

ist there for 40 years.

If any member of ATOS knows of any music on the Barton organ would they please write to me with information. I would be very grateful for a cassette tape of this organ.

Thanking you most kindly.

Yours very sincerely,
Laurie Morley
21 Riversdene
Stokesley
Middlesbrough
Cleveland TS9 5DD
England

Dear Bob:

Dr. Walter J. Beupre was initially puzzled by Arnold Loxam's "March — Schiedam" ("For the Record," THEATRE ORGAN, September/October 1985). We Europeans recognise it as Arnold's tribute to the Dutch folk who have invited him to play for them on many occasions, frequently at the lovely Standaard 3/10 of the Passage, Schiedam (a Rotterdam suburb).

I don't have any inside information, but it would not surprise me to find him writing something titled "De Poort" to recognise another of what will soon be the four working theatre organs in the Rotterdam area.

Which reminds me. Oskar Heim, in the same issue, finds the word "Orgel" attractive. So do the Dutch, for whom it is the word for "Organ" (and the same goes for German, Danish, Swedish, Norwegian and Icelandic).

Sincerely,
Tony Bernard Smith
Rayleigh, England

Dear Officers and Directors:

Last summer while attending the ATOS convention in Chicago, I noticed an inscription on the side of a school building:

"The foundation of every state is the education of its youth." — Socrates

It is evident to me that this applies to ATOS as well as to our government. We must make ourselves known to all of the younger generation and not just to the young musicians. Your membership drive contest has sparked me and my wife to give this matter considerable thought, and along with our experiences of trying to get new members, we have come up with the following suggestions.

We have discovered that very few people have ever heard of a theatre pipe organ, let alone actually heard one played. When they hear you say pipe organ, they automatically think of church music and are no longer interested in what you have to say. They need to be informed.

1. It might be possible to have a TV show patterned after the show "Evening at Pops," which features the Boston Pops Orchestra.
2. Try to get the national TV networks to use bit parts featuring various theatre organs and artists.
3. Try to get some of our artists on some shows such as "Real People" or "PM Magazine."
4. Maybe a movie could be made about the

life of some prominent organist or organ builder or even about the history of the organ itself. We need to get the theatre pipe organ back in the public eye.

Chapters that have organ concerts should advertise them in nearby towns (150-mile radius) at least two months or more in advance. They should also enlist the aid of members that live in these nearby towns so they could arrange for group trips to these concerts. Travel agencies should be made aware of these concerts. Churches, YMCA, YWCA and public libraries should be notified. Hotels and motels could be informed for the convenience of their guests.

Individual members should invite prospective new members to their homes to explain to them what ATOS is all about. They could sponsor parties for young people to initiate them to theatre organ music (play recordings if necessary). Individual members and their families could take part in local community parades with posters advertising ATOS. Posters could be placed around the community on various bulletin boards in drug stores, laundromats, libraries and civic centers. Do not overlook music stores and music schools.

Individual members could also be encouraged to give gift memberships for birthdays or anniversaries or any other appropriate occasion.

Has anyone considered having a reduced membership fee for young people under, say, age 21? This would help generate membership among college students while their finances are at a low.

It might be possible to get some financial support from some of the foundations that provide financial aid to various nonprofit organizations, to help finance some of the suggestions that obviously could be quite expensive.

Last October while visiting our daughter in Virginia Beach, Virginia, we contacted some of the local members of ATOS and had a very enjoyable time. Unfortunately, we did not have time to meet all of the members personally. I believe this could add a new dimension to ATOS. It has allowed us to make new friendships and meet people who have the same interests without waiting for a convention.

Yours truly,
James R. Weber
Decatur, Illinois

□



CHAPTER NOTES

Edited by Grace E. McGinnis

ALABAMA Birmingham

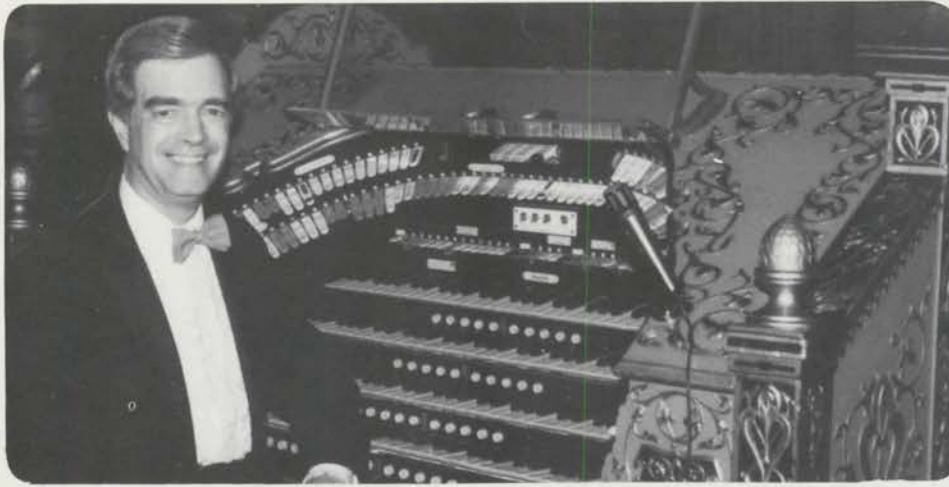
205/942-5611 or 205/664-3606

WOW! How do you top a wonderful summer and an even better autumn? We have certainly had an exciting year, and 1986 promises to "top all." October's meeting held many surprises — our first "Home Show" — when many of our talented members who love to play, but don't want to do a full program, got to show-off on the Mighty Wurlitzer. Vice-Chairman/Program Director Gary Jones gathered (roped and tied?!) those members wishing and willing to participate and presented them as a group of exciting new "Stars." Some have even committed to solo work in 1986!

On October 27, Tom Hazleton brought the house down in a concert that will go on record as one of our most successful ever. A large, responsive crowd, a wonderful sounding organ and a gorgeous theatre only heightened Mr. Hazleton's dazzling performance. His beautiful arrangements, fresh styling and clean registration left the crowd begging for more. Chairman Cecil Whitmire commented that "it just doesn't get much better than this."



Hardworking Linda Bagwell boxing popcorn in the lobby of the Alabama Theatre. (Gary Jones photo)



Tom Hazleton at the console of the Alabama Theatre's 4/21 Wurlitzer.

(Gary Jones photo)



Alabama Chapter "Home Show" participants, L to R: Cecil Whitmire, Vince Yester, Kerry Bunn, Christine McPhearson, Bob Johnson, Freeman Andress and Bryan Black.

(Gary Jones photo)

Member Gary Jones journeyed north in October for an "Ohio Organ Adventure" with stops in Cincinnati and Toledo. He was graciously welcomed into the home of Herb and Laverne Merritt whose 2/8 Wurlitzer home installation is outstanding! Other organs he visited included the Shadynook Restaurant's 4/30 Wurlitzer, Evan Chase's 2/5 Kilgen and the Ohio Theatre's four-manual Marr & Colton in Toledo. He also viewed Bob Teska's four-manual Hinners console. Gary obtained quite a few organ parts for addition to the Alabama Theatre's 4/21 Wurlitzer.

November 10 found us "cooling off" inside the Alabama Theatre as temperatures steadily dropped. The Costa/Head organization (owners of the theatre) has been busily preparing the heating system for a mid-December turn-on. Still, our hearts and souls were warmed by an exciting program by Bob Van Camp, house organist at the Fox Theatre in Atlanta. Bob, who is no stranger to our organ, always does an excellent job, but many listeners commented about his exceptional performance on this occasion. This listener was entranced as Bob played Gershwin and Porter medleys (my kinda music!) and showed off his extreme versatility with an arrangement of "In A Persian Market."

GARY W. JONES

Buffalo, New York
716/937-3592 or 716/826-2081

England's talented young organist, Robert Wolfe, played Shea's Buffalo Theatre last November and attracted the largest audience to a Shea's organ concert since the re-dedication of the organ in April 1984. Since making his American debut in 1983, Robert has gained a sizeable following in the northeastern United States and southern Ontario, Canada, as he tours the Lake Ontario concert circuit. Indeed, many people who caught one of his six concerts in October made the trip to Buffalo to hear the "Wizard of the Wurlitzer" perform there. Part of his popularity must lie in the fact that this energetic 23-year-old probably delivers the most music an artist could pack into a concert. By actual count, Robert's performance at Shea's included 71 tunes ranging from novelties to television themes and Broadway hits, and from marches to rags and English quick-steps. One medley included songs whose titles contained the names of flowers, another featured tunes made famous by Al Jolson, and the music just flowed on and on. Wolfe's unique style and technique earned him standing ovations both at intermission and at his final offering. What a pity he spends only one month on this side of the Atlantic Ocean.

MAUREEN WILKE



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



Rob Calcaterra at the console of the Style 235 Special Wurlitzer in the Paramount Theatre, Cedar Rapids, Iowa. (Francis Camizzi photo)

CEDAR RAPIDS AREA

Iowa

319/362-9676 or 319/396-5653

On October 5 we scored a magnificent number 32 with the latest in our history of successful concerts. The site was the opulent and majestic Cedar Rapids Paramount Theatre, the organ its extraordinary Style 235 Special scroll Wurlitzer, and the artist was a young and vibrant Rob Calcaterra. His return appearance was highlighted by the fine accent lighting by the Paramount's stage crew. A master of multiple languages, Rob used simple English to attain console presence and generate a rapport with the audience. Buoyed by their enthusiasm, he responded with an exciting variety of tunes which spanned 20 to 40 years in dates of origin.

