



CHAPTER NOTES

Edited by Grace E. McGinnis

ALABAMA Birmingham

205/942-5611 or 205/664-3606

As summer progresses, more and more exciting things are happening here. The Publix #1 at the Alabama Theatre continues to improve as Larry Donaldson and crew work ever harder to make this the Mightiest Wurlitzer in the South. The addition of a 32' Resultant, a 5-1/3 Quint (Main Tibia) and other mutations and unifications for both Tibias and Post Horn has dazzled audiences at the Alabama.

Our chapter-produced album, "Wurlitzer At Its Best," by Tom Hazleton at the Alabama, hit the streets on April 26, with tremendous success. This digitally mastered album is outstanding, and Tom has done a wonderful job!

Hector Olivera brought the house down on April 27 with one of the most exciting concerts ever heard at the Alabama. By far one of the best attended (visitors from throughout the Southeast and Arizona!) concerts ever produced by our chapter, Hector showed off the organ as never before! Prior to Hector's arrival, we held a pre-concert party in the reception hall of the Birmingham Wedding Chapel which is owned by member Freeman

Andress. Housed in the chapel are several of Freeman's musical instruments including a Rodgers Trio, and a Kawai grand piano. As a special treat, James Marsh, of Marsh Piano and Organ, brought out the latest electronic marvel, and he and Gary Jones played the evening away on a new Technics F-3.

Other recent events have included Christine McPherson at the console of the Publix #1 on April 13. Christine, a local musician and organ instructor, provided a program of many different types of music for an enthusiastic crowd. On April 24 we provided technical support and an operating crew for the Southern Regional Opera's production of "An Evening with The Great Swedish Singers" in conjunction with the Birmingham Festival of Arts. Organ music was provided by chapter Vice-President Gary Jones.

President Cecil Whitmire has accepted a position as technical director of the Alabama Theatre. Cecil is no stranger to *any* aspect of theatre operation and has our chapter heavily involved with the operation of this grand movie palace. One of our first events will be a summer classic movie series which will feature the Mighty Wurlitzer prior to each show.

Late-breaking rumor: Freeman Andress is reported to be actively seeking a Wurlitzer to be installed in the Birmingham Wedding

Chapel for both wedding and chapter use. More on this as it develops!

GARY W. JONES



ALOHA Honolulu

808/696-4533 or 808/523-9079

Our chapter is alive and well in Honolulu despite having gone through a period of uncertainty and doubt about our very existence. "Our" 4/16 Robert-Morton is still in the (old) Hawaii Theatre in downtown Honolulu where we meet every Sunday morning and where the maintenance crew does servicing every Wednesday night. A group named the Hawaii Theatre Center has an option to purchase the theatre while we just keep on doing our thing. The organ has never sounded better with a new Tibia and Wurlitzer Oboe replacing lesser voices (a new Post Horn was added a year ago). The old Otis lift, installed in 1922, has been rejuvenated after more than 50 years of idleness.

Several concerts and silent movie presentations have been given in past months — the latest was a concert of 30 minutes followed by a Laurel and Hardy silent film, an intermission, another 30 minutes of clever arrangements and a Charlie Chaplin silent. All this by a very innovative Tommy Stark, recently of San Diego. Some 250 attendees gave him a rousing ovation.

We have had several ATOS visitors "just passing through," including our old friend, Dr. Edward Mullins. We must tip our (coconut leaf) hat to Scott Bosch and Jim Chandler for their dedicated and fantastic work on the improvement and maintenance of our beloved Robert-Morton. We'll stand it up against any theatre organ of its size. Aloha, brah!

PHIL DOOLEY



Christine McPherson at The Alabama.

(Billy A. McPherson photo)



Tommy Stark at the 4/16 Robert-Morton at his April concert and silent movie presentation.



Leon Berry at the Hunt's 4/17 Wurlitzer in Clearwater, Florida.



