatre organ chapter or club per se. There is, instead, the most wonderful community spirit (unspoiled by TV), and a sense of the future of our favorite subject in mind, so that all of these events are actually possible.

Compare this to some chapters of this organization, whose motto is "To preserve the theatre pipe organ and to *further* the understanding of the instrument through an *exchange of information*." Which is, in plain English, *TEACHING!*

I know I will be criticized for writing this letter. But I'm not going to watch this subject die because of those who just don't care about it anymore.

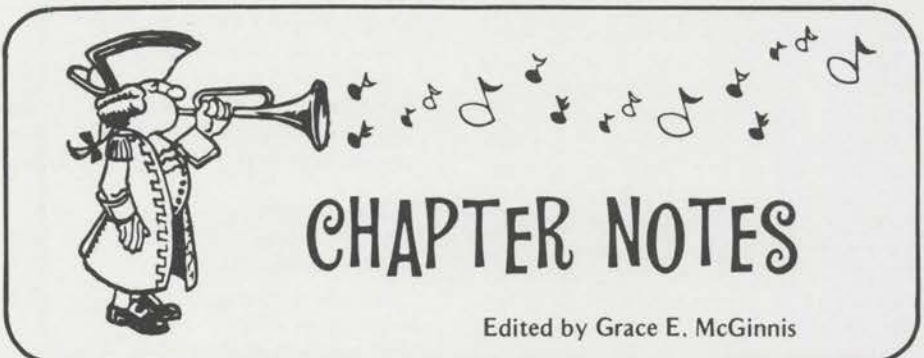
I sincerely suggest that we establish a series of teaching instruments across the country, ones that are easy to get to, and then we'll not only have a way to teach on

such an organ but we will be saving instruments, and making use of theatre organs that can no longer play in their original theatres, and which will no longer sit in warehouses where they go to waste while a whole generation misses out on their sound.

Also, let's get after the media which denies us access to the airwaves one way or another. As Roxy once said, "The public doesn't know what it wants. It just wants to be entertained. Don't give 'em what they want, give them something better." Our music has just as much right as any other music to be on TV and radio, by law, I might add. How do they, the media, really know what the public wants? How can we show it to the public if we can't ever get the sound into young people's ears on an everyday basis, not just at concert time?

I wish I could be happier writing this, but I'm doing this in defense of our favorite subject. I hope someone out there will understand what I'm saying and motivate our people into action. The money is no good without motivation. Congratulations to Motor City and CATOE for saving the Redford and Chicago Theatres. *There* is motivation, if I ever saw it!

Robert Legon,
Malden, Massachusetts □



CEDAR RAPIDS AREA Iowa

319/362-9815 or 319/363-9769

Our April 14 meeting was held at the Howard Burton residence in Marion. Many members welcomed the opportunity for relaxation there, and enthusiasm was such that Howard's two consoles, pipe and electronic, were often occupied simultaneously. Newcomers were given the customary tour of the two-manual Geneva's chamber as well as a showing of a Chaplin silent. Howard's generosity was much in evidence and included his donation of an AGO-standard pedalboard to the community theatre where the chapter meets in May.

Tom Hazleton's Cedar Rapids Paramount concert appearance in May represented a kind of benchmark in our recent history. Reminiscent of the times when popcorn was king and standing-room-only was the rule, the concert was the first

since the "theatre days" before the Paramount became a performing arts center. The club's concert promotion efforts have always been ably executed and successful, and two recent developments have contributed greatly to the cause. First, local radio personality Jerry Carr gave the concert much "talk-time" on local radio station WMT. In addition, Jerry had important duties as master of ceremonies for the show. Second, a new development greeted our patrons as they entered the Paramount's palatial lobby. A new, informative, annotative program, compiled by Paul Montague, is now in print and features an extensive history plus photographs of the installation.

The location of our Style E Wurlitzer is not often scheduled for revival programming, but in May there was a notable exception. The first Big Band Dance was held in the Kirkwood College Iowa Hall Ballroom as a benefit for the KCC Music Scholarship Fund. This appearance of the



3/12 Wurlitzer in the Tampa Theatre.

(Ed Szucs photo)

popular Jazz Ensemble featured the "real" music of Ellington, Goodman and Miller. A top-flight social event, it followed the popularity of local AM Big Band airplay along with KCKK's own FM vintage jazz format.

MICHAEL VANCURA

Our next project is the Polk Theatre in Lakeland, Florida. Although slightly larger, the Polk is the sister to the Tampa Theatre, but has never had an organ. However, there are two large chambers that could hold an organ of impressive size. Restoration of this theatre is well underway, but lack of funds has put plans for an organ in the distant future. A donation of

an organ would be greatly appreciated. Any person with information which will help us obtain an organ for the Polk Theatre, please write to Bill Couch, 1505 E. Private Drive, Lakeland, Florida 33803.

BILL COUCH



**CENTRAL
INDIANA
CHAPTER**

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

President Tess Moses called the April 14 meeting to order at the Pipe Dream Restaurant in Kokomo. Our hosts were members Jack and Carrie Elleman. When the meeting was adjourned, everyone proceeded upstairs to hear Rob Richards play the organ. His sparkling personality and excellent playing were evident in his fantastic program which included "Slaughter on Tenth Avenue" and music from *Showboat*. While Rob played, those who didn't get there early enough to partake of the new menu, did so. It was an enjoyable afternoon.

Neil Jensen, from the other side of the world, gave a concert on April 12 at the Hedback Theatre in Indianapolis. Neil, a talented organist, gave a fine performance which was well-received by the audience

**CENTRAL
FLORIDA
THEATRE
ORGAN
SOCIETY**



Tampa

813/685-8707 or 813/734-5721

We finally did it! The Tampa Theatre Wurlitzer has spoken! It was a struggle, with all the usual obstacles, but well worth it. Years of toil have rewarded us with an organ of which anyone would be proud. During the first day of rough-tuning, we discovered why organists who played this organ in this theatre years ago have said this was the best-sounding theatre organ in Florida. The acoustics of the theatre give the original eight ranks a brilliant sound, and now, with 12 ranks, the sound has created excitement for a theatre organ that we haven't felt in a long time. Sandra Shook was on hand to make the first recording, and, even though the rough-tuning was quite evident, this tape is one we will cherish. After we fix some stubborn dead notes and do more tuning, we will be ready for open console. The traps are back in their original places and are ready to be wired. The last project will be to wire the presets, and then we will be ready for concerts.



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.

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

Send Chapter Notes and photos to:

Grace E. McGinnis, Associate Editor
4633 SE Brookside Drive, #58
Milwaukie, Oregon 97222

and included "My Funny Valentine," "I'm Always Chasing Rainbows" and "Root Beer Rag."

On May 5 President Moses called the meeting to order after which Brian Holland played a concert of popular songs which included "Oh, By Jingo," "New York, New York" and "Original Rag." Open console was then in order.

WAYNE R. PIPHER

CENTRAL OHIO Columbus

513/652-1775 or 614/882-4085

It was open house at Capital University's Campus Center on April 28 to hear Larry Krueger's newly installed 2/12 Wurlitzer. After a short business meeting, led by President Mark Williams, Larry filled us in on the organ's history and relocation. Larry, in addition to being our vice-president, is Assistant Dean of Campus Life at Capital University. He introduced the featured artist for this auspicious occasion, Bill Taber. Bill hails from Cleveland where he is employed as a music teacher by the Lucus Music Company.

For one hour, we thrilled to Bill's renditions of vintage, pop and contemporary tunes which ably demonstrated his versatility as well as the tonal qualities of this superb instrument. Included in his program were a sing-along and a silent Laurel and Hardy comedy, *Big Business*. There followed open console with a procession of members and guests performing for our musical entertainment. We were delighted to welcome back an old friend, organist Henry Garcia, who, we are pleased to say, is now a member.