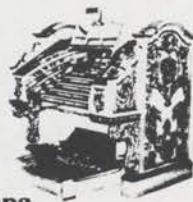
Much credit for the near capacity crowd goes to ticket chairman John Hockaday and maintenance chairman Jim Olver. The show came off without so much as a single cipher! Still newsworthy after 16 years of chapter concerts, the artist, console and chambers were the subject of a short news feature by local TV personality Kevin Kendall. After the last photos were shot, Rob and members, joined by the stage crew, assembled at a nearby salad bar to celebrate.

We not only have our own local performing arts center to enjoy for socials, but also a fine alternate venue to use for concerts. In lieu of the Paramount, the Kirkwood Community College houses our Style E Wurlitzer (circa 1924). The September 9 pre-concert social was held in the newly redecorated ballroom of Iowa Hall. The added oak and antique white decor blended with accent lighting to create a rare atmosphere. New members Chuck and Melinda Collingwood were introduced, a Chicago Convention update was given by delegate George Baldwin, and open console followed.

Musically, George's stylings became an accordionist's prelude at the Shrine Paramount concert on September 20. While the occasion was unique, the headliner was none other than Myron Floren of Welk fame. Performing prior to Shriner events is "old hat" to George, who dons his fez every spring before the Easter show. Also, in a more spiritual vein, the 3/11 Wurlitzer came into the spotlight during the "Best of CR" gospel concert on October 27. Performing the special repertoire was Harry Christiansen, veteran organist at First Lutheran Church in Cedar Rapids. Also of interest to the faithful will be the return engagement of Father Jim Miller at the Paramount console this spring.

MICHAEL VANCURA

CENTRAL FLORIDA THEATRE ORGAN SOCIETY



Tampa

813/685-8707 or 813/734-5721

We have really been progressing this year. The rebuilt Tampa Theatre Wurlitzer, which was re-dedicated last month, has concerts for silent movies each month, and other events have made this year a first for our society. Each month our membership seems to increase and more interest is shown at each meeting. Thanks to the hospitality of Ken and Ruth Hunt in Clearwater, our members have been able to hear and play their magnificent Wurlitzer.

Our last meeting was held at Roger and Dottie Bloom's in Hudson and brought out 31 of us to their beautiful home to hear Dottie play their Conn 652 and to have open console.

As our area is growing, so is our organization, and we hope that any of you who would be in our area could attend our meetings and hear our wonderful organ at the Tampa Theatre.

PAUL T. DANIELSON



CENTRAL INDIANA CHAPTER

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

President Tess Moses opened the October 13 meeting at the Hedback Theatre. Tim Needler covered tentative plans for the Humane Society Benefit now scheduled for April 6, 1986. Our entertainer for the day was Brian Holland who needs little introduction. In addition to being a fine organist, he is an ardent worker at meetings and events. Open console at the Page organ was next in order.

Our November meeting was held at the Pipe Dream Restaurant in Kokomo. Following the business meeting, Dr. Jack Elleman, owner of the Pipe Dream, introduced staff organist Rob Richards who presented a program which demonstrated the new sweet sound that is now the pattern for music desired by patrons. The Pipe Dream is now a full-service dining facility. The organ is a 3/12 Wurlitzer originally installed in the Claremont Theatre in New York. It went next to Chicago's Irving Theatre, was rebuilt in 1929 and moved to St. Procopius College in Lisle, Illinois. In 1980 it was moved to a home in Cleveland, Ohio, until it came to Kokomo in 1981, where it has been rebuilt once more. After Rob completed his fine program, open console was held.

WAYNE R. PIPHER

CENTRAL OHIO

Columbus

513/652-1775 or 614/882-4085

September 28 marked Western Reserve Chapter's weekender in our territory. We were pleased that they chose ol' Columbus town and felt privileged to have them see and play our 3/16 Wurlitzer in the Worthington High School auditorium. Along with their President, Al Bohmlein, we welcomed back organist Bill Taber who is no stranger to us. The weekend tour included visits to Larry Krueger's 2/12 Wurlitzer installation at Capital University, the Ohio's 4/20 Robert-Morton where they were given a tour of the theatre and a demonstration by resident organist Dennis James, and a Sunday morning visit to St. Joseph Cathedral which houses a 21-rank Wicks.

On September 29 we met at Worthington High School for our annual meeting and election of directors. Over 40 members and guests heard from our own keyboard artists, among whom was new member Trent Sims, not only a competent organist in his own right, but also



Don Reighard, Mark Williams and Harry Connnett, new and re-elected board members of Central Ohio Chapter. (Jack Montag photo)



Trent Sims at the console of Central Ohio Chapter's 3/16 Wurlitzer in Worthington High School. (Jack Montag photo)

a qualified technician in theatre organ building and repair.

October 9 was an occasion to take three ranks of strings from our Wurlitzer to Bud Schoppe in Alliance, Ohio, for wiring and repair. This has been, and continues to be, a rewarding experience, to see the manufacture of organ pipes — from smelting to voicing — all under one roof. It is also reassuring to know that, in this modern day and age, pipe organs are still being built. We reaffirmed our belief that there are vast numbers of people out there who won't settle for less than the real thing — the reverberant response of blown pipes.

JOHN R. POLSLEY



Chicago Area

Theatre Organ Enthusiasts

312/470-0743 or 312/627-3245

Our first show after the 1985 Convention was held at the Arcada Theatre in St. Charles. We were privileged to have Gaylord Carter as our soloist and to hear his excellent program on the Marr & Colton. This organ, built in 1927, was later rebuilt by the Geneva Organ Company into a 3/16 with Echo Division. This show was enhanced by magician Bruce Walstad and his fast-paced fantastic presentation of comedy and magic. Also, a Harold Lloyd short was shown along with a Disney cartoon and a sing-along. These are delightful occasions.

The following week many sturdy members and guests went to the Aragon Ballroom for a 9:00 a.m. social. Brian Durack, a local chap, was the soloist on the 3/10 Wurlitzer and gave an excellent nostalgic program which was followed by a generous open console time.

November entered with a social at the beautiful Rialto Theatre in Joliet. Talented Lee Maloney, a Joliet Chapter member, was the

soloist on the 4/21 Barton Grande. It was a delight to all present, and ample time was included for open console playing.

Our second fall show was at the Patio Theatre which possessed hints of nostalgia with its vaudeville format. Bill Kucek was soloist on the 4/17 Barton. Bill has been organist for the Axel Roller Rinks in this area and, at present, is head organist for the Elm Roller Rink. His selections fit well into the mood of the program. Our emcee was the humorous and versatile Charles Cooney. Also on the program was Martin Ellis, winner of the ATOS Young Organist Competition recently held in Chicago. This is a young man to include in your listening list, as he is an outstanding talent. We were pleased to have Leon Berry and Hal Pearl, popular local organists, in the audience. Then, debuting on our program, was the MTM Stage Band, a group of accomplished local young musicians with excellent past performances. Two of the boys in this group are Rieger brothers, Jim and Larry. Jim Rieger also does arranging and general

management. Added variety were Karen and Leslie, a dance duo, who possess excellent training and performance ambitions for the future. All of which made for delightful entertainment for the almost full house. An added touch of class was the red and white uniformed Hospitality Group with a member at each aisle and in the lobby.

Note to chapters: you might consider adding extra entertainment to your organ shows to attract people, young and old, to hear theatre organs.

Did you know that the Riviera Theatre on Chicago's north side has been refurbished and is now a night club? The Uptown Theatre is quietly going through a renovating, and a pipe organ may be included. The State-Lake is now a TV studio complex, and the Chicago Theatre is now closed for remodeling. Rumors are that the Southtown Theatre is being worked on for a presentation house or whatever (?). Time will tell more about these activities in the not-too-quiet Midwest.

ALMER N. BROSTROM

Moving?

Send your
change
of address
to . . .

ATOS
Membership
P.O. Box 420490
Sacramento, Calif.
95842



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

Tom Gnaster played our September concert at the Racine Theatre Guild. A good crowd of organ fans braved torrential rains to hear Tom's delightful program on the Wurlitzer.

Garrison Keillor brought his "A Prairie Home Companion" show to the Riverside Theatre on October 11 and 12, and the Mighty Wurlitzer, with our own Gary Hanson, was part of both shows. This program is broadcast on more than 260 public radio stations with an estimated two million listeners. At the Friday night performance, Gary showed off the organ with "Birth of the Blues," followed by a march that got the audience clapping and whistling when he got to the chorus of "On, Wisconsin!" Told by Mr. Keillor to "press the schmalz stops" at the

Saturday broadcast, Gary played a beautiful, very orchestral arrangement of "Vienna, City of My Dreams." This was wonderful exposure for the theatre organ, and we're very proud of Gary and the beautiful Riverside Wurlitzer.