Central Indiana members Dusty Desterbecque and Dave Ketcham refurbishing wind chests at Manual High School "work party." (John W. Ennis photo)

**CENTRAL
FLORIDA
THEATRE
ORGAN
SOCIETY**



Tampa

813/685-8707 or 813/734-5721

Many exciting things have happened in our chapter since our last report. For our December 8 meeting, Leon Berry and his wife, Mildred, came from Chicago, and Leon gave a wonderful concert on Ken and Ruth Hunt's 4/17 Wurlitzer at their home in Clearwater. This organ came from the Terminal Theatre in Chicago and was moved to the Hunt's home in Dayton, Ohio, in 1962. From there it was moved to their new home in Clearwater in 1983.

As many organ buffs know, Leon Berry played for many years at the Hub Roller Rink in Chicago and has 18 records to his credit. He is also known for the Wurlitzer organ, which he restored, at his home in Chicago and which is fondly known as "The Beast in The Basement." This instrument came from a theatre in Crystal Lake, Illinois, and took many nights for Leon to complete. Our chapter was most fortunate to have this master artist play for us.

It seems that every month our club has more interested people, and at our April meeting Cathy (Hoffman) Blanchard also played a concert of many favorite songs on the Hunt's Wurlitzer with open console following. Thanks, again, to Ken and Ruth Hunt.

PAUL T. DANIELSON



**CENTRAL
INDIANA
CHAPTER**

**Indianapolis
317/255-8056
or 317/546-1336**

We traveled to Greencastle for our March meeting at the Gobin United Methodist

Church where Tim Needler and tenor Kevin Aikman presented the program. Tim played the large Kimball organ and Kevin sang several selections, including "The Lord's Prayer" and "Danny Boy." Tim's selections demonstrated the many beautiful stops on the organ. "Trumpet Tune," by Henry Purcell, featured the majestic Harmonic Trumpet which, on 15 inches of wind pressure, is the loudest rank of the organ. Tim ended the program with "Finlandia," which lent itself well to the resources and tone colors of the organ. The 4/65 Kimball was installed in the late 1920s. In the mid-1950s the Möller Organ Company rebuilt the instrument, removing the gallery organ and changing some of the pipework. The gallery organ is now installed elsewhere on the DePauw campus. DePauw University uses the Kimball as a teaching and concert instrument.

Dwight Thomas is the winner of our Young

Organist Competition, and his tape will be sent to the National Competition for judging.

The April meeting at Manual High School was followed by a "Work Party" coordinated by Kevin Aikman assisted by his group leaders. Many volunteers cleaned, buffed, stained and polished wood pipes; others unsoldered and cleaned wind chests. Tim Needler provided organ music throughout the evening. The organ is a 3/17 Louisville Uniphone theatre organ which was purchased from the Crescent Hill Church in Louisville. Teachers and students at Manual dismantled the organ and converted it to a theatre organ. The first public concert was performed on January 22, 1977, by Lee Erwin, and proceeds



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:

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4633 SE Brookside Drive, #58
Milwaukie, Oregon 97222
Phone: 503/654-5823



Central Ohio member Willard Fine shows some tricky fingerwork on his portable fourth manual at the Blegens. (J. R. Polsley photo)



Fay Chakeres poses at the keyboard at the Central Ohio meeting in March. (J. R. Polsley photo)

from this concert were used to add to the instrument. Carl Wright, a teacher at Manual, and Larry MacPherson, pipe organ builder, were the guiding forces who spent countless hours restoring and reassembling this organ which presently has 1478 pipes. Our chapter assists in the maintenance of this instrument.

CAROL M. ANDREJASICH

CENTRAL OHIO Columbus

513/652-1775 or 614/882-4085

We met at the home of Jim and Irene Blegan on February 23 for a delightful occasion. Jim's Conn 651 with two separate auxiliary speaker systems was certainly the next thing to pipes. The informality that prevailed encouraged some seldom-heard members to take advantage of open console. At the meeting, President Mark Williams gave a progress report on the winding of the Main chamber of our Worthington organ installation. Adjustment of wind pressure and separate tremulation should markedly enhance and enrich the Diapason, Tuba, Violins, Concert Flute and Vox Humana.