The organ, originally installed in the Commodore Theatre in Cleveland, is a Wurlitzer Style 190 built in 1927, which eventually came to the attention of a friend of Bill Taber who found it in a



COTOS Vice President Larry Krueger at his 2/12 console. (John Polsley photo)

Special to Chapter Correspondents . . .

Kudos to all of you who are getting your copy in on time, neatly typed and with your pictures correctly labeled. You are making our work a pleasure!

We have another condition now that needs your attention. The ATOS Board of Directors has stipulated a limit on the number of pages for each issue of THEATRE ORGAN, and we are soliciting your cooperation in meeting the new requirements. Here is what you can do:

1. Please send copy for each issue, rather than a once-a-year summary. One or two typed pages would be excellent.
2. Keep in mind that this journal will be read 20 years from now, and your news is of historical significance. Avoid items of limited local interest, and make your descriptions as clean and precise as possible.
3. Omit lists of songs from programs unless something is outstanding.
4. Omit material that pertains to chapter business (minutes of meetings, lists of officers, etc.).
5. Omit all material that you would not find interesting in the year 2000.

And please understand that if your copy is edited more severely than you like, the reason may be spatial rather than topical. We appreciate your contributions and look forward to some exceptional material from all of you!

GRACE E. MCGINNIS □

Cleveland church, unused and bedecked with furniture. Bill purchased the organ, but simultaneously acquired another more suited to his needs so he sold it to Larry Krueger. Its installation at Capital University began some ten months ago when Larry, with very little outside assistance, accomplished the Herculean task of chamber construction, blower and windline installation, swell shade mounting, chest wiring, tuning and voicing, all in time for its premiere performance. It features a Piano, Chrysoglott, Glockenspiel and Xylophone percussions, a toy counter and recent additions of a Post Horn and Krummet. Situated in the Cabaret Room of the Campus Center, the console sits in front of

a black partition separating the listening area from the chambers. Located high in either side of the partition are paired vertical swell shades, while in the middle are a toy counter and percussion inset. The audience can catch a glimpse of some well-restored table chests and offset pipes through two sets of windows located at eye level. There is a promise of more to come, for sitting at the sideline is a three-manual Möller console destined to replace the present two-manual keydesk. At Larry's work pace, that won't take long.

It was a thoroughly enjoyable afternoon, and our special thanks go to our vice-president who worked arduously to make this an eventful occasion.

JOHN R. POLSLEY



Chicago Area

Theatre Organ Enthusiasts

312/470-0743 or 312/627-3245

A recent message from Chairman Jim Shaffer states the fortunate position we are in regarding theatre pipe organs. Truly, there are many in playable condition because of the many dedicated theatre organ enthusiasts who are willing and able to do the necessary work. The results of their efforts will be shared with you as you attend the '85 Convention.

We natives do get to see and hear some of the installations. Most of them are in auditoriums or theatres, but a few are privately owned. This is the case with Mr. and Mrs. Jasper Sanfilippo who graciously opened their beautiful suburban home to us on March 31. The weatherman was in a bad mood, but that didn't deter the more



Krueger's Capital University organ installation, right chamber. (John Polsley photo)

than 150 organ buffs who attended this special social. Bill Tandy did the console honors with a program of great diversity. Open console and refreshments were interspersed by viewing and hearing the Sanfilippo's collection of antique mechanical nickelodeons and music machines. We are all grateful for this rare opportunity to view this unique installation.

The bus trip to Columbus, Ohio, was a delightful outing. Dennis James was a generous host, and *The Thief of Bagdad*, accompanied by the Columbus Symphony Orchestra, was excellent. It provided a glimpse of what former movie entertainment was. 'Tis sad that present generations are missing this type of fare. This trip was a joint venture of five groups of organ buffs, CATOE, Joliet, Rockford, Nutones (Chicago South) and Windy City. The enroute lunch stop was at the Paramount Music Palace in Indianapolis, Indiana, with Donna Parker accompanying the pizza chompers. Dennis James presented the Ohio Theatre tour and slide presentation as well as information to the open console players. We were grateful to Patti Patterson and Greg Simanski who provided rolls and coffee, and to Len Clarke who brought theatre organ tapes for the bus stereo, all combining to make this a super bus trip.

On April 19 we presented Kay McAbee at the Arcada Theatre in St. Charles using their 3/16 Geneva theatre organ. On stage, Al Morgan appeared with his excellent piano presentation and duo back-up. It was a tremendous show and well-received, in fact, sold out! We would like more of this!

Mundelein was the location, and teenager Reid Spears was the soloist for our recent social and business meeting. Reid presented a great program, and he will be featured during the '85 Convention using the Mundelein 4/25 Wurlitzer/Gottfried theatre organ.

Sadness descended upon all of us with the passing of Harry Koenig in April. We certainly will miss this cheerful musician and friend. Details appear elsewhere in this issue.

ALMER BROSTROM



Milwaukee
414/463-2365
or 414/771-8522

The Riverside Theatre was the location of our February concert, the first at the theatre since the completion of its renovation in November 1984. The artist of the day was Tom Hazleton in his first concert appearance for us. Tom was very impressed with the condition of the theatre and the organ. The quality fit the top-notch entertainment theme being presented by the management of the Riverside.



Read about the ATOS-sponsored Tour to Australia and New Zealand on page 10 of this issue. Then check the New Member Contest on page 11 so that you can get in on this trip with your expenses paid.



Gary Hanson and Clark Wilson spent some 400 hours rebuilding the stop list and doing other needed repairs. Prior to this, the Great stop list was mostly a collection of 8' stops. With the addition of another relay, the range of the organ has been expanded to include a number of 16' stops, previously non-existent mutations on the Tibia and Octave and Sub-octave couplers. The addition of a Post Horn has spiced up the stop list even more.

The March social was held at the home of Harvey Kuhlman in Menomonee Falls on March 29. Harvey has a marvelous 3/16 Wicks equipped with glass swell shades and a grand piano. Gary Hanson played a mini-concert followed by a short silent comedy. Members took turns at open console, and treats were provided by the Palate Pleaser Restaurant.

Work on the new console for the Avalon Theatre should be completed by fall of this year. Rick Johnson has almost completed the console wiring for the Z-tronics relay. The console is being painted antique ivory with gold trim.

On May 5 we went to Barrington Hills, Illinois, to the home of the Sanfilippos. They have an impeccably installed 4/28 Wurlitzer in a home that is a musical museum of reproducing machines ranging from band organs to a double violin player. The organ has a digital recording device which allows artists to have their playing reproduced for playback at a later date. A busload of enthusiasts was treated to a wonderful afternoon of music.