Halloween found us in the basement theatre of Fred and Veryl Hermes in Racine. Long-time Dairyland friend Kay McAbee was the guest artist. Kay is no stranger to the five-manual Wurlitzer and played many of the arrangements that have won him quite a following. Fred Hermes accompanied a clip from *The Bride of Frankenstein*, then allowed open console. Thanks to the Hermes' for a great spooky time!

On November 8 the Riverside celebrated the first anniversary of its renovation with a special broadcast on WTMJ radio. Though we were barely tolerated a year ago, the new theatre management has realized what a valuable asset the organ is and how much our members have contributed. As a mark of this, the organ was again a broadcast feature. Chairman Fred Wolfram was interviewed, and Gary Hanson did the console honors. Gary gave a short demonstration of the organ's voices and accompanied the audience as they sang "Happy Birthday" to our beautiful theatre.

The timing of that broadcast was just perfect as Jonas Nordwall made his first appearance for us on November 10 at the Riverside. From his opener, the appropriate "Down By The Riverside," to his encore, the best arrangement of "Bridge Over The River Kwai" this reviewer has ever heard, Jonas presented an exciting and varied program ranging from toccatas to rock to things not often heard, including a musical commentary on the Bhagwan Rajneesh. A master of registration, Jonas coaxed many unusual, but effective, sounds out of the Wurlitzer. We hope this was the first of many appearances Jonas will make in Milwaukee.

Last, but not least, we have been given a wonderful gift, the 3/10 Barton originally installed in the Colonial Theatre in Milwaukee. Unfortunately, the organ suffered some vandalism — all the metal pipes were stolen, but we are going to replace the missing ranks and are looking into suitable sites for installation. A theatre in Oshkosh is a strong possibility as it would be appropriate for the instrument to return to Dan Barton's city.

CARRIE NELSON



Babson College, Wellesley
617/662-7055

Our fall season got underway at Babson on September 22 with organist Robert Love. Although he is essentially a church organist, Robert's love of theatre organ shines through in his playing. Years ago he used to practice on the now gone 2/5 Wurlitzer in the Strand Theatre in Malden. In addition to his teach-

ing, Robert has 25 years tenure at the big Skinner in the First Baptist Church in Malden and is listed in *Who's Who in Music*. Mr. Love knows how to hold an audience's attention from his well-played Sousa march to his ambitious orchestral transcription, "Bridal Rose Overture" and fine medley from *The Wizard of Oz*. Well-deserved appreciative applause brought us an encore of familiar movie music as he "rode off" to "Boots and Saddles." Bob thoroughly enjoyed himself on our restored 235 Special, and so did we. He would have made a fine theatre organist with his "feel" of a unit orchestra, his colorful registrations, his broad range of all musical types and his ability to transmit this to his listeners.

Our long-anticipated weekend with Walt Strony, October 19 at Stoneham Town Hall and October 20 at Babson, is now history, but what memories! There is little need to describe this man's talents as his impressive rise in the theatre organ world certainly speaks for itself. From his National Convention concerts, his appearances across the nation and overseas, his recordings, his pizza parlor organ playing to his position as a church organist, he is truly one of the most successful and active young artists on the scene today. Walt is a perfectionist, first and foremost; his mind is fertile, and what those busy hands and feet cannot produce in wonderful music isn't worth mentioning. Fortunately for us, neither the Stoneham 2/14 Wurlitzer nor our 3/13 "complained" once.

The Stoneham concert's bouncy opener was Berlin's "Piccolino," and his program included one of his favorite Porter compositions, "I Love You," and a great Glenn Miller arrangement of "Moonlight Serenade." After intermission, a brisk Sousa march and two Gershwin beauties led us into the very well-played silent *Cops* with Buster Keaton. A spectacular "Tico Tico" finale engendered such enthusiasm that we were not to be denied. Walt let the audience suggest songs, and he obliged with many, of which an unusual "Hoedown," from *Rodeo*, stood out. He finished with "New York, New York." My notes read, "Great concert — imaginative arrangements" — which says it all!

"Putting on the Ritz" was the classy opener at Babson, and a fine medley from *The King and I* followed. After his fiery "Maleguena," Walt mentioned "having a ball — everything works!" and credited both organ crews for both instruments. After the sing-along and a brisk "That's Entertainment," the silent movie brought to many the happy memories of Saturday afternoons at the show. For a 30-year-old "youngster," Strony has that touch. A return to the console after the standing "O" and shouts of "More!" was a must, and five pop numbers resulted in another standing "O" which gave us an amusing "Oscar Meyer Weiner." It is certainly easy to see why this versatile Al Melgard-trained organist is in such demand. His particular style, his respect for the traditions of theatre organ, his engaging console personality and his forward-looking approach insure Walt's mark in the annals of theatre organ.

Our October 27 Babson meeting had a sur-

prise guest artist, long-distance member Mark Renwick, now of Jacksonville, Florida. He was up for a last look at his former Sudbury home as his parents, Marge and Erle Renwick, are also moving to Jacksonville, to our great loss as all have contributed much over the past 19 years. Mark, while being away from a theatre pipe organ, has been fortunate to have access to the large three-manual Austin in St. John's Cathedral of the Episcopal Diocese of Florida. In fact, he was given permission to present a theatre organ program last June as one of a series of five evening concerts. This was greatly appreciated by the largest audience in the series. This personable young man has lost none of his theatre organ technique as displayed in his all-too-brief program of "Golden Oldies." Members and friends gave Mark a good hand at the conclusion of his encore, "Meditation," and one that he'll not soon forget. We hope that he will visit us again soon.

STANLEY C. GARNISS



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

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

The National Convention in Chicago drew about 35 of our members for a busy, enjoyable, music-filled six days of theatre organs. Coming from "Wurlitzer/Möller Land," we especially enjoyed the lovely sounds of Barton organs. Socially, the convention was a cacophony of lining up for buses, chatting with members from all over the country as well as from England, Canada and Australia, eating great food at surprisingly low prices, taping all the concerts and photographing Chicago's impressive skyline and theatres, especially the beautifully restored ones.

One of the highlights for us was the wine and cheese party attended by all of our members. We were delighted to have six of our past and present chairmen present: Bob Balfour, our founding chairman; Irving Light, Peter Panos, Bill Smith, Jack Moelmann, and our present chairman, Mike Cipolletti. Jack, resplendent in his white Air Force uniform, announced his election as ATOS National President. Much applause and good wishes followed. We know that Jack will be an excellent president and will keep things moving.

On September 8 an interesting meeting of Garden State and New York Chapters was held at the "little" Carnegie Hall Cinema in New York City. Ben Hall's famous "Little Mother" 2/6 Wurlitzer resides there and is currently maintained by ATOS under the leadership of board members Ashley Miller and Allen Miller. The open console and social drew members from both states who enjoyed the first joint meeting of the chapters in many years.

The first of the Trenton Concert Series took place at the Trenton War Memorial on



Gaylord Carter in his most comfortable environment, gathered with friends and reminiscing about theatres, films and music. (Don Bissell photo)



MC Jerry Adams, Gaylord and Vera Walling, the hostess for "Gaylord Carter and Friends." (Don Bissell photo)



Chairmen of Garden State Chapter, L to R: Founding Chairman Bob Balfour, Bill Smith, present Chairman Mike Cipolletti, Col. Jack Moelmann, Peter Panos and Irving Light.

September 29 with guest organist Leroy Lewis at the 3/16 Möller. Leroy is a very entertaining performer who uses inventive stylings and pleasing new registrations. An unusual addition to his program was an excellent drummer, Kevin Kelton, who added rhythmic accompaniment to many popular Broadway show tunes. During the concert, a newly published song entitled "New Jersey, Here's to You" was introduced. It has been gaining popularity throughout the state. Mrs. Marie Hoffman, who composed the music, was introduced to the audience. The concert concluded with a Laurel and Hardy silent film, and was followed by the usual social on the stage.

JINNY VANORE

LAND OF LINCOLN
Rockford
815/965-0856 or 815/399-8536

An evening with Gaylord Carter and friends began with his letter to charter mem-

ber and long-time friend Vera Walling and ended with a delightful social of musical reminiscing and entertainment in true theatre organ style as only Gaylord can deliver. Gaylord wrote that he would be in the Rockford area during September and would enjoy a visit with friends. Also, if it could be arranged, he would play a social for members and guests during his stay. Time schedules were checked and arrangements made and, on September 8, Jerry Adams, Vera and Barb Nicol met Gaylord at O'Hare.

Since it doesn't rain in Gaylord's state, we were able to treat him to a splendid display of Illinois weather. From a blistering 95° to a classic thunder 'n lightning, cloudbursting rain storm, black clouds after blacker clouds — we had it all.

On September 9, what was to have been a small social became one of the largest we have ever sponsored, and probably one of the most memorable as well. Beginning with the introduction by Jerry Adams, and hearing the opening notes of Carter's theme, one sensed this was to be a "perfect" evening. The grand

old Barton was in excellent condition, and Carter's familiarity with the instrument facilitated registrations, making it look all too easy to the initiates in the audience. As usual, Gaylord established that bond between audience and performer with a variety of selections. Bringing out background information about composers or the music transported us from one era to another. There was something for everyone.