It was, indeed, a celebration — the fifty-eighth anniversary of the Ohio Theatre with all its splendor and its first-nighter atmosphere. The Columbus Symphony Orchestra, teamed with Dennis James at the Robert-Morton, revived the silent era of 1928 with the movie, *The Circus*, starring and directed by Charlie Chaplin. The interplay between the organ and the orchestra woven into the fabric of the story was a tribute, not only to the lyricist and arranger, but also to the clever animation of the performing artists. Certainly the silent movies did not suffer for lack of expression; the action, the illusion was all there, almost to the point where one wondered — did the talkie really have to be invented?

No more gracious hosts exist than Bob and Betty Richards, and it was at their home we met on March 23. Following the business meeting, we were delighted to hear Betsy's mini-concert. Her theatre-organ styling is sec-

ond to none and the envy of all of us who would like to emulate her playing style. We again witnessed a growing participation at open console by those heretofore reluctant to play in front of a group. Perhaps the mutual support system that exists within our organization, in which there's much understanding and encouragement, is responsible for their willingness.

JOHN R. POLSLEY



Chicago Area

Theatre Organ Enthusiasts

312/794-9622 or 312/892-8136

The jewel of theatres, the Chicago, is scheduled to reopen on September 10 with a



Organ crew member Willard Ebner receives a plaque as a tribute to his contributions to the installation of Central Ohio's Wurlitzer. (J. R. Polsley photo)

gala program. This is terrific news, and it is marvelous to note the amount of work that has been done and will be done by September. Headlining the opening program will be Frank Sinatra, which is another great surprise. Yes, plans can change, but all the rumors seem quite certain. Accolades galore to the many workers on this project, both professional and volunteer. The organ? It is hanging in there and is flexed almost every week.

In March we had a big turnout at United Church of Christ in Lombard. Mark Noller was the soloist, and the 2/5 extensively unified Smith theatre organ surprised many as Mark presented its array of sounds. His registration was marvelous, as was his program. It is always a treat to hear Mark perform.

A cast of former movie stars appeared in April at Chicago's Civic Opera House in the classic silent film, *Don Juan*. Dennis James accompanied this film on the 3/50 Skinner. The duo of Dennis James and a silent film is a marvelous combination, a joy to behold — and hear!

Our meeting in April was at Downers Grove High School where Tom Gnaster played the 3/10 Barton and, as an added feature, did a bit of opera "en costume a la prima donna." Dennis Peters accompanied Tom on the stage grand piano. It was comical and a surprise to hear Gnaster's range. Who knows what talent lies hidden within the anatomy of man!

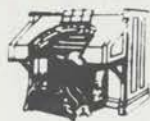
The Hinsdale Theatre was the site of Jim Riggs' concert in March. It was an overflow attendance, and rightfully so. Jim's programs are always excellent, entertaining and varied. This one was no exception and was well received.

Our business meeting, board election and social in May was at WGN Studio. A packed room heard Gaylord Carter on the Studio Wurlitzer. We were, indeed, fortunate to have Gaylord with us. His program was entertaining and beautiful. Thank you, Gaylord, for being with us.

ALMER N. BROSTROM



**CONNECTICUT VALLEY
THEATRE ORGAN SOCIETY, INC.**



Thomaston

203/357-4581 or 203/261-5269

Our April membership meeting was held in the home of Garo and Ruth Ray in Orange, Connecticut, where we were treated to a truly fascinating experience regarding both the house and the organ. The organ is a 3/45 low pressure pipe organ which was designed and constructed by Garo Ray. This unique installation is a combination of church and concert organ with some theatre ranks and a Hammond electric organ built into it. The organ loft was actually built first, and the beautiful ranch house built around it. On a lower level there are several work areas where two organs are under construction, and there is considerable evidence of the owner's interest in organs and of his long career in radio and television broadcast engineering.

The artist for the concert portion of the meeting was member Brian Colton who presented a program of standards and a medley from the Broadway hit, *La Cage aux Folles*. Brian provides the organ accompaniment to the Travelogue Series at the Bushnell Auditorium in Hartford, and recently placed first in the Hobbyist Division of the Yamaha Electronic Festival held at the Sphinx Temple in Newington.