BILL CAMPBELL



Babson College, Wellesley
617/662-7055

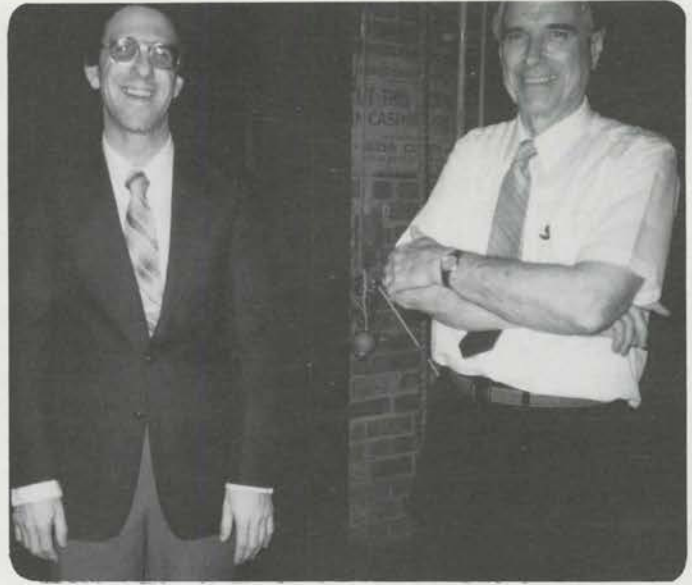
Our first March concert at Babson featured none other than Hector Olivera. Before a well-filled house, this "human dynamo" put our Wurlitzer to the test as few others have done. With hands and feet flying and frequent registration changes, plus his vivid imagination, there is nothing static in an Olivera concert. My notes say "electrifying — defies description," and what more can be said? No one can top his brilliant technique, musical knowledge, fertile imagination and infectious console personality. From a natural Latin tune, "Oye Negra," to the longest "Trolley Song" ride we've ever experienced, Hector and our organ really had a workout! There were a few quiet, reflective pieces such as Bach's "Sheep May Safely Graze," and a Charlie Chaplin silent, *Behind the Screen*, with a loose accompaniment by Hector. A long, standing "O" brought Mr. Olivera back for yet another "Flight of the Bumble Bee." The difficult, our artist makes seem easy, and it is amazing to watch his manual and pedal dexterity. Programming is another matter, and this one did not contain enough true TO selections which the public expects. Too many melanges woven back and forth, while ingenious, make one desire some straightforward tunes.

The following afternoon a more sedate program of easy listenin' Moon River-type tunes was well-played by veteran organist Lee Erwin on our 235. Lee has a long history of TO and broadcasting experience and is recognized as one of the country's best accompanists to the silent screen. Lee's was the expected, informal, true theatre organ concert that this writer used to hear at midnight on the 500,000-watt Crosley radio station, WLW, in Cincinnati. Lee's 45-second opener, "But Not For Me," was timed for the console lift to reach its full height. His program included some Hoagy Carmichael, Gershwin and selections from *Oklahoma*. Solid, rich, harmonious are some adjectives which describe Erwin's playing. His enjoyable interpretations brought such applause that "The Original Rag," a great "Embraceable You" and an upbeat "Somebody Loves You" medley encore resulted. What a weekend of contrasting talents, neither to be easily forgotten!

Our April 20 Babson meeting had member Len Winter scheduled to play; however, he was hospitalized three days before, and Program Chairman Gordon Creamer announced that not one, but three, performers were to substitute. Bob Legon led off with a blackboard-on-easel next to the console with which he gave a brief lesson on song composition as he



L to R, Michael Cipolletti, President, Mrs. Ludmila French, Bill Smith, crew chief, and Eddie Weaver, artist at the memorial concert for Robert Fichter. On the table are some of Mr. Fichter's memorabilia.



Organist Dick Smith, on left, and Bill Smith, crew chief of Trenton War Memorial.

jokingly called the "class to order," then played five tunes in demonstration. Carolyn Wilcox followed with three well-worked-out selections. Guest Burt Atwood from Palo Alto, California, a Nor-Cal member, then mounted the bench. After three numbers, he stepped down, but was called back for more as his broad and vigorous style exploited the organ's resources.

STANLEY C. GARNISS



**GARDEN STATE
THEATRE ORGAN
SOCIETY, INC.**

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

On March 10 we presented a Memorial Concert in honor of Robert Fichter at the Trenton War Memorial. The featured artist was "Mr. Music," Eddie Weaver, who charmed the audience during the first half of his program. Following intermission, Mrs. Ludmila French, daughter of Mr. Fichter, gave a beautiful, stirring description of her father who "fell hopelessly in love with theatre pipe organs," and whose favorite organist was Jesse Crawford, his close friend and organ teacher. Bob attended many of the concerts at Trenton, and his presence will be missed by all who knew him. He left a generous legacy to our chapter with the intention of supporting concert programs. After the concert by Eddie Weaver, Mrs. French and her brother, Robert Fichter, displayed on the stage their father's theatre organ memorabilia which included pictures, books and memories of Jesse Crawford. This was fol-

lowed by open console and a picnic supper with members and guests providing their own refreshments.

On April 14 the last of a five-concert series presented Dick Smith in a return engagement on the 3/16 Möller in the Trenton War Memorial. Dick is an energetic organist with a pleasing repertoire, and the applause he received was a warm return welcome for him. After the program, there was the usual picnic on the stage and open console which lasted until the time reminded everyone to drift homeward. Monday was a workday.

A special meeting was held in April at the John Harms Englewood Plaza Theatre in Englewood. When this theatre opened in November, 1926, it had 2000 seats, a \$50,000 Welte-Mignon pipe organ and a "late Victorian luxury interior that predated the art-deco of the 1930s." Through the years it remained a working movie house owned first by the Reade chain; in the 1940s, the Skouras chain; then, in 1967, by United Artists until it closed in 1973. The pipe organ was removed and its present location is unknown. In 1976, a culturally active group, under the leadership of outstanding area impresario John Harms, brought the theatre back to life. It is now owned by a non-profit corporation which operates a regional art center. As money from successful concerts and donations was acquired, new lighting, beautiful new red seats and general improvements were made. Disaster struck when the plaster walls began falling down, but the interior has since been completely renovated. Though more improvements are needed, the interior is now extremely attractive and the acoustics are crisp and clear.

At this meeting, members were given a tour of the theatre, including the projection booth and the empty pipe chambers with swell shades still in place. All were im-

pressed, and a discussion followed with Alan Kirk, executive director, exploring the possibility of installing a theatre pipe organ. A committee was chosen to sound out the membership and prepare a formal presentation to the John Harms Board of Directors.

JINNY VANORE



**Land O' Lakes Chapter
AMERICAN THEATRE
ORGAN SOCIETY
LO'LTOS
St. Paul-Minneapolis**

715/262-5086 or 612/771-1771

(Note: Apologies to Bob Scholer for inadvertently omitting his name from the list of crew members who renovated the 2/4 Robert-Morton, and to Maury Lidholm for misspelling his name, in the March/April issue. G.M.)

Rob Calcaterra had a very successful stay at the Phipps Center for the Performing Arts in Hudson, Wisconsin, starting with seminars and concerts on March 14 and 15 with four different groups of 200 students each from Hudson participating. Rob played Friday evening to an almost full house, complete with a sing-along and a Harold Lloyd silent film. Arma Neff, 96-year-young violinist and chapter member, made a cameo appearance and received two standing ovations. Her witty rapport with Rob stole the show! Comments were heard that this was the best show yet at Phipps. On March 16 Rob continued his workshop with approximately 20 persons.

The Organaires, small organ home group, met at the home of Bill and Jean Lundquist in Lake Elmo on March 21. Bill has recently installed a Wurlitzer pipe or-

gan in his home and, with a Conn, a small electronic Wurlitzer and a piano, there was plenty of music. Bill, Joe Vaes and Mike Erie at the organs and Verna Mae at the piano, all together, played the last two tunes of the evening.

April 13 found members and guests strolling through the new Diamond Jim's Mall in Mendota with owners Allan and Mary Steffes, chapter members, hosting an open house. There are several gift shops branching out from an old-time hotel lobby with the "Mighty Mite" 2/4 Robert-Morton, recently renovated by a LO'LTOS crew, located in a prominent spot on the balcony. Organists Tom Neadle, Don Johnson, John Zetterstrom, Alice Rabus and Mike Erie took turns at the organ so there was continuous music all afternoon. Curious visitors asked many questions about the organ.

Phipps Center sponsored a SHOWCASE on April 14 which included, among the performers, our own Tom Neadle at the Wurlitzer playing two numbers. Tom was selected from a group of contestants in a recent audition and was thrilled to be part of the SHOWCASE.