Following the performance everyone was invited to the afterglow and the generous, tempting array of goodies. Meeting and chatting with our genial guest and exchanging pleasantries with each other brought the evening with Gaylord Carter and friends to a happy end.

Gaylord Carter is known as the dean of silent film organists, but at age 80 he may be tagged with another title. He has video-taped accompaniment to the silent film *Wings*, the Buddy Rogers and Clara Bow classic, and others may be available in the near future.

BARB NICOL



LONDON
&
SOUTH
OF ENGLAND

8956-32369 or 1-788-8791

Two events in late October marked a double anniversary celebration absolutely unique in the theatre organ world: the Golden Wedding of those beloved friends of the theatre organ the world over and honorary members of ATOS, Les and Edith Rawle, and the Silver anniversary of the world-famous 3/19 Wurlitzer in their hospitable home at Northolt in Northwest London. Their 50 years together have been characterized by a passionate love of, and devotion to, the theatre organ, from the earliest days in their native Wales through the complete cycle of theatre organ in Britain. Being arguably the first in this coun-



Geoffrey Solman, 1983 Dean Herrick Award winner, and Graeme Wright at the Granada Slough Wurlitzer.



Edith and Les Rawle cutting the cake at their fiftieth wedding anniversary party at the Granada Slough on October 27.

try to install a theatre pipe organ in their own home, built for that purpose, what began as the flood-damaged 3/8 Wurlitzer from the Granada Wandsworth Road in South London, and on through successive pipework additions and a new music room, has now become the most frequently played theatre organ in the world. Two simultaneous reasons, therefore, for us to enjoy a fabulous weekend together with the focus on our universal love of the theatre organ and, of course, on Edith and Les as an integral part of it.

So it was that our October Chapter Club Night at Wurlitzer Lodge, justifiably for this occasion, brought Edith and Les to the fore. Our featured artist naturally had to be their well-known organist son Len, the only "resident" that the organ has ever had, who (on the eve of his concert tour of Australia) provided a veritable cavalcade of the popular tunes that his parents had enjoyed and which had characterized their half-century together, all with his inimitable style and enthusiasm. Among the many celebration gifts and good wishes, our chapter presented Edith and Les

with a large floral tribute together with the new Piccadilly seven-record collection of "George Wright Plays Organ Classics" in recognition of their great admiration of George's unique artistry and as a token of our thanks and appreciation for their exceptional kindness and friendship to us all over so many years.

Two days later, on their actual Golden Wedding day, found us at the beautiful Granada Slough with its brilliant late-model (1937), 3/8 Wurlitzer. With the console placed behind the wide-screen of the now tripled auditorium, we currently feature it on closed circuit television.

With the great news that Granada Theatres have given us permission to re-install the console in the auditorium of Cinema 1, our artists were talented young Geoffrey Solman, to represent our dedication to the rising generation, together with seasoned and widely accomplished Graeme Wright, who is professionally a senior executive and demonstrator for Farfisa and Bontempi. As is now our practice, our pre-concert young starlet at the Yamaha

electronic in the foyer was lovely Jayne Darley of Ascot. Dena Cooper played during the main interval. This happiest of chapter concert days was then marvelously rounded off with an intimate relaxing celebration in the circle foyer of the theatre with Edith and Les cutting a magnificent three-tier cake and, of course, the characteristically superb buffet prepared and served "ATOS London Style" by Edith and our team of ladies. All-in-all, a unique double celebration for and with two very special people who normally prefer to be "in the wings," but who justifiably held "center stage" for this most memorable and enjoyable weekend of theatre organ fun and fellowship.

Two weeks later the celebration mood again prevailed at the world-renowned Granada Tooting when around 50 members were privileged to pay an informal visit to see and hear the 4/14 Wurlitzer there. Our Technical Team showed us "the works" which they have so admirably restored after the disastrous flood damage of more than a decade ago. Our ladies provided refreshments, and several members had a "go" on this magnificent instrument (including John Sharp, our photographer par excellence, himself a Granada organist) which we fervently hope will soon be available for public presentation again.

DR. NORMAN BARFIELD



LOS ANGELES
THEATRE ORGAN
SOCIETY

California
818/792-7084

Our fall season opened with Ramona Gerhard returning to the San Gabriel 3/16 Wurlitzer for an evening of her dynamic artistry.

On October 6, John Ledwon, former Chairman, hosted an open house and business meeting at his now completely restored home which suffered such destruction during the horrible Agoura fire several years ago. His magnificent 3/29 Wurlitzer is finer than ever, and John was the first of a parade of organists



London Chapter members, R to L: Michael Wooldridge, Janet Dowsett, Dennis Gibson, Bob Taylor, and Les Solman partaking of the buffet at the Rawle's anniversary party.



John Ledwon (center) and Donn Linton (left) listen as Dick Loderhose makes a point during LATOS meeting in John's home. (Zimfoto)



Keith Chapman at the Pasadena Civic Auditorium Möller during his LATOS-sponsored concert. (Zimfoto)

to play it on this gala occasion. About 125 members attended the five-hour event. At the brief business meeting, Ralph Beaudry was presented with an Honorary Life Membership in LATOS.

In his first West Coast "pops" concert, we presented Keith Chapman at the five-manual Möller in the Pasadena Civic Auditorium in October. Closing the fall season were Cheryl and Wayne Seppala at the San Gabriel Mighty Wurlitzer.



Detroit
313/537-1133

Ashley Miller appeared in concert at the 3/10 Barton at the Redford Theatre on September 14 with a program that delighted a very receptive audience. At Ashley's request, Melissa Ambrose, winner of the Motor City Young Organist Competition at Redford and runner-up in the ATOS National Young Or-

ganist Competition, performed several selections in a special cameo performance. The two then played a duet with Melissa at the organ and Ashley at the grand piano on stage.

Tom Wibbels won the hearts of his audience in a concert at the Redford on October 12. His dramatic rendition of "In The Hall of The Mountain King" was a most appropriate vehicle to feature Igor The Magnificent, a mechanized monster seated at the pit piano. The brainchild of Tom Hurst, David Martin and Richard Lerman, Igor's head turned toward the audience (thanks to a remote-control antenna rotor), and his red eyes blinked on and off, seemingly at will, during the number. Tom's standing ovation was testimony to a beautiful concert, and we are looking forward to having him back again.

Our annual membership meeting was held at the Redford on November 3 and was preceded by a catered dinner in the lobby. Dinner music was provided by Lou Behm at the Barton. Following dinner, Lou accompanied Jerry Skelly as he sang "The Wedding Prayer" in honor of Jim and Alice Dunn's fiftieth anniversary. An impromptu sing-along ensued, led by Fran Carmody.



Ramona Gerhart at the San Gabriel Civic Auditorium 3/16 Wurlitzer. (Zimfoto)



Vocalist Fran Carmody and organist Dennis Minear performed at Motor City's Fourth Sunday program at the Royal Oak Theatre in September. (Fred Page photo)



Larry Peck played the Royal Oak Theatre's 3/16 Barton for Motor City in October. (Fred Page photo)



Igor and his creators, David Martin and Richard Lerman, with artist Tom Wibbels following Tom's concert at the Redford Theatre in October. (Bo Hanley photo)



Ashley Miller asked Melissa Ambrose, the runner-up in the ATOS Young Organist Competition, to be a cameo artist at his September concert at the Redford Theatre. (Dorothy Van Steenkiste photo)

Club Day, which gives members an opportunity to socialize and to play the Barton at the Redford, was held on September 1 and again on October 6. Workshops preceding each event dealt with familiarization with the console and registration tips.

Wilma Steslick, John Lauter, Grace Joslin, Don Haller and Stan Zimmerman provided overture and intermission music for our popular biweekly film series at the Redford.

Dennis Minear presented a variety of music at the Royal Oak Theatre as the artist for our Fourth Sunday concert on September 22. As an added attraction, Dennis called upon vocalist Fran Carmody whose great song stylings need no amplification.

"Music That Brought Back Memories of Magnificent Movie Palaces and The Grand Theatre Organ" was the theme of Larry Peck's program as he performed at the 3/16 Barton for the October Fourth Sunday event at the Royal Oak.

Coming events include Lyn Larsen and Carlo Curley at the Redford on March 1, Ron Rhode at the Royal Oak on April 12 and Gaylord Carter's farewell concert at the Redford on May 10. For more information write: Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219, or phone 313/537-1133.

DON LOCKWOOD

**NEW YORK
THEATRE ORGAN SOCIETY
New York
914/343-1756 or 201/694-0779**

We began our busy fall season with a concert on September 19 featuring Rob Calcatera at the 4/26 Brooklyn Paramount Wurlitzer at Long Island University. Rob's varied and balanced program demonstrated the versatility and resources of both the organ and the talented artist. Rob opened with a rousing "It's A Good Day" and included two classical selections, "Le Cuckoo," with a Baroque flavor, and "Fanfare" by Lemmen, which took

advantage of the unique acoustical characteristics of the former theatre, now a gymnasium, to produce a cathedral effect. His beautiful arrangement of "La Vie en Rose," in which the melody line is featured on a Flute in the pedal, was as much a hit at LIU as it was at his concert at the National Convention last summer. With the console situated as it is on the basketball court, Rob surprised the audience by making his entrance for the second half of the concert dribbling a basketball (white tails and all), and, although his set shot was a miss (it worked at rehearsal), his concert was indeed a hit. Following the concert, members had a chance to take their turns at open console and, as always, the instrument was in top condition thanks to members Bob Walker and Gary Phillips who maintain it.