We are hopeful that the fire code difficulties at the Thomaston Opera House will be resolved, and we will be able to return soon. In the meantime, plans are underway for a fall and winter concert series on the 3/12 Austin theatre organ installed in the Shelton, Connecticut, high school.

BARRY GOODKIN



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

The fifth anniversary of the "rebirth" of the Riverside Theatre was celebrated with a concert by Walt Strony on April 20. It was a little over five years ago that a group of chapter volunteers cleaned and painted the theatre and did enough organ repair work to have the first concert. That concert also featured Walt Strony. The theatre, with its Wurlitzer, has since become an outstanding attraction in Milwaukee.

The success of the organ concert is not only a credit to our membership, but also to our dedicated organ crew, Gary Hanson, Clark Wilson and Fred Wolfgram, who spent many hours installing the Van Der Molen Post Horn and a 16' Strassman Barton Tibia in the Pedal for the Strony concert. These same people, along with Gary McWithey, put in an ad-



Allen Miller (right) receives congratulations and a commemorative plaque from CVTOS Vice-President Bob Bailey recognizing his many contributions to the chapter during its first twenty-five years. (Rita Goodkin photo)

ditional week following the concert to assist Walt in recording the first album at the Riverside. It is entitled "Down By The Riverside" and is to be released in early summer.

At the same time, the Avalon Wurlitzer has been receiving an equal amount of work. The wiring of the new console, which will allow the instrument to grow to over 20 ranks, was completed at the end of April. Scott Bilot, Phil Martin and Rick Johnson have spent the past year working on the organ. Ralph Conn now plays the organ before the show on Monday nights. The Avalon has also attracted some attention from *The Bay Viewer*, a local newspaper. An article in March centered on the history and neighborhood appeal of the theatre, while an April article featured our involvement with the organ and the concerts held there. A fall program will likely be scheduled for the Avalon.

BILL CAMPBELL

DELAWARE VALLEY

**Philadelphia
215/566-1764**

On March 22 we traveled to the Rajah Theatre in Reading, Pennsylvania, to enjoy open console on the 4/32 Austin concert organ which was installed when the theatre was built in 1922 and is the only theatre installation left in the city. After our visit to the Rajah, we were invited to the home of Mr. and Mrs. Robert Schmitt in Wyomissing to enjoy open console on the 3/8 Kimball. We had the interesting opportunity to hear and compare the difference in sound between the Austin in a theatre and the Kimball installed in a comfortable music room. For us, the trip to Reading was a first. In the coming months we plan to broaden our scope of operations even further. Future programs will include trips to the Forum Auditorium in Harrisburg, the Community Theatre in Hershey, the Marietta Theatre in Marietta and the 19th Street Theatre in Allentown.

In our ongoing restoration program we are continuing to work on the Möller organ in the Convention Hall in Philadelphia. This organ is designed to play both classical and popular music and is equipped with two consoles, a

four-manual theatre console and a four-manual classical console. The entire instrument can also be played by an automatic roll-player. One of our aims in restoring this organ is to bring this fine instrument to the attention of a much wider public than it now enjoys.

Also, our restoration crew is working on the society's own instrument, a 3/19 Möller originally installed in the Sedgewick Theatre in Philadelphia.

EARL E. STRAUSSER



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

The irrepressible Father Jim Miller delighted our Babson concertgoers with his infectious mirth and joyful music. As he is an Eastern Orthodox priest, one would not expect the blues and jazz styles to emerge from those talented hands and feet, nor a display of flashy suspenders of piano keys nor a pair of false teeth which chattered while he used the castanets. Father Jim opened with a breezy "The Best Things in Life Are Free" followed by some great Fats Waller, Cole Porter and Romberg selections. His sing-along accompaniment, as well as his playing for the 1919 silent *The Garage*, with Buster Keaton and Fatty Arbuckle, were very well done and gave him particular pleasure. "Deed I Do" was his finale, but the audience's enthusiasm dictated otherwise. Father Jim said his encore would be "one for the Boss," and a majestic, stirring "How Great Thou Art" ensued.