The Organaires met at Verna Mae's home on April 18 and, as usual, piano and organ duets were played as well as each member taking a turn at the Kimball Stardust.

On April 21 Ron Brownell from Minneapolis, in organ sales at Schmitt Music Centers for many years and tuning pianos at the present, was our guest artist at the console of the Wurlitzer at Phipps Center. Familiar tunes and requests were enjoyed by all. On this same day, boxes of records and organ and piano music were hauled to Phipps by members for our first ongoing music sale. A record player was brought in

to furnish background music of the oldies, and sales were brisk.

On May 10 a group of us traveled to Milwaukee to attend the Lyn Larsen concert at the Riverside Theatre where Dairyland Chairman Fred Wolfgram had arranged for tickets for us at the box office. The Riverside Theatre has been renovated and refurbished to perfection, and it was a joy to see and hear Lyn Larsen at the 3/14 235 Special Wurlitzer. The next morning, Fred and his wife, Carol, opened the theatre for us, and we had an opportunity to play the "biggie" with Fred giving us a tour of the Solo chambers and the dressing rooms. He told us that when *Sugar Babies* was playing there recently, Mickey Rooney suddenly ran across the stage, sat down at the organ and played! How we wish we had a theatre and organ of our very own!

VERNA MAE WILSON



LOS ANGELES
THEATRE ORGAN
SOCIETY

California
818/792-7084

Hector Olivera was our headliner at the Pasadena Civic Auditorium's five-manual Möller on April 19. In this return engagement, he once again demonstrated why he is one of the world's top organists and the Möller one of the world's best theatre organs!

Many noted that the 28-rank organ sounded brighter and fuller than ever — and for good reason! The organ is now winded by two blowers! The original high-speed Spencer supplies all the wind for the

Solo chamber while the new blower handles just the Main chamber. The city of Pasadena continues to upgrade the organ with the expert work being handled by Dave Junchen and Steve Adams, who originally installed the instrument.

Artists for our fall season will be Ramona Gerhard at San Gabriel on September 21, Keith Chapman at Pasadena on October 26, and Cheryl and Wayne Sepala at San Gabriel on November 16.

Work continues on our Wurlitzer being installed in an auditorium-like warehouse in La Mirada, just east of downtown Los Angeles. We hope to have our first program on the 3/27 organ as part of our annual Christmas Party and Membership Meeting.

RALPH BEAUDRY



Detroit
313/537-1133

Our Young Artists' Concert at the Redford Theatre on March 2 was a break in tradition from our usual one-artist format for a public organ program and featured Peter Hansen, John Lauter, Rick Cucchi and Tony O'Brien at the 3/10 Barton. Ranging in age from 16 to 26, the four young men provided a variety of styles and selections that had the enthusiastic audience on its feet at the end of the program.

Peter, 16, is from Toronto where he has been playing at the Organ Grinder for the last two years. John has been featured at all four instruments maintained by the chapter and is currently playing at Theater Organ Pizza & Pipes in Pontiac. Rick is a student in organ performance at Oakland University, has played for our Fourth Sunday Series and has been heard at the Pied Piper Pizza Peddler and Theater Organ Pizza & Pipes. Tony is an organ major at Wayne State University, is frequently heard at the Redford Barton and other chapter organs, and has played with the Detroit Concert Band and for silent films at the Henry Ford Museum at Greenfield Village.

Chapter organists who played overture and intermission music for our biweekly movies series at the Redford in January and February were Evelyn Markey, Stan Zimmerman, Rick Cucchi, John Lauter and Tony O'Brien.

Don Jenks made a return visit to the Royal Oak Theatre's Barton as the Fourth Sunday artist in January. Active in Wolverine Chapter and the Detroit Theater Organ Club, Don is a former owner of the Barton organ from the Birmingham Theatre now installed in Theater Organ Pizza & Pipes.

Filling in for ailing Emory Robbins at our Fourth Sunday concert at the Royal



Hector Olivera at the BBC/Foort Moller console in the Pasadena Civic Auditorium.

(Zimfoto)



Peter Hansen, Tony O'Brien, Rick Cucchi and John Lauter performed at Motor City's Young Artists' Concert. (Fred Page photo)



Lowell Ayars discusses his April 13 program at the Redford Theatre with stage manager David Martin. (Bill Vogel photo)

Oak was Herb Head, whose program contained a sprinkling of the circus music for which he is so well known. So adept is Herb at circus tunes, he is asked to play the calliope in the annual circus parade in Baraboo, Wisconsin.

Lowell Ayars appeared in concert at the Redford's 3/10 Barton before an enthusiastic audience on April 13. In addition to traditional theatre organ favorites, Lowell displayed his resonant baritone voice and accompanied the Laurel and Hardy silent *Should Married Men Go Home?*

We had six participants in our first Young Theatre Organists Competition at the Redford on May 5. Colleen Feldpausch, a tenth grade student from Farmington Hills, won the Junior Division, and Melissa Ambrose, a freshman at Oakland University, took top honors in the Intermediate Division. Melissa was chosen the grand winner, and a tape of her performance will be submitted to National for judging. Other contestants were Nordine Castine, Michael Oliver and Carl Lee Schneider in the Junior Division, and Jennifer Candea in the Intermediate Division. The two winners each received \$50, and the grand winner \$100. Organ pendant necklaces were given to all the girls and MCTOS belt buckles to the boys as gifts from the chapter. A reception to honor all the contestants was held in the inner lobby after the program. Chaired by Dorothy Van Steenkiste, committee members were Virginia Duerr, Gil and Penny Francis and

Peggy Grimshaw. Judges for the event were Gus Borman, Nancy Brookshire, Dan Dembicki, Henry Hunt and John Steele.

Member Gloria Sunman won first place in the Hobbyist Division of the local Yamaha competition and will travel to Rockford, Illinois, for the regional competition.

A Club Day is held at the Redford one Sunday afternoon each month and gives members a chance to socialize and play the Barton. Each Club Day is preceded by an hour-long workshop. Steve Stephani conducted a workshop on open harmony techniques on March 3, and John Lauter illustrated organ registration at the session on March 31.



L to R, front row, contestants Colleen Feldpausch, Norine Castine, Melissa Ambrose and Jennifer Candea, and judge Henry Hunt. L to R, back row, judge Nancy Brookshire, contestants Michael Oliver and Carl Lee Schneider, and judges Dan Dembicki, John Steele and August H. Borman. (Bill Vogel photo)



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We knew that our showing of the 3½-hour *Ben Hur* at the Redford on April 5 would be a long one, but we hadn't planned on a 15½-hour intermission. A power outage shortly after the start of intermission put the entire theatre in darkness, and the remaining three reels of the 70mm epic, including the famous chariot race, were shown the following afternoon. Credit goes to chapter members and audience alike (many with penlights) for the safe, orderly evacuation of over 1200 patrons.

A fairly small group gathered at the Redford to celebrate the 300th birthday of J. S. Bach, complete with cake and the singing of "Happy Birthday." Don Lockwood suggested that it might be fitting to rename the box office in honor of the great composer, and a hastily made sign was placed above the ticket window designating it "Bach's Office."

Chapter organists who played overture and intermission music for our biweekly movie series at the Redford in March and April were Grace Joslin, Stan Zimmerman, Tony O'Brien and Don Haller.

Barry Rindhage, who was the last staff organist at the Temple Theatre in Saginaw, was the featured artist for the Fourth Sunday program at the 3/16 Barton at the Royal Oak Theatre on March 24.

Coming events include Ashley Miller at the Redford on September 14, Tom Wibbels at the Redford on October 12, Fr. Jim Miller at the Royal Oak on November 9 and Walt Strony and the Concordia Handbell Choir at the Redford on December 7.