October 19 was another busy day as members and guests boarded a chartered bus to travel north to West Point and on to New York Military Academy in Cornwall for our Hudson Highlands Fall Festival. The first stop was the Cadet Chapel at the U.S. Military Academy at West Point for a concert on the world's largest church organ, the magnificent 4/288 Möller. Our host and artist for the afternoon was Cadet Chapel Organist and Choirmaster Lee Dettra who welcomed us to the beautiful 1500-seat Gothic chapel, which in size and appearance is more like a large cathedral. Following a military wedding which delayed slightly the start of our program (some who arrived early considered it a bonus), Mr. Dettra told us the history, specifications and layout of the organ which is controlled by a horseshoe console containing 1000 stops. He then opened with three movements of a Vierne organ symphony. The tremendous dynamics of the instrument were evident in Lee's arrangement of "Finlandia," by Sibelius, in which registrations developed from the softest Flute Celeste in the Echo Division, took on ethereal qualities with the addition of a Violina and Vox and gradually built to an exciting full-organ ensemble. Lee Dettra's organ artistry was evident throughout his program, and his final selection, Bach's "Passacaglia and Fugue in C Minor,"

left the audience wanting more. Unfortunately, we had to leave the beautiful West Point campus to continue our events for the evening.

Following dinner, the caravan headed for Cornwall-on-Hudson, a few miles north, where several hundred theatre organ enthusiasts from the local area and neighboring chapters gathered for an evening concert by Lou Hurvitz at the New York Military Academy's 4/31 Möller theatre organ. Sergeant Major Hurvitz is currently assigned to Army Band Headquarters in Washington, D.C. Lou opened his excellent program with a bouncy "You Do Something to Me," fol-



Rob Calcatera and bouncing ball at the Brooklyn Paramount/Long Island University 4/26 Wurlitzer.



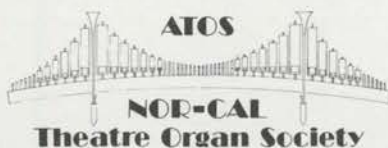
Lou Hurvitz at the New York Military Academy 4/31 Möller.



Lee Dettra, Cadet Chapel Organist, at the U.S. Military Academy, West Point, 4/288 Möller.

lowed by his theme, "With A Song in My Heart." Highlights included a medley of Jerome Kern standards as well as a beautiful arrangement of songs by Irving Berlin. He accompanied a hilarious Laurel and Hardy comedy and closed appropriately with "I'll Be Seeing You." The appreciative audience called him back for two encores. As he has in past performances, Lou again proved his talent as an accomplished theatre organist. In all, our Fall Festival was a great success providing a delightful day of great organ music and good spirit.

TOM STEHLE



San Francisco Bay Area

415/846-3496 or 415/524-7452

Berkeley Community Theatre was the site of our September 22 meeting. Nor-Cal and Berkeley Unified School District have agreed to the installation of a Wurlitzer theatre pipe organ in the auditorium. The premiere con-

cert artists were Jerry Nagano and Bob Vaughn playing the Rodgers 33-E donated to Nor-Cal earlier this year by Dr. Leon Clark. Nagano played a preview concert featuring many novelty and upbeat tunes. During intermission, spokesman Rudy Frey informed us of the features of the auditorium, introduced manager Judson H. Owens and then gave us an update on the progress of obtaining a Wurlitzer. Bob Vaughn accompanied a 35mm print of Buster Keaton's silent *Sherlock, Jr.* Two 35mm Super Simplex projectors, donated by Sandy Fleet, were used, with member Jim Combs serving as projectionist in the booth. Appropriately, much of the action takes place in a silent movie house with Keaton as hero projectionist-cum-detective. The special visual effects were a delight to the audience, as was Vaughn's expert accompaniment. After the concert, tours of the organ chambers, high above the proscenium, were

Troubleshooting Guide Quiz Answer

See question on page 7.

If the console top lifts easily, raise it and see if the contact behind the stop key is functioning. Then look to the switch stack for a malfunctioning stop switch action. □

given to those wishing to make the climb. Open console followed.

Dave Reese played on October 20 at San Francisco's Castro Theatre. The Taylor brothers' four-manual Wurlitzer has grown to 21 ranks with the addition of a Brass Saxophone and a Quintadena. Dave's console-raiser was "That's Entertainment." "Here's That Rainy Day," done in a nice ballad style, demonstrated some of the softer strings of the instrument. A real toe-tapper was Fats Waller's "Honeysuckle Rose" with second-touch jazz riffs! The second half of his concert was highlighted by "Every Street's A Boulevard in Old New York," dedicated to tonal finisher Ed Stout, and a novelty tune of the twenties, "Egyptian Ella," an 800-pound belly dancer, done in Oriental mysterioso upbeat style. Reese's closing piece was "The Song Is Ended," but the audience wouldn't hear of it. They demanded an encore, and Dave satisfied them with a selection of tunes from *La Cage aux Folles*. The program was one of the best-attended Sunday morning concerts in quite awhile. Thank you, Dave, for a delightful concert.

The writer first met and heard Dave Reese at the Organ Loft in Salt Lake City in 1970. His playing has continued to improve over the



David Reese at the 4/21 Wurlitzer, Castro Theatre, San Francisco, for Nor-Cal concert. (Rudy Frey photo)



Premiere concert duo Bob Vaughn (left) and Jerry Nagano at Nor-Cal's Rodgers 33E in the Berkeley Community Theatre. Speakers are in the pipe chambers. Dr. Leon Clark donated the organ. (Ed Mullins photo)



Spokesman Rudy Frey introduced Judson H. Owens, Berkeley Community Theatre manager, to the Nor-Cal audience. Owens is also a Nor-Cal member. (Ed Mullins photo)



Operator Jim Combs with two 35mm Super Simplex commercial projectors donated by Sandy Fleet to the Berkeley Community Theatre. (Ed Mullins photo)



Entrance to the Berkeley Community Theatre, where Nor-Cal Chapter is installing its chapter organ. (Ed Mullins photo)

past 15 years. The Castro organ is heard nightly with Elbert LaChelle and David Hegarty as house organists. Bob Vaughn accompanied three silent films there in November.

ED MULLINS



**NORTH
TEXAS
CHAPTER**

Dallas-Fort Worth

214/256-2743 or 214/233-7108

Our dream of having a chapter organ playing in a theatre was finally realized on October 20 when we heard our 3/8 Robert-Morton playing — magnificently — in the Lakewood Theatre in Dallas. This dream began in earnest when, in 1977, we were awarded the Wonder Morton from the Loew's Jersey City Theatre. The dream was nurtured through many long years of fund-raising, restoration activity and installation planning. In our continuing search for a suitable large auditorium for our Wonder Morton, we became aware of plans of restoring and reopening the Lake-



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North Texas Chairman Gordon Wright does some tuning in the Lakewood Theatre pipe chambers, located on the stage.



Partial view of a chamber at the Lakewood Theatre. Stan Guy looks at some of the "big ones."



Lew Williams (light coat) and Gordon Wright before the 3/18 Wurlitzer console in the Wright home. Pipes on the voicing rack are from the chapter's 3/8 Robert-Morton.

wood Theatre, a 1930s neighborhood movie house. We made overtures to the management that were warmly received, and we moved quickly to assess the suitability of the theatre for our organ. What we found was disappointing. The only area available was on the stage, and even this was too small to house our big organ. At this time, members Earl and Donna McDonald offered the use of their 3/8 Robert-Morton, then being stored in their garage. This organ was originally from the Old Mill (later Capri) Theatre in downtown Dallas. Unfortunately, after years of storage and disuse, complete restoration was necessary. Member Gene Powell offered to lead the restoration work and to make available the facilities of his "Organ World" workshop for the activity. Members Dick Cooper and Fred Garrett, who worked on the large organ and are associates of Gene's on another installation, also volunteered to work virtually full time to get the 3/8 rebuilt and installed in the Lakewood. We, of course, gratefully accept-



Charles Evans at the North Texas Chapter's 3/8 Robert-Morton in the Lakewood Theatre in Dallas.

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(312) 248-5744 or 525-8658



Dale Flanery made beautiful music during the first program on North Texas Chapter's 3/8 Robert-Morton in the Lakewood Theatre.



Bonghan Yun has a unique way of displaying sheet music on Gaylord's organ. Jerry Gaylord is assisting with the registration. (Claude Neuffer photo)

ed their offers and proceeded with the project.

Early in 1985, after many months of dedicated work by these benefactors and many volunteers, the organ was ready for installation. At that time, Chairman Gordon Wright and organ donor Earl McDonald recruited all available help and undertook the installation including refurbishing all of the pipework. They set a target of September to have the organ ready to play. When the theatre went on a summer schedule of opening at 10:30 a.m. to accommodate the out-of-schoolers, the target seemed to be in jeopardy; however, this dedicated group started coming in at 7:00 a.m. and managed to stay on their original schedule.