The following day, member Lenny Winter was our artist. Opening with a "little tribute to St. Patrick," he then turned back the years with music from the Gay Nineties and Roaring Twenties. Len has a great ability to bridge one song into another, and his medleys are a joy to hear. His 50 years of playing in theatres, restaurants and roller rinks make it all seem so easy. Lenny's audience gave him a long, standing ovation, well deserved.

On April 27, we heard Lenny Winter once again along with member Bill Forbush, our artists on "O" notice as scheduled artist Tom Holloran was sick. Long experience and an amazing repertoire came through just as though they had been scheduled. Len played requests from the audience plus songs of his own choosing, while Bill presented radio themes and commercials which he challenged us to guess. With many of us his age or older, there was always someone who knew. Bill closed his performance with two familiar hymns and a few bars of the Paramount News March. Thanks, guys, you did yourselves proud!

It has been a few years since our spring concert artist, Rex Koury, has been with us, but, if anything, he is younger and even better! A medley of "This Is A Lovely Way to Spend An Evening," "You're The Top" and "It's De-Lovely" was an appropriate opener, and a medley from Romberg's *The Desert Song* contributed additional great music.



Lew Williams at the Trenton War Memorial Möller.
(Jinny Vanore photo)

A first for us was to have a member play a cameo during a paid concert, but Rex graciously invited our 16-year-old John Cook to play, and "If I Ruled The World" and "The Repasz Band March" were his selections. John has been encouraged by Rex and will be in the Young Artist Competition again this year. Mr. Koury gave deserved praise to John before resuming his concert with a medley from *42nd Street*. Rex did a superb accompaniment to the 1928 Laurel and Hardy silent *You're Darn Tootin'*. He closed with "America the Beautiful," but long applause brought him back to our Wurlitzer with "When The Saints Go Marching In," and a second ovation gave us "May The Good Lord Bless and Keep You." Rex brought all present an evening of pleasure with his clean playing and fine programming — a real pro!

The next day our regular meeting at Babson had John Cook as our artist. With "I Want to Be Happy" as his first selection and "God



Eddie Buck at the Robert-Morton console in North Bergen, New Jersey.
(Jinny Vanore photo)

Bless America" his closer, he had to play an encore which was the march he had played the previous evening. This young man, with so much promise, had nice arrangements which were well-executed with many registrational combinations in seldom-heard songs — a refreshing change.

STANLEY C. GARNISS



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

**New Jersey
609/888-0909
or 201/445-1128**

The fourth of the Trenton Concert Series took place on March 16 at the Trenton War Memorial and featured Jim Riggs. Jim first came to our attention when we heard him per-



Jim Riggs autographs a record for little James Albert Cutillo.
(Jinny Vanore photo)

form during the ATOS Convention in Chicago last summer. His Sunday afternoon concert was bright, with an upbeat tempo which is always enjoyable, as we have noted that some artists include music geared to a slower, laid-back Sunday afternoon instead of a livelier Saturday-night feeling. All of Jim's music was dated before 1930, which was interesting, but we wished that he had included more tunes that we could recognize. The usual picnic on the stage followed. Open console on the big Möller was entertaining, and many of our organist-members are showing vast improvement with this "hands on" experience.

The April 13 meeting took place in the chapel of the Immaculate Heart of Mary in North Bergen. A business meeting, conducted by Chairman Joe Dorsey, was followed by open console on the 3/12 Robert-Morton. An enjoyable mini-concert was given by the well-known local organist, Eddie Buck. While the Robert-Morton still needs further work, it is being lovingly cared for by Pete Polito and his faithful crew. Coffee, snacks and socializing made it a fun day.