For more information, write Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219, or call 313/537-1133.

DON LOCKWOOD

MOUNTAIN STATE West Virginia

As of April we have our 2/7 Style E Wurlitzer plus Clarinet in storage in Charleston, West Virginia, not far from its destined home in the Capitol Theatre! The

theatre itself is under intense renovation with hopes of opening in late August. It is doubtful that it will open with the Wurlitzer installed, but every effort will be made to have live organ music of some nature. It is estimated that we will need about \$25,000 to make some needed repairs and get the Wurlitzer installed. The chambers will have to be extended upward seven feet, as the original organ was junked about 1950 and the roofline flattened. We are also planning on installing solid-state combination and relay. We do need extra shutters (5 x 5's). One set came with the organ and Potomac Valley donated another. Our shutter openings are 10 x 5, so we will need two sets on each chamber.

It was really exciting, and hard work, loading the organ in Florida, then driving to West Virginia. The best part of the trip was the wonderful Christian fellowship we enjoyed with each other and with the donors of the organ. Even though we were of different denominations, we all have the same goal, to serve the Lord first. He has blessed us greatly in bringing this project together, and with His strength and guidance we will do our best to get it installed.

A more detailed article will follow soon. Thanks for your support and help in getting Mountain State Chapter off and running.

DAVE FORTNER, JR.

NEW YORK THEATRE ORGAN SOCIETY New York 201/573-9567 or 201/473-0559

We took advantage of the Yankees being out of town on April 27 and called upon Yankee Stadium organist Eddie Layton to perform in concert on the 4/31 Möller at the New York Military Academy in Cornwall-on-Hudson. The organ is an original 1928 Möller installation, and the Academy, located in the scenic Hudson Highlands just above West Point, provided a beautiful setting on a perfect spring day for our activities. Members had an opportunity to play at open console in the afternoon.

Although Eddie Layton is most often



Middletown Paramount crew chief Bob Seeley helps to place solo chest of NYTOS 2/10 Wurlitzer in its chamber.



Eddie Layton at the New York Military Academy 4/31 Möller.

heard at the Hammond, having been a featured touring artist with that company for many years, he proved to be very much at home on the mighty Möller even though, as he quipped, "it doesn't have draw-

RON RHODE

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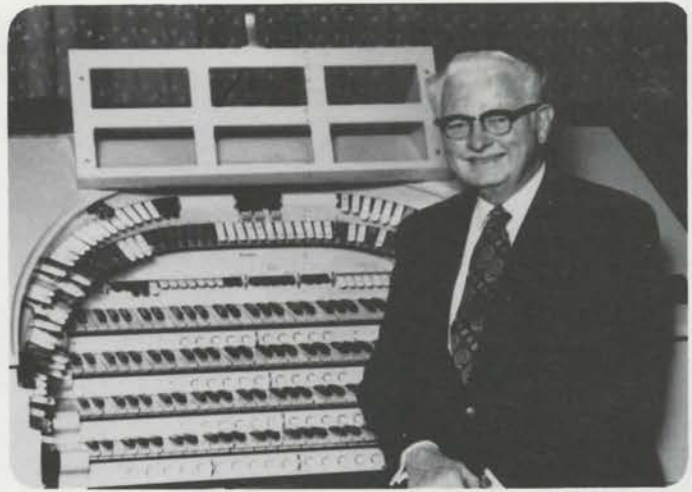
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Larry Vannucci at the 2/6 Robert-Morton at Century 21 Theatre (nee Marina). This is the only original installation in the S.F. Bay Area. (Ed Mullins photo)



Bob Vaughn cued Erich von Stroheim's *Greed* and two other Stroheim silents during the week of March 17 at San Francisco's Castro Theatre. (David Gadd photo)

bars." Eddie's eight years of study under Jesse Crawford became especially evident in the intricate harmonies and counter-melodies that he wove through his arrangements. Opening with a rousing "S Wonderful" and a medley of New York songs, Eddie managed to show off nearly every voice of the versatile Möller. He also tested the audience's knowledge of old-time radio themes, and they achieved a perfect score. He joked that George "The Boss" Steinbrenner was threatening to trade him for a power-hitting, left-handed organist if he didn't brush up his "Take Me Out to the Ball Game," and he asked the audience to sing along while he worked on the music. We happily obliged, even without the hot dogs and beer. In all, Eddie Layton and the NYMA Möller provided an excellent performance for the large, enthusiastic audience.

Work continues on our 2/10 Wurlitzer installation in the Middletown, New York, Paramount Theatre which will have its grand opening as a performing arts center on September 21 with a performance by jazz trumpeter Dizzy Gillespie. Crew chief Bob Seeley plans to have the Wurlitzer playing by that time or soon thereafter, and local enthusiasm for the project bodes well for theatre organ in the mid-Hudson region and for us.

TOM STEHLE



San Francisco Bay Area
415/846-3496 or 415/524-7452

Larry Vannucci played a concert for us on March 17 at San Francisco's Cinema 21. Their 2/6 Robert-Morton is the last remaining original installation in any Bay Area theatre and "Vanooch" is its master. Larry, a talented musician and a natural comedian, brought out the best from this instrument. He played in the "Spirit of the Lost Weekend." Opening with "Bill Bailey," he mentioned that, as it was St. Patrick's Day, he would play "Melancholy Baby." He dedicated "Come Rain or Come Shine" to the late Bill Thomson.

During intermission, Chairman Lowell Wendell led a discussion concerning the acquisition of our own theatre pipe organ. A letter was mailed to all members notifying them of a special meeting on April 21 to vote on the proposal. We all had an enjoyable time at Larry Vannucci's concert.

Kurt von Schakel played the 4/23 Wurlitzer at Redwood City Capn's Galley Pizza & Pipes on April 21. The Hoosier is an accomplished pianist and organist. He

opened with a rousing "I've Got Rhythm" and played several upbeat tunes including "Ten Cents a Dance" and "Back Bay Shuffle." C. S. Lang's "Tuba Tune" was played untremmed, demonstrating von Schakel's serious side. He has been organist/choir director at Our Redeemer Lutheran Church in Indianapolis for 13 years.

At a special business meeting during intermission, the board of directors was authorized to purchase a chapter organ when a suitable instrument can be found.

Kurt began piano lessons with William Eltzroth at age nine and played with the Indianapolis Symphony in 1974 at age 14. He made his debut at Carnegie Hall in 1975. After intermission he was back on the bench with "Topsy," followed by a medley from Leroy Anderson's *Goldilocks*. Other classical pieces were included, and his closing number was "Hora Staccato." Kurt thanked Phil Freeman for his efforts to bring the Wurlitzer up to concert condition. A Big Band rendition of "Take the A Train" was von Schakel's encore before open console. We are grateful to Kurt for sharing his tremendous musical talent with us, and we all look forward to hearing him again. He was "von-derful!"