In late September, Gordon proudly notified Past-Chairman Irving Light that if he came to the theatre on Sunday morning, he would hear the organ playing, words that Irving had been waiting to hear since the inception of the project. Though not without some dead notes, and only roughly tuned, the rich theatre organ sound was, indeed, pouring from the chambers. Irving admits to a shiver of elation and wonder at hearing this beautiful sound from the organ awakened from its long slumber. And now, at a special meeting in the Lakewood Theatre, the assembled members and friends were treated to the thrill of hearing the lush sound of a theatre pipe organ playing in a large theatre. For some whose only exposure has been to pizza parlor or home installations, the experience of hearing

the sound enrichment and blending that results from this environment was both astounding and thrilling. For others of us, it was a great deal of nostalgic euphoria. We are now planning some initial public exposure and then a concert. This marks a new beginning for our chapter, the culmination of much dedicated hard work and sacrifice. We thank all who have contributed to this great accomplishment!

In September we were given a rare treat, a theatre organ concert by Lew Williams, fresh from his memorable performance at the Chicago convention. We proudly count Lew among our membership as he received some of his musical education in our area and became one of us at that time. It is to Lew's credit that he chose not to repeat his performance in Chicago; in fact, after his first few selections, he asked for requests from the audience and then proceeded to play them all beautifully. For this memorable program, we were the guests of Gordon and Evelyn Wright in their beautiful Dallas home with its 3/18 Wurlitzer. Thank you, Lew, for a most enjoyable musical experience.

IRVING LIGHT

OREGON Portland

503/775-9048 or 503/771-8098

On October 13 we returned to an open house as guests of Jerry and Nickie Gaylord,

whose country home is located in the rolling hills several miles southeast of Portland. Their 2/7 Wicks has a beautiful console built by original owner Bob Rickett who is also one of the founders of our chapter. The organ speaks directly into a very large recreation room with fine acoustics. A large turnout kept the open console well occupied. a guest, Bonghan Yun, used a novel way to read music which required several pages; he attached them to a large piece of cardboard so no turning would be necessary. Thanks to Jerry and Nickie Gaylord for their hospitality and use of the fine organ.

Several of our members went to the Lew Williams concert at the Seattle Paramount. His handling of the 4/20 Wurlitzer made the trip well worthwhile.

Many of us also crowded into the Portland Organ Grinder to hear Jonas Nordwall's Classic Nights. These programs are so popular that they required two nights, both with overflow attendance.

On November 9 we were privileged to hear Walt Stroy at the Benson High School 3/24 Kimball. This young man has earned quite a reputation as a pizza organist in Arizona and for his recordings and concerts, including his outstanding performance at the 1983 ATOS Convention in San Francisco. Vigorous promotion, with advance ticket sales, resulted in a good attendance. We had members from Bend and Eugene and several guests from Seattle who attended.

Walt's largely classical program featured

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Walt Strony, flanked by Terry Robson and Karen and Loren (Captain Kimball) Minear, at the console of the Kimball in Benson High School. (Roy Fritz photo)

several beautiful, but little-known works by well-known composers, a welcome variation. Also included were what sounded like a combination of "Tico Tico" and "Bumble Boogie," a flood-stage "Old Man River" and an elaborate "1812 Overture" minus artillery (no casualties). By skillful playing, Walt was able to minimize the difference between this theatre organ and a classical organ, in a Bach fugue. Thanks to Benson High and to Walt Strony for this fine program.

BUD ABEL

PIKES PEAK AREA
Colorado Springs
303/687-6530 or 303/633-4407

We have recently established a regular meeting and open console session at the Colorado Springs City Auditorium, home of the 3/8 Wurlitzer restored and installed by our chapter several years ago. Beginning in November, we will have regular gatherings, from 7:00 to 10:00 p.m., on the Sunday after the first Saturday of every month. These sessions will consist of a short business meeting (if required), a mini-concert and open console for members and guests. Some organ maintenance will also be accomplished and refreshments will be served. Visiting ATOS members are welcome to drop in.

Congratulations to Frank E. Perko III, who represented our chapter in the 1985 Young Organists Competition. We are very proud that he could participate in this new ATOS activity.

We are also in the process of setting up a 3/9 Wurlitzer in the private auditorium used as our unofficial "Chapter House." This instrument is slowly taking shape under the direction of Technical Chairman John Grunow. Members are designing and building a solid state relay to control the instrument. The chambers have been completed, thanks to the efforts of Stan Destefan and Keith Roberts. It is our hope to have this organ playing in the spring.

In other area news, the 4/58 Austin in Pueblo's Memorial Hall is now undergoing the first phase of a hoped-for total restoration. Under the leadership of a citizen's group that was formed after our members and friends stimulated an interest, about \$40,000 has been raised for this project. The complete restoration is expected to cost over \$150,000. It has been many years since the organ has been in full working condition, and we hope to have it playing to its full potential next spring.

DAVID N. WEESNER

PUGET SOUND
Seattle
206/852-2011 or 206/631-1669

A September program, hosted by the Bremerton Pipe Organ Society, featured John Nafie at the 11-rank club organ. Originally a four-rank Wurlitzer from the American Theatre in Walla Walla, Washington, Smith, Estey and Morton ranks have been added, and the organ now gets regular

use in the Bremerton Community Theatre prior to stage plays produced by the equally ambitious community actors group. Nafie, a talented, young, college-trained organist, drew a standing-room-only crowd. His love of theatre organ and his involvement in the installation and maintenance of this instrument, bring an obvious sense of pleasure to his playing. His theatre stylings are fresh, lively and musical, and his selections included well-orchestrated Gershwin tunes plus the Pachelbel "Canon in D," in addition to other favorites, all played with skill. Local tenor Tom Peters and pianist Al Kluth also joined him on the program, lending variety to the presentation.

Our concert season opened in October with Lew Williams at the Paramount, a long-anticipated event which exceeded expectations. "Fine-tuning," accomplished by the organ crew, has further improved the quality of the sound of the organ, and each artist is able to combine its resources in his own unique manner. Although Lew's relaxed and unassuming manner easily wins friends, his musicianship and flawless technique reveals a no-nonsense dedication to his craft. His transcriptions of classics, each carefully orchestrated, were well-received, including his inimitable "Rhapsody in Blue."

Inclusion of serious organ literature in a theatre organ concert sometimes brings mixed feelings from members of the audience, but a new standard of excellence is being set in the '80s by artists equally proficient in the classics and on organs being brought to their prime by dedicated technicians. Lew is no exception — his remarkable achievements indicate a future of great promise.

DIANE WHIPPLE



On September 29 we presented our Fall Pipe Organ Spectacular at the Capitol The-



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- June 8 — Capri Theatre, Adelaide
- June 15 — Civic Theatre, Ballarat
- June 21 — Karrinyup Center, Perth
- July 9 — RCCO CONVENTION — OPENING CONCERT
 Church of the Redeemer, Kingston, CANADA



John Nafie preparing a program at the Bremerton Community Theatre on the Bremerton Pipe Organ Society 11-rank organ.



Lew Williams at the Seattle Paramount console.

(Ken Gallwey photo)

atre in Davenport, Iowa, featuring Fr. James Miller of Fenton, Michigan. Fr. Miller, as we have come to expect, gave a performance sparkling with wit and humor for the approximately 1000 people in attendance.

Although he was introduced after intermission as the "Fumble-Fingered-Friar-From-Fenton" by emcee Chapter President Joan McFadden, Fr. Miller failed to live up to that billing by flawlessly performing such numbers as "Dill Pickle Rag" and "Honeysuckle Rose." The program contained a variety of styles and numbers which ably demonstrated the recent addition of a Chrysoglott and second Vox Humana to the organ. And, of course, what would one do in a theatre without a silent film? This year's was Buster Keaton's *Cops*, furnished by Blackhawk Films of Davenport. This is THE chase scene film of all time, with thousands of men in blue chasing poor Buster for blocks and blocks. I won't tell the ending, but it is worth seeing. One of the most appreciated parts of our Pipe Organ Spectaculars is the sing-along, which Fr. Miller handled effortlessly.

Once again, we were able to meet our guest artist in an informal setting at a potluck held on the Friday night preceding Sunday's

show. Everyone had a good time, ate too much, and got to know Fr. Miller personally, which is a great joy and pleasure. This was Fr. Miller's third appearance in the Quad Cities by popular request, and we are looking forward to having him return for another Pipe Organ Spectacular!

ARTHUR FELTS



RED RIVER ATOS
218/287-2671
or 701/232-6325

It was a monetary as well as artistic success, as our silent movie nights, November 1 and 2, were sellouts with waiting lines both evenings. The first half of the show featured our band, the Fargo Theatre Big Band All Stars, under the direction of James Ployhar. Their program included vocalist Harriet Olson and Lloyd Collins at the Wurlitzer. The audience joined in on one number, "Pennsylvania

6-5000," and Lloyd played the vibraphone on "Doll Dance." The 1928 comedy, *Feel My Pulse*, starring Bebe Daniels with score by Lance Johnson followed intermission. This was our twenty-second production since beginning public performances showcasing the Wurlitzer and silent films in 1974.