Lew Williams was the artist for the final concert of the current Trenton War Memorial Series on May 4. Early in the concert, the talent and skill of this young organist was very much in evidence as Lew played a wide variety of favorite, not usually heard, numbers. The Big Band sounds made our feet want to dance, and we enjoyed Wagner's wild "Ride of The Valkyries." During intermission, Chairman Joe Dorsey introduced crew chief Bill Smith, Rowe Beal, and Vinc De Blois and complimented the crew for their dedication and care of the Möller. The usual picnic on the stage became a super party when Ashley Miller arrived. He was late because he had, earlier that afternoon, dedicated a new piano at the Ethical Cultural Society in New York City. A wonderful, impromptu jam session took place with Ashley at the Steinway Grand and Lew playing the Möller. Open console followed for those brave enough to follow such professional artists. Needless to say, all enjoyed, and the party broke up much later than usual.

JINNY VANORE



Lew Williams at the Moller and Ashley Miller at the Steinway at the Trenton War Memorial.
(Jinny Vanore photo)



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

715/262-5086 or 612/771-1771

On March 26, a chilly, blustery day, Dr. Edward Berryman, organist at the Westminster Presbyterian Church in Minneapolis, played for us on the 4/85 Möller in this beautiful church with its needlework artistry and objets d'art. Dr. Berryman played some orchestral transcriptions and a few show tunes. Open console followed and Tom Neadle, also a church organist, needed no coaxing to try it.

On April 26 Chapter Event Chairman Burt Frank arranged for Bill Eden, popular Twin Cities organist/pianist to play for us in the Garden Level of Town Square Park in downtown St. Paul. An article in the St. Paul *Pioneer Press and Dispatch*, November 30, 1985, refers to the organ as "this electronic re-creation of the Paramount organ, one of the largest — and generally regarded as one of the greatest — of the instruments which were used to accompany silent films in the elaborate movie houses of the early part of this cen-

ture." It was discovered by a friend of Bill in Woodstock, Illinois. Bill flew down, took one long look at it and bought it right then and there. He obtained a long-term lease from the City of St. Paul, and the organ was installed in one of the parapets where Bill has been playing it two or three times a week, preparing his program at home on the piano. It was very pleasant sitting in the glass-enclosed "Garden," with its theatre-in-the-round, listening to Bill play tunes from Broadway shows.

The Organaires met at the home of Bill and Jean Ludquist on April 17. Bill has musical instruments galore, a Conn 651, a theatre pipe organ which he built out of a mixture of parts (Wurlitzer, he thinks) and a piano. Sometimes all three instruments are played simultaneously! Bill is currently building a new console for the theatre pipe organ.

Wurlwind Tours, Inc. (Mike Erie and Verna Mae Wilson) arranged a bus tour to Cedar Rapids, Iowa, to hear Jim Riggs at the Paramount Theatre. Thirty members boarded the bus at 8 a.m. on May 3 and proceeded directly to the Paramount Theatre where they were cordially greeted by Leonard Santon, President of CRATOS, and John Hockaday, ticket sales chairman for the concert. John then

gave us a tour of this gorgeous theatre. Jim Riggs, as usual, played in his own inimitable fashion to an almost-full house. After the concert, we were invited to Drake's Salad Bar for snacks and ice cream. And that's where our bus driver failed to show up at the appointed time for our return to the motel! However, he did appear, and we finally reached our motel for a good night's rest. The next morning our genial hosts guided us to Kirkwood College to see and hear a seldom-played Style E Wurlitzer. After lunch at the York Steak House, we went back to the Paramount for open console. A few of us were not bashful and had to try this marvelous organ. Again, our hosts were even more hospitable, serving refreshments before we departed for home. We arrived in St. Paul about 8 p.m. after a very interesting weekend with friendly people all around.

On May 6 several of us met at the home of member Oscar Mogen who was host to the Minnetonka Sharps of AOIA whose members are generally interested in electronic organs. Mike Erie had been invited to play Oscar's 2/6 Robert-Morton. There were guests from the Northwest Organ Club, Brooklyn Center Club and the Robinaires. I did not realize that there were that many organ clubs in this area. A very enjoyable evening, indeed!