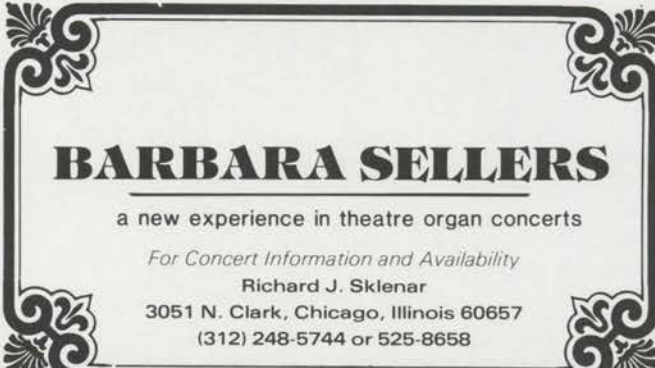
The Oakland Paramount Organ Pops Series Mother's Day concert featured Nor-Cal'er Jim Roseveare at the console of



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Hoosier Kurt von Schakel at the Capn's Galley 4/23 Wurlitzer. (Rudy Frey photo)



Peter Mintun, left, and Jim Roseveare relaxing in the Oakland Paramount Green Room after successful Mother's Day piano/organ concert. Jim also played a concert for an AGO on-stage banquet at the Paramount on May 13. (Ed Mullins photo)

the 4/27 Wurlitzer and Peter Mintun at a Chickering concert grand piano. Their duets included "Zing, Went the Strings of My Heart" and a tribute to Irving Berlin. Jim played Jesse Crawford's arrangement of "Call Me Darling" and such favorites as "Two Cigarettes in the Dark" and "Spring Will Be A Little Late This Year." Peter's finger dexterity was displayed in his "Kitten on the Keys" and Fats Waller's "A Handful of Keys." For an encore, they played "The Cop on the Beat, the Man in the Moon and Me." Both artists are perfectionists, and the piano and organ were balanced beautifully. It was an afternoon of musical enjoyment and delight.

Roseveare is house organist at the Paramount. Peter Mintun, a local celebrity, is pianist at the posh L'Etoile Restaurant in the Huntington Hotel on San Francisco's Nob Hill which is a rendezvous for celebrities, and Peter is an expert in playing the tunes of the twenties and thirties.

The following night, Jim Roseveare played for the American Guild of Organists' banquet that was held on the stage of the Oakland Paramount. He played a completely different program for this event. Jim has a penchant for Jesse Crawford arrangements and is the "musical encyclopedia" of tunes of the twenties and thirties as well.

ED MULLINS



Moon River still flows! and it flowed again on April 26 in Cincinnati where it was conceived in October 1930, and where it flowed for 42 years. For the third time, our chapter re-created this memorable radio program which was heard worldwide when WLW operated at 500,000 watts and was truly "The Nation's Station." Fortunately, we still have some of the original performers with us to produce this show.

Cincinnatians filled Emery Theatre to hear our Wurlitzer sound the "Caprice Viennois" theme while Cecil Hale mellifluously articulated the words, "Moon River, a lazy stream of dreams where vain desires forget themselves in the loveliness of sleep . . ." The ageless voice of Ruby Wright again sang the songs we heard back then. We even had the last announcer for Moon River, Bill Myers, as the master of ceremonies. The man at the Wurlitzer was Gene Wilson, formerly of WLW-TV and

now a staff organist at Emery.

Before the actual Moon River re-creation, there was a stage show consisting of the Elaine Eckstine Dancers, singer Marian Spelman and organ solos by Gene Wilson. Gene mastered the smooth, Moon River organ style and was lauded for his proficiency and versatility during his two-hours of soloing and accompanying the dancers, singers and poetry. Every sound during the revisit to Moon River was so rife with nostalgia that one could feel it. It was part of our lives for so many years. Welling tears of joy were in many eyes as the Moon River theme sounded for the finale, and Cecil Hale intoned, "Float on, drift on, Moon River — to the sea."

Our "Black Beauty," as Bob Ralston dubbed our ebony-finished console, performed mightily during the entire evening. The organ crew did their work well and were able to enjoy the fruits of their labors as they delighted in the fact that the multitude of magnets and pneumatics behaved flawlessly. Emery's new Krumet rank has been playing for two months and is a great asset to the organ. It has a bite that adds to the organ's registration capability. We are now busy getting a 4' Harmonic Flute ready for installation bringing the Emery Wurlitzer to 28 ranks. The pipes, chests and tremas have all been donated. Because space on our three-manual console is limited, we will use the new rank in place of the 4' Flute which is merely an extension of the

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For Moon River fans, the following organists played this show during the 42 years it was on the air: Arthur Chandler, Jr., Lee Erwin, Burt Farber, Pat Gillick, Johanna Gross, Esther Hanlon, Gladys (Hap) Lee, Bert Little, Herschel Luecke, Ruth Lyons, Gene Parrazo and Fats Waller.

Lee Erwin recorded an album on our organ in the Moon River style, sans voice and poetry. This album, "Moon River Revisited," is still on sale at \$9.95 plus \$1.00 mailing charge (Ohio residents add 55¢ tax). Make checks payable to OVC-ATOS, 1112 Walnut Street, Cincinnati, Ohio 45210.

Remember the Emery organ can be

heard weekends when we show movies of the Golden Era. Call 513/271-2741 for a recorded message giving show times, dates and movie titles. We also invite you to come and play our Black Beauty. If that's what you want, call Chairman Jim Teague at 513/681-8108.

BILL AHLERT

OREGON Portland

503/639-9543 or 503/771-8098

By way of a St. Patrick's Day celebration, we were invited to an open house at the home of Gerry Gregorius. With a large turnout and the grand piano and three-manual Conn in almost constant use, it was a most enjoyable afternoon.



Gerry Gregorius entertains at open house for Oregon Chapter members. (Claude Neuffer photo)

Members brought the edibles and Gerry provided the coffee. Of special interest was the progress of a five-rank Wurlitzer being installed in what will be a studio in the basement of the house. Thanks to Gerry Gregorius for his hospitality and a wonderful time.

On April 13 we had a rare opportunity to hear Kurt von Schakel at the giant 4/44 Wurlitzer in the Portland Organ Grinder. A Saturday morning session was required because the restaurant is open to the public in the afternoon. Kurt is a remarkable musician, brilliant in classical or theatre organ as well as concert piano. His program made full use of the vast resources of this enormous instrument; for example, he used a Widor "Toccata" for a few bars as an introduction and created dramatic effects with mass Strings and Voxes and a soft 32' pedal. Also included was a George Wright-type "Crazy Rondo," played with incredible speed and precision. When this organ is played for pizza music, it is not always possible to discern its many soft, ethereal voices, exotic Reeds and subtle shadings which are available for a concert, so it was a great experience to hear them so artistically used. Thanks to Kurt von



An old vaudeville maxim said "Always leave them wanting more." Kurt von Schakel did just that.

(Claude Neuffer photo)

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BUD ABEL



PINE TREE

Old Orchard Beach, Maine
207/967-2452 or 207/846-5756

On March 9 our regular meeting turned out to be a special program in the Portland City Hall Auditorium, a silent movie with organ accompaniment. The 1920 movie was *The Mark of Zorro* with Douglas Fairbanks, Sr. Dennis James, resident organist at the Ohio Theatre in Columbus, Ohio, provided the background music (score by Gaylord Carter) at the Auditorium's marvelous Austin, known as the Kotschmar Organ.

Through the generosity of the late Cyrus H. K. Curtis, the Philadelphia publisher, the citizens of Portland, Maine, possess one of the great organs of the world. Mr. Curtis presented this organ to his native city in memory of his friend, Hermann Kotschmar, a German immigrant.

Our April meeting was held at Loranger



Dorothy Bromage, editor of *The Pine Piper*, in front of the Kotschmar Austin console in the Portland (Maine) City Hall Auditorium.

Junior High School in Old Orchard Beach. During the business meeting, discussion was led by President Bob Johnson on the formalizing of the agreement with the town of Old Orchard Beach regarding

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Pauline Dixon accepts applause following Seattle Paramount Theatre concert.
(Diane Whipple photo)



David Stratkauskas at open console at the Seattle Paramount organ.
(Diane Whipple photo)



Travis Wise at open console session at the Seattle Paramount.
(Diane Whipple photo)

maintenance by the chapter of the Wurlitzer organ in the Loranger gym/auditorium. Organists playing during open console were Bob Johnson, Bob Legon and Dorothy Bromage.