In December we continued our tradition of free noon hour organ concerts for two weeks before Christmas. Other organizations also use the theatre facilities, and the Sweet Adelines and F-M Ambassador Barbershop Chorus presented "Harmony for The Holidays" with Lance Johnson at the console.

At this writing, the booklet on the history of the Fargo Theatre is being printed. Watch for further details if you would like to order one.

SONIA CARLSON

**The River City
Theatre Organ Society
Omaha, Nebraska**
402/292-7799 or 402/572-1040

Bill and Maurine Durand hosted our September meeting at their home in a beautiful

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Doug Kroger at the Durand's Allen digital organ.

(Tom Jeffery photo)



Brad Foster, another promising young organist in the River City Chapter.

(Tom Jeffery photo)

wooded area of Omaha. They demonstrated their three-manual Allen Digital Computer theatre organ and then gave all members a chance to play during open console. Young organist Laura Markworth opened the program with a few selections and was then joined by her sister, Kim, for a duet. Doug Kroger was the featured artist and put the organ through its paces, playing music of the season. The audience thoroughly enjoyed his excellent performance. This very pleasant afternoon was concluded with a buffet supper. After the formal program, another talented young member, Brad Foster, played for

the group.

We traveled to Lincoln for our October 5 meeting at Doug Kroger's home. Doug has a two-manual Conn theatre organ. After his mini-concert, many in attendance had a chance to play this fine instrument.

Director Bob Markworth arranged for our October 27 meeting in Trinity Lutheran Church which has a 3/30 Reuter pipe organ with drawknob console. This provided an interesting change-of-pace and an opportunity to play a church organ during open console. The featured artist was Trinity's organist, Mrs. Jean Johnson, who described the instal-

lation and resources of the Reuter, before playing a number of classical selections and hymns. After Jean's program, ATOS National President Jack Moelmann concluded the program with several hymns and a toccata by Nevin. We are indebted to Trinity Lutheran and to Mrs. Johnson for a most enjoyable afternoon.

TOM JEFFERY

ROCKY MOUNTAIN Denver, Colorado

303/797-2232 or 303/233-4716

On September 25 we hosted Kurt von Schakel on the 4/37 Wurlitzer in the Denver Organ Grinder. The restaurant was open "as usual," allowing both members and the public the opportunity to hear Kurt who was vacationing in Aspen and took a day to spend with us. Kurt's program included many popular theatre organ numbers such as the lively "Vanessa" and the delicate "If I Love Again." Kurt's style is a full theatre organ sound, minimum of percussions, maximum of technique.

On September 29, Mike Gregorich of Pueblo was guest artist at the home of Dr. Dee and Charlotte Williams on their 3/10 Wurlitzer with computer relay system. After Mike's program, which included "Body and Soul" and "Carioca," the playback system on the organ was utilized to entertain the guests with "performances" by Jonas Nordwall, Patti Simon and Donna Parker, all of whom had recorded on the computer during earlier visits. The organ was in perfect per-



Jean Johnson demonstrating Trinity Lutheran's Reuter pipe organ for the River City Chapter.

(Tom Jeffery photo)



ATLAN

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forming condition, and the members were fascinated by the versatility of the computerized relay system.

In October we visited St. Francis de Sales Church to hear Frank Graboski play the organ which was originally installed in the Denver Isis Theatre. The organ had several homes between the Isis and St. Francis where several ranks have been added to this original Estey instrument. Mr. Graboski's program included "Festival Toccata" by Percy Fletcher, "The Lost Chord," and a very interesting Billy Nalle arrangement of "All The Things You Are" in a trio in a style of Bach which was beautifully done. Mr. Graboski titled his program, "Romantic Gems," and it was shared with the AGO.

PATTI SIMON

SAN DIEGO California

619/279-2867 or 619/561-2269

Summer and fall have been busy times for us with the addition of new ranks and a computer capture system to our California Theatre Wurlitzer and two social events.

A delicious potluck was held at the home of Coulter and Mildred Cunningham, followed by a wonderful mini-concert by Chris Gorsuch on the Cunningham's electronic/pipe combination, aided by Coulter on the trumpet.

Vern and Marian Bickel hosted the chapter's tenth anniversary party on October 13. Wayne and Cheryl Seppala presented the premiere performance on the Bickel's magnificent new three-manual Allen ADC 6500. The Bickels were gracious to open their beautiful



Wayne and Cheryl Seppala beside Vern and Marian Bickel's Allen ADC6500 organ.

home and new organ to over 50 of our members. Good food, fellowship and fun was enjoyed by all.

Walt Strony played the re-dedication concert on our California Theatre Wurlitzer on November 2. Our hard-working crew virtually lived at the theatre the week before the concert to re-assemble, voice, regulate and tune the Wurlitzer after its four-month shutdown. It was truly a race against time, right up until the doors opened for the concert. Mr. Strony gave a masterful performance under a tremendous strain — no practice time and the in-

evitable mechanical, tuning and ciphering problems of a "new" pipe organ. He is to be commended, not only for his superb musicianship, but also for his gracious understanding of this unfortunate situation.

WAYNE SEPPALA

SOONER STATE Tulsa

918/742-8693 or 918/437-2146

Our July meeting was held in the home of Sam and Ruth Collier with open console on

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their Gulbransen Rialto. The Colliers have recently returned to Tulsa after an absence of many years, and we're glad they're back! Sam began the evening's music by showing us what the Gulbransen could do, and we then heard music from several members.

An inspection of the Vo-Tech Robert-Morton installation was the agenda for our August meeting. A group of us met for dinner, then adjourned to the school to see the organ's progress first-hand. The evening was typically Oklahoma, hot and humid, so we didn't stay long, but it was truly wonderful to see how much had been done. Although the console is in Pryor while Hervey Barbour is installing its Z-tronics wiring, we could still turn on the blower and have wind in the two chambers. The pipes could be played manually, and we heard a good many "honks" and "peeps" during the tour! An exquisite touch was hearing Luther Eulert pick out (manually!) "Silent Night" on the Glock!

September found us back at Tulsa's Assembly of God Church for a program on the 4/14 Robert-Morton by Lorene Thomas. Actually, the organ is temporarily a 4/13 — the Tibia regulator has blown, and until it can be repaired, the organ is minus its Tibia. Lorene proved equal to the task, and her "just a few numbers" were delightful! Most enjoyable organ/piano duets were played by Lorene at the organ and Lynda Burns at the grand piano. They were terrific together and, of course, totally unrehearsed. We'd like to hear more.

In October we journeyed to Arkansas to visit two pipe organs. First stop was at Hugh and Enid Lineback's in Siloam Springs to see the progress Hugh is making on the installation of his 2/6 Kilgen with chimes. This organ originally belonged to radio station KFPW in Fort Smith, Arkansas, and was installed in the Goldman Hotel there. Bill Roberts bought it about ten years ago and moved it to Tulsa, but never put it together. Hugh bought it from Bill and moved it back to Arkansas. Hugh and Enid have added a two-story organ chamber to their delightful home, and the organ will speak through an opening in the dining room wall.

After a quick stop in Siloam Springs for lunch, we continued our journey to Bella Vista to Russell and Florence Joseph's to hear their 2/4 (pure) Wurlitzer. Russell played a varied program for us which he ended with "The Lost Chord," which he was inspired to



Mike Kinerk, program chairman, Gaylord Carter and chapter President Hal Henry at the Cal Juriet residence.

(G. W. Gerhart photo)

play after hearing Tom Hazleton at the Chicago Stadium at the recent ATOS National Convention. We heard more music from others during the afternoon, listened to Russell tell about the convention, heard organ tapes, and saw slides of a tour taken by Russell through the Wicks Organ factory. We then adjourned for dinner to the Bella Vista Country Club and left for Tulsa around eight o'clock. We were home by midnight — a long day — but fun!

DOROTHY SMITH



On October 29 Gaylord Carter played for us at the Cal Juriet residence.

On October 31 the Wurlitzer 260 Special in Gusman Cultural Center (formerly the Olympia Theatre) was heard prior to a Halloween film showing. Member Dave Thurman was at the console wrapped in a cape for the occasion. The organ at Gusman is used on an irregular basis prior to many stage and film presentations as an on-going function of our chapter.

G. W. GERHART

SOUTHWEST MICHIGAN THEATRE ORGAN CLUB

Southwest Michigan
616/343-6491 or 616/344-1438

As a member of the Arts Council of Greater Kalamazoo, we were invited to set up a display during Articipation at Crossroads Mall in Portage on September 14 and 15. This annual event allows various organizations to promote their activities such as musical, theatre or dance programs. Our display area had two electronic organs, a Hammond Elegante and a Yamaha Electone, which were played most of the time by our members. When no

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Darryl Calvin, Gusman Managing Director, with organist Dave Thurman at the Wurlitzer in the Gusman Cultural Center. (G. W. Gerhart photo)



John Catherwood, Betty Darling and Michael McLeieer, featured organists at the first public showing of Betty's recently installed 2/8 Robert-Morton. (Robert Suder photo)

organists were available, the Yamaha, with its modern technology, played itself. A special 45-minute performance on the Hammond was given by five of our members in the stage area on Saturday afternoon. These organists, who range in age from 15 to 82, were Neil Johnston II, Betty Darling, Evelyn Sherman, Ron Kemper and Ken Butela. Their programs included a variety of numbers and stylings. Brochures were given out telling about our chapter and ATOS.