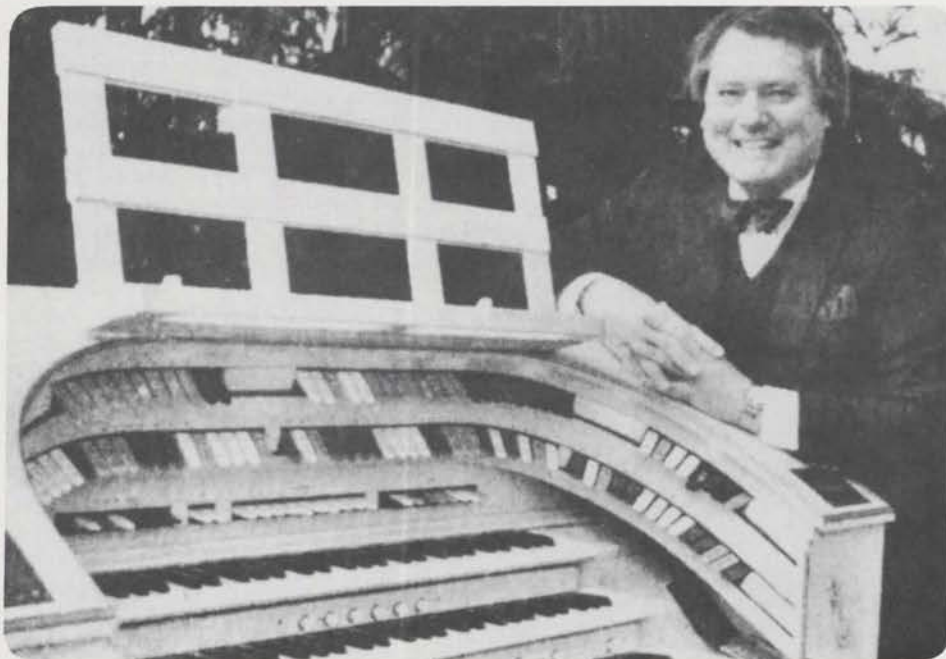
VERNA MAE WILSON



**LONDON
&
SOUTH
OF ENGLAND**

8956-32369 or 1-788-8791

The first event of our 1986 season was the welcome appearance of our talented young member, Mike Wooldridge, as our January Chapter Club Night Guest at Edith and Les Rawle's magnificent 3/19 Wurlitzer. Mike's sparkling program emphasized his special ability to orchestrate his playing in the original definition of the theatre organ. This he did only shortly after having given the 5/17 "Duchess" Compton in the Odeon Leicester Square its most competent public airing in several years, tastefully using all five keyboards together with the Compton patent Melotone electrostatic unit, in his first appearance at this distinctive instrument, and with less than half an hour of practice.



Bill Eden stands with his pride and joy, a re-creation of the famed Paramount Theatre organ, which he plays at Town Square Park in St. Paul, Minnesota.

ashley miller
a.a.g.o.

Organist of the Year-1983

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Jo Williams plays the 2/8 Wurlitzer at the LATOS Spring Social at Joann Weisbart's home. (Zimfoto)



Jim Melander plays the 2/8 Wurlitzer in Joann Weisbart's home at LATOS Spring Social. (Zimfoto)

February saw us back at our favorite Granada Harrow with its bright, snappy, late-model 3/8 Wurlitzer for a Youth and Experience presentation symbolizing our aim to suit all musical tastes. This brought two most agreeable artistic styles to the console. The velvet touch of young Stephen Vincent was complemented by the "Big Theatre" sound of veteran Welsh star of the halcyon years of the supercinema, Walford James. Interlude entertainment was provided in the foyer by Chris Theobald and Suzanne Hancock, two of our brightest young organists, playing a Yamaha.

Stan Whittington, well-known Midland veteran and ATOS favorite on both sides of the Atlantic, brought his popular repertoire to Northolt for our February Chapter Club Night. His charming wife, Gladys, also joined the usual, happy, full-house audience.

Only two weeks later we were back at Northolt for our Annual General Meeting at which we were able to report excellent progress on all fronts and to enjoy a wide exchange of members' views. The most welcome news was that our chapter had at last achieved "Charitable Status" with its substantial benefits in tax concessions in the pursuance of our basic objectives. This most constructive meeting was concluded by a presentation to Chairman Len Rawle of a Wurlitzer-like carriage clock in appreciation of his sterling work on behalf of our chapter through an intensely busy and rewarding two years.