DOROTHY BROMAGE

PUGET SOUND

Seattle

206/852-2011 or 206/631-1669

Twenty-three-year-old Pauline Dixon of Hayes, Middlesex, England, played a concert at the Seattle Paramount in April, choosing a variety of styles suited to the theatre organ to present both old and new

tunes. Although the influence of British organists is evident in her renditions, her choices of American composers and her interest in American artists proves to be her strongest inspiration. One might also suspect, after hearing her catchy and sizzling arrangement of "The Trolley Song," that she has even frequented pizza parlors while in the States! Also highly entertaining was "Swinging Shepherd Blues." Although fast-moving tunes seem to be her forte, "Cry Me A River" was especially beautiful. Modern harmonies and rhythms were tastefully woven into her arrangements, a reminder that there are many new avenues to be explored by young, aspiring, professional organists.

During a wine and cheese reception in

the lobby and an open console session, inspiration combined with coincidence to bring forward three very young men, each of whom contributed to the pleasure of the afternoon. Travis Wise, a serious organ student of Lillian Houston, enjoyed his eagerly awaited opportunity to play the Paramount organ, much to the delight of those who have followed his steady musical progress into his early teens. An organist new to most everyone, David Stratkauskas of Langley, B.C., also showed great promise as a future professional musician. A student of Jill Last of Delta, B.C., David was brought by his father. A dedicated employee of the Paramount, Mike Chervenoc, provided colored lighting during the concert, but also has con-

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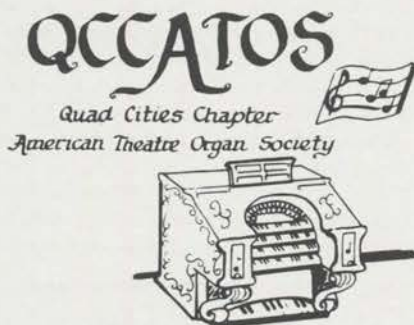
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tributed in countless other ways. Mike, in his early twenties, gives hours of his time to quietly repair and restore various items in the theatre and has recently begun assisting the organ crew. Mike loves the theatre and wholeheartedly supports the chapter in its ongoing restoration project. He generously donated his wages for the day to the organ fund.

Just hours before the concert, a major task was completed, that of moving the contents of the Main chamber back to their 1928 location in order to allow the sound to project more effectively into the auditorium. This involved carrying chests, windlines, tremulants, cables, etc., up a fire exit ladder and connecting them as well as correcting a few unexpected problems. Crew chief Don Meyers was assisted by Jack Becvar, Mike Chervenoc, Bill Exner, Dan Raven, Mike Wallace, Bob White and John Woodruff. These people also give willingly of their own time and often their own funds, and the chapter has now launched a fund-raising effort toward the goal of having the organ pay its own way.

DIANE WHIPPLE



On May 5 we presented Bob Ralston to the Quad-Cities in a performance that can only be described as spectacular. The show was held at the Capitol Theatre in Davenport, Iowa, on the 3/12 Wicks theatre pipe organ which is in its original setting. Mr. Ralston promised us the best show we ever had — and he certainly kept his word! With 1462 people in attendance, we had the largest crowd at any show since our beginning in 1981. I cannot say enough good things about Mr. Ralston, as he came in

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early to help us with television publicity and appeared on two local television stations to boost sales. We are looking forward to a return engagement with this great entertainer.

After a hard week of rehearsals and organ repair, the club had a potluck-pitch-in at President Joan McFadden's house on May 3 to get to know our artist better. About twenty people came to spend a few hours with our guest celebrity. After supper, we gathered around the McFadden's Hammond to listen to Mr. Ralston play a few selections, and then it was open console with time for everyone to play.

We present two pipe organ shows each year on the first weekends of May and October as fund-raising events, and we hold monthly meetings to further the love and understanding of the theatre pipe organ and its music.

The River City Theatre Organ Society Omaha, Nebraska

402/292-7799 or 402/572-1040

March was a busy month. On March 24 we met at the home of Bob and Penny Markworth and saw, heard and played their beautiful 3/14 Kimball theatre pipe organ. Bob started the program with a slide presentation on the organ and its original theatre, the Leona in Pennsylvania. He also showed the painstaking work that went into installing the organ in his Omaha home. Our guest was Mr. Terry Forsburg, the city official in charge of Omaha's Orpheum Theatre which houses its original 3/13 Wurlitzer. We pledged our support to the city by agreeing to play

the organ when needed, and he, in turn, offered the theatre for a couple of our meetings. This offer we will certainly accept. Jack Moelmann played a mini-concert followed by a sing-along with slides, and then he accompanied the movie, *The Daredevil*, starring Ben Turpin. Open console followed with Bob and Laura Markworth, Tom Jeffrey, Virginia May, Walt Orton, Lois Thomsen, Dick Zdan, Jim Boston and Peter Marsh giving the Kimball a workout.

On March 31, the day after a big snow storm, we went to the Bellevue Little Theatre (formerly the Roxy Theatre) in Bellevue, Nebraska, where George Rice was our host. He is responsible for the installation of a 2/5 Wurlitzer and for maintaining the Orpheum organ. Open console entertainers were Ann and Howard Gabelman, Irene Hutch, Dick Zdan, Lillian White, Verne Kelso, Bob Markworth, Shirley Kanka and Peter Marsh. The program began with George Rice presenting the history of the theatre and the organ and followed with a slide presentation showing pictures of the past ATOS Convention in Chicago. He was very persuasive in getting our members to attend this year's convention in Chicago. Jack Moelmann then played a few selections. Donna Van Riper joined Jack in a organ/piano duet of selections by Leroy Anderson. This time we had the sing-along on the giant screen, and Jack accompanied the silent movie, *Golf*. This was a first for our newly formed group, to hear the theatre pipe organ in a theatre and see the movie and sing-along on a big screen. We are hoping our next meeting will be in the Omaha Orpheum Theatre with their 3/13 Wurlitzer.

JACK MOELMANN

ROCKY MOUNTAIN Denver, Colorado

303/797-2232 or 303/233-4716

On March 31 we met at the home of Fred and Evelyn Riser to try a new idea for our monthly program. Prior to the date of the meeting, members were informed that there would be a structured open console session and were invited to prepare a number or two for presentation to the member-

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Scene in the music building at the home of Fred and Evelyn Riser, with Dick Kroeckel at the piano and Patti Simon at the organ. (Ed Zollman photo)

ship. Approximately 12 members prepared solos which they played for the members and guests. A variety of styles and arrangements were heard, and the membership enjoyed the new idea. We now hope to present an open console program once a year consisting of members preparing and playing for the other members. It encourages those who desire to try their hands to prepare their numbers prior to the meeting and provides an opportunity to be heard and encouraged by our fellow members.

On April 21 we combined with Pikes Peak Chapter for a trip to Fort Collins where the program was at Colorado State University on the 3/19 in Lory Student Center. Following a potluck lunch at the home of Bob and Barbara Cavarra, the members and guests went to the University where Kevin Utter presented the program. Kevin, who will soon graduate with a degree in organ performance, opened his program with a rousing "National Emblem March." He also included a beautifully played "Moonglow" and a medley

of spring tunes. Kevin, who is blind, will pursue his Masters Degree following graduation, and we hope the ATOS will hear more from this talented young man.

The best news we have to share is that the Organ Grinder Restaurant reopened on April 20 with new owners and new recipes and a great deal of enthusiasm for its success. The organists are Patti Simon, Ed Benoit and Keith Kendall. The beautiful 4/37 Wurlitzer plays again!