The regular meeting on September 22 was held at the Fred Hohner home in Three Rivers. Lee Hohner played the opening program on the 3/10 Robert-Morton. This beautiful organ originally came from the Riviera Theatre in Detroit but has traveled some since then. It was shown on three home tours during conventions in Detroit when the Hohners lived in the eastern part of the state. A history of the organ and a chamber tour were provided by Lee before open console concluded the afternoon's activities.

October 20 was a special day for Betty and Harvey Darling as we met at their home in Portage for the first public showing of their recently installed 2/8 Robert-Morton. The installation was done by John Catherwood following its long trip from California. Betty was the first featured organist of the day followed by Mike McLeieer and John. John also gave us interesting information about the organ and how it came to be the instrument it is today. He spent quite a bit of time in the chamber explaining its technical aspects. Many of the 29 people present enjoyed playing during open console.

L. DIANA HASKINS

SOUTHERN CALIFORNIA TRI-COUNTIES

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The chapter has successfully administered a \$6750 grant for the restoration and improvement of the Wurlitzer in San Bernadino's California Theatre. With the continuing cooperation of the San Bernadino Civic Light Opera Association, owners of the theatre, the project is nearing completion with a dedication concert anticipated early in 1986.

PATRICIA A. CLARK

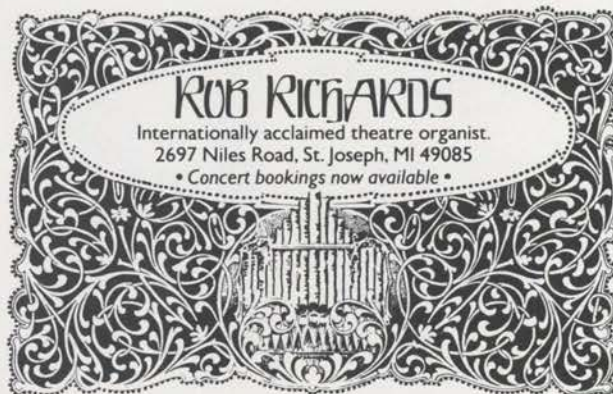
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The Byrd Theatre in Richmond, Virginia. Lin Lunde on the organ and Tim Needler on the piano in the box at the left played during a showing of *The Music Man*. This venue will be featured during the 1986 ATOS National Convention. (Ray Brubacher photo)



The Mosque Auditorium, site of a private concert by Pattie Germain for the Richmond Chapter. This auditorium and its organ will be featured at the 1986 ATOS National Convention.

American Theatre Organ Society



VALLEY
OF THE
SUN
CHAPTER

Phoenix

602/972-6223 or 602/278-9107

On July 28 we traveled north to the beautiful and cool Prescott area to see and hear two lovely instruments. Walt Strony was our "traveling musician" for the day. First stop was the home of George and Linda Franklin. Theirs is a basically classical Custom Allen Computer organ, but Walt played a variety of music on it from "Swanee" to "Prelude and Fugue in D Major." We continued to the home of Dick and Evelyn Keith, where Strony entertained us on their two-manual Wurlitzer with selections from *The Student Prince*, "Slaughter on Tenth Avenue" and others. Jim Burns, a friend of the Keiths, treated us to a different kind of pipe music when he added some bagpipe tunes to the program.

On September 15 we met at the Mesa Organ Stop with Ron Rhode as featured artist. Ron's versatility was shown by numbers like "You're A Good Man, Charlie Brown," "Les Bicyclettes del Belsize" and "Li-biamo."

Lew Williams stepped in as a last minute substitute organist for our October 13 meeting at the Bill Brown residence. His program included some of the numbers he played at the

Chicago conclave and a medley of songs from *The King and I* as a tribute to Yul Brynner.

The WONDERFUL Mr. Williams was there for us again when we needed someone for our November 10 meeting. The Wurlitzer at the First Christian Church wasn't ready yet, and we needed someone who was familiar with the church's classical organ. Lew gave us a diversion from the usual theatre organ concert. He was assisted by chapter member Lila Hoffman as a very adept page-turner. We enjoyed the change of pace with music by Vierne, Widor and Dupré.

MADELINE LIVOLSI



VIRGINIA THEATRE ORGAN SOCIETY

Pattie Germain played for the club at a private concert at the Richmond Mosque on November 9. This gave all of us a chance to see and hear Pattie once again and to hear the majestic sound of the Mosque Wurlitzer. The organ has a quality all its own, mainly because of the tremendous size of the theatre. The Mosque was originally second in size only to the Los Angeles Shrine Auditorium in 1927, and even today it is one of the largest theatres in the country. The organ itself is only 17 ranks but sounds much larger. Pattie is no stranger to Richmond audiences as she has

played, for many years, the Kiwanis Travelogue Series at the Mosque.

Tim Needler, a member of our club who lives in Indianapolis, paid a surprise visit to the Byrd on August 31 and September 1. *The Music Man* was the feature, and Tim and Lin Lunde worked out a routine where Tim would play the grand piano in the box at stage left. Although it is difficult to hear the organ from the piano alcove, they did a remarkable job of staying together. Lin and Tom appeared in formal dress both nights, and the audiences loved the duo. No one can remember the organ and piano being played live together in this manner, and plans are to do it again when we can find someone brave enough to climb a ladder, crawl on hands and knees to the far corner of the box, then stand up and walk into view as if he had the entire backstage area to make an entrance. Anyway, the audience knew nothing of these problems, and that is what makes show business so exciting.

Member Bill Balz entertained us at the studio Wurlitzer in the home of member David Barnett on September 28. There was a large turnout of members and guests, and the surprise of the evening was vocalist Debra Waggoner who can belt out a song as well as any Garland or Merman. Beverly Gordon did her wonderful buffet again, and everyone had a marvelous time.

Southern Living photographed the Byrd Theatre on September 10 with a lot of emphasis on the organ. The issue will be on the newsstands in January. General Manager Duane Nelson bought some new plants for the occa-

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Shirley and Don Jenks were hosts to the Wolverine Chapter for the September meeting. (Bill Vogel photo)



"We've done it!" L to R: Sharon Patterson, Melissa Ambrose and Judi Milliron after their program for Wolverine Chapter. (Fred Page photo)

sion and had the carpets cleaned. Several theatres on the East Coast will be featured, and the photographer stated that the Byrd was in the best condition of any.

Eddie Weaver did it again on October 13 when he played to a sold-out house at the

Byrd. The show, advertised as "An Afternoon with Eddie," coincided with the celebration of his many years as a theatre organist in Richmond. He started in Loew's Theatre in 1936 and is still going. There is no one who makes an audience feel as welcome and relaxed as Eddie Weaver, and when he had his sing-along, all 1300 voices sounded out — and loudly, too! After the intermission, Bill Zickerfoose and two members of his orchestra, The Continentals, played several tunes from the fifties. Bill was on clarinet, and his friends were on bass and drums. It was amazing how well it all turned out. From the look of the people and the whole tone of the show, it was, no doubt, the most enthusiastic organ concert ever presented in Richmond.

MILES RUDISILL, JR.

clouds, October came with a triumph of youth as a program which the ATOS Young Organist Competition second-place winner, Melissa Ambrose, and her two friends, Sharon Patterson and Judi Milliron, presented was truly delightful. The quality of their performances indicated diligent and dedicated practice. Melissa's rousing rendition of the "Radio City March" and Sharon's "Hey, Look Me Over," on the Detroit Theater Organ Club's Wurlitzer in the Senate Theatre, were but fragments of a fine program. "Chimera," an original number created by Melissa and Judi for a high school Cabaret Concert, established a claim to creative as well as performing artistry. With Sharon at the organ and Melissa at the grand piano, Judi took the spotlight with her singing of "their song." The three concluded a beautiful program with a stirring performance of "Memory" from *Cats*. They received a well-deserved ovation.

Finally, we must mention Motor City Chapter's immensely successful and warmly received concert in the Royal Oak Theatre on November 9 by the "Entertainer," Father Jim Miller, and the Dearborn Accordion Band under the directorship of Miss Lana Gore. The band is a two-time winner of the U.S. Accordion Orchestra Competition and had just returned from a three-week concert tour in Europe. Thank you, Father Jim, for your unsolicited acknowledgment of the Wolverines and your unscheduled mention of our *Cipher*, though you undoubtedly spelled it with a small "c."

CHARLES AND BETTY BAAS □



Melissa Ambrose and the Mayan Goddess of the Detroit Theater Organ Club. (Fred Page photo)



WOLVERINE CHAPTER

of the American Theatre Organ Society

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In September, Don and Shirley Jenks opened their home in Brighton for a Sunday gathering away from the big city. The voice of their Rodgers organ mixed with memories of how it once was. We heard the "city-within-a-city" that once teemed inside Detroit's Fox Theatre and now is silent, a tomb for memories of the past.

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