PATTI SIMON

SIERRA

Sacramento

916/726-5132 or 916/332-2837

The Sacramento Valley Live Steamers Club joined us on February 3 for "Railroad Day at Fair Oaks" which combined a display of actual steam-powered "miniature" trains and railroad-theme silent films with the dean of Northern California movie organists, Bob Vaughn, at the 2/11 Wurlitzer. Railroad steam-engine enthusiasts and theatre organ enthusiasts have a common thread in their respective fascination with monstrous steam or wind-breathing machines, and there was an active exchange of hobbies that was interesting to members of both clubs.

On March 10 the Roseville Theatre's management group and Sierra jointly presented Bob Vaughn accompanying *Camille*, starring Rudolph Valentino. Bob played an Allen 4500 loaned by J. Nelson Organ Company. We are in the process of evaluating this last remaining Sacramento-

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This is not an optical illusion. That is a full size upright piano only about two feet behind the caboose. Railroad Day at Fair Oaks featured a display of trains from the Sacramento Valley Live Steamers Club. (Lou Rahlin photo)



"Engineer" Bob Vaughn at the console after accompanying a bevy of steam engines across the silent screen. (Lou Rahlin photo)

area 1920s house, still with chambers, as a possible site for installation of a second chapter organ.

On April 7 Don Croom entertained a surprisingly large crowd on our Fair Oaks 2/11 Wurlitzer. Don was organist at Fresno Pizza & Pipes for seven years before deciding to totally change direction and go into computer sales. Northern California theatre organ enthusiasts bemoan the fact that there apparently isn't the satisfaction or monetary reward to keep an organist of Don's caliber at the console.

May 5 was our Theatre Organ Talent Showcase at the Fair Oaks Wurlitzer featuring four teenage organists each playing

a 15- to 20-minute concert. The four were Sam Haymart, 16, of nearby Roseville; Jason Poteet, 14, of Lodi; Arthur Ellis, 16, from San Mateo; and, from 100 miles to the north, Stacy Piontek, 16, of Orland. Tapes made earlier were submitted to a panel of judges who chose Jason Poteet to be entered in the National Young Organist Competition. The judges were Diane Foster, a prominent local teacher; Stu Boyer who, in his 13th year at Arden Pizza & Pipes, probably holds the title for Sacramento's longest theatre organ gig; Gary Konas, a fine theatre organist currently writing a biography of Frank Loesser; and two men who were professional theatre or-

ganists in the '30s and '40s, Bud Taylor and Tiny James.

All four young organists performed admirably. For Sam Haymart and Stacy Piontek it was the first time either had ever played a theatre pipe organ. Arthur Ellis displayed very promising compositional talent by including in his program his own "Waltzin' Around." It was a most satisfying afternoon to realize that, at least, we have four more young people who may now have a lasting interest in playing the theatre organ. Each of the four received a \$200 honorarium from the chapter's Clyde Derby Memorial Fund. The competition and show were produced and direct-



Jason Poteet, Stacy Piontek, Arthur Ellis and Sam Haymart, competitors in Sierra Chapter's Young Organist Competition. Jason Poteet was the winner. (Lou Rahlin photo)

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RANDY WARWICK

SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

Our March meeting, which was delightful, was held at the home of Vic Thomas. After a short business meeting, Vic's Conn 652 was open to anyone who wanted to play. We heard from Phil Judkins, Lynda Burns, Dick Van Dera, Gary Schaum, Bill Schimpff and Dorothy Smith.

Dick Van Dera presented a program for our April meeting on the 4/14 Robert-Morton in Tulsa's Assembly of God Church. With the help of resident-expert Betty Weddle, your reporter *did* get the names of all his selections written down! He played many old-time standards such as "Tea for Two," "Baby Face" and "Jada Jada Jing Jing Jing" (that's what Betty said it was!). We especially enjoyed playing "Name That Tune" during his college-fight-song medley. Dick's program always includes "Chopsticks," and he didn't disappoint us. A lovely touch was "What A Friend We Have in Jesus" and "How Great Thou Art," dedicated to his mother who recently passed away. At open console we heard from Phil Judkins, Hervey Barbour (this had to be a first!), long-time member Sam Collier (we hadn't seen him in ages — he and his wife, Ruth, have moved back to Oklahoma) and Dorothy Smith. And then, after everyone had left, Dorothy, at the organ, and Dick, at the grand piano, made that church re-sound with some favorite hymns.

May 8 was a milestone in the installation of our Robert-Morton at Tulsa's Vo-Tech High School. The school electricians had mounted our electrical switches and relays to the wall and connected the blower motor. After Phil Judkins and Vic Thomas had checked the wiring with a voltmeter, they threw the main switch . . . and our big blower came to life! The sound of wind rushing into the chambers was welcome indeed! It had been seven years! There were a few minor leaks in the windlines, but

there were *no ciphers!* A few of the notes were manually tripped and every one worked. The sound in the auditorium was fabulous!

Hervey Barbour has finished his job of laying out the console requirements for the multiplex relay, and the material is now on order. It will cost a little more than we originally thought, but we should have more flexibility in playing the organ as well as for adding more ranks if we decide to do so later. Since Hervey is the only one who knows how to do it, plans are to move the console to his home in Pryor where he can do the wiring. Some crew members will journey to Pryor to help as they can. Meanwhile, we are about to begin wiring in the chambers. We're getting there!

DOROTHY SMITH



TOLEDO Area Theatre Organ SOCIETY, INC.

Ohio

419/381-6730 or 419/666-4858

We have been busy lately! In March we met at a church to hear an excellent classical concert on their Schantz pipe organ. April brought us to Defiance, Ohio, and a spectacular meeting and program at the home of Mr. and Mrs. Larry Evritt. Larry is the proud owner of a 3/18 mostly-Wurlitzer. Well-known concert artist member Tom Wibbels made the most of this fine theatre organ by playing an enjoyable program. A superb lunch was served by our hospitality staff, and, as an added treat, four new members joined! Now, that's what we call a perfect day.

Work continues at an accelerated pace on our installation at Toledo's Ohio Theatre. We are planning to have the Marr & Colton playable for our May meeting.

Lots to do in our area — the dedication of the Wurlitzer in the Mansfield, Ohio, Renaissance Theatre; a program at the Kalamazoo, Michigan, State Theatre on their 3/12 Barton, and a bus trip to the Ohio Theatre in Columbus, Ohio, to hear Dennis James at the 4/21 Robert-Morton.

American Theatre Organ Society



VALLEY
OF THE
SUN
CHAPTER

Phoenix

602/972-6223 or 602/278-9107

We are very fortunate this year to have Walter Strony as our program chairman. He searched high and low to find us a fitting artist to start the year, and the result was an excellent program featuring himself and tenor Don Morgan at the Phoenix Organ Stop restaurant on January 13. He didn't have to look far for these two super talents!

On February 10 we had the opportunity to listen to an organist who many of us had not heard before. David Junchen presented a most interesting program on the Wurlitzer at the Valley of the Sun Religious Science Center. David is better known for his work behind the console than for his performances in front. His opening number, Cole Porter's "Another Openin', Another Show," was followed by several other show tunes. We really enjoyed this fine program.

The March meeting was held on St. Patrick's Day at the home of Chairman Ray Danford. He and his wife, Ione, welcomed about 40 members and guests for an afternoon of music on their 2/8 Wurlitzer, a player piano and an electronic organ. There was no featured organist that day, just several people enjoying open console and yummy snacks provided by our hosts.

Chris Gorsuch of San Diego was a surprise artist at our April 14 meeting at the Mesa Organ Stop restaurant. Chris played a variety of numbers, including a medley from *Porgy and Bess* and some Mozart.

Currently, we are all very excited about our plans for a regional convention to be held in Phoenix over the Thanksgiving weekend. More about that in the next issue.

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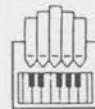
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