Meanwhile, our central objective of organ restoration and presentation continues to proceed apace on a wide front, notably in the

re-installation of the 4/14 "Torch" Christie in the Memorial Hall in the resort town of Barry on the Welsh coast. Under the able leadership of Les Rawle, several members of our Technical Team are spending several days each week "on the spot" thanks to the kindness of member Desmond Jenkins making available local accommodations.

All-in-all, therefore, we are happy to report a happy start to what promises to be one of our happiest years — to be highlighted with an exciting return to the famous Top Rank Club at Kilburn in North London in May for a grand re-opening of the 4/16 "Torch" Wurlitzer with Len Rawle at the console and to celebrate our tenth birthday in the best style that we could hope for.

DR. NORMAN BARFIELD



Dan Bellomy and LATOS President Ralph Beaudry clowning during chowtime at the Spring Social. (Zimfoto)



LOS ANGELES
THEATRE ORGAN
SOCIETY

California

818/792-7084

Those who had been waiting to hear Jim Melander had their chance at the Spring Social at Joann Weisbart's home in Van Nuys on April 27. The short and inspiring concert was followed by refreshments. Several members had a chance to play the 2/8 Wurlitzer to complete a wonderful day. Two long-distance visitors were welcomed, Bill Exner from Seattle and Dan Bellomy from Portland. Special thanks to Harvey Heck for having the organ in top-notch shape for our Social!

MARIA OLIVER

MID-FLORIDA

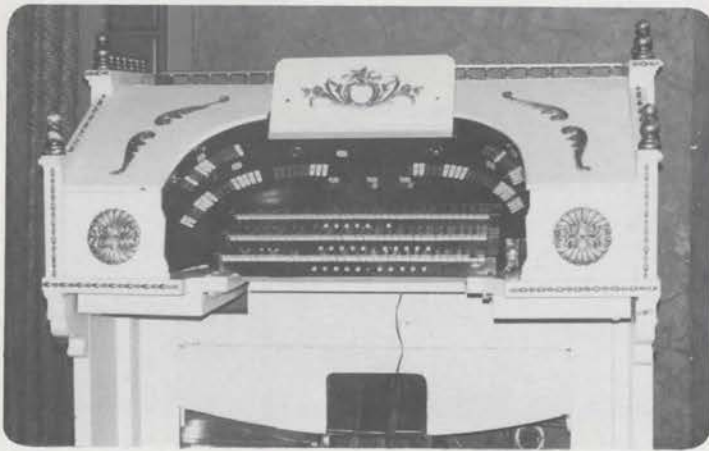
We discovered a 3/11 Robert-Morton in storage in Austin, Texas, and on March 19 three stalwart members, George Mattison, Chuck Thomas and John Thoren, flew up there at their own expense and loaded the entire instrument on a huge semi-truck. On March 21 the entire load was put backstage of the Polk Theatre in Lakeland, Florida, and over the next few weeks was carried, pipe by pipe, up to the second story level where, we hope, the entire organ will be sounding forth from two chambers by Christmas.

This instrument started life in the late 1920s in Loew's Theatre in Canton, Ohio,

Lance Luce
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Console of the Mid-Florida chapter's Robert-Morton being installed in the Polk Theatre in Lakeland, Florida.



George Krejci played the Barton theatre pipe organ at the Royal Oak Theatre for Motor City's Fourth Sunday concert in March. (Fred Page photo)

and later was installed in a home before its most recent appearance on the scene in Scampi's Pizza in Austin, Texas. Our goal is to restore this beautiful organ in a likewise beautiful example of a 1920 movie palace, and soon we can bask in the memories of the "good old days."

WALTER KIMBLE



MOTOR CITY
Detroit
313/537-1133

Ron Rhode performed at the 3/16 Barton at the Royal Oak Theatre on April 12 where he received a warm reception from the audience. Ron's program was a pleasing mixture of smoothly executed renditions of old standards and upbeat selections. Also on the program were the Harmonica Varieties, a five-piece harmonica band, in their second appearance for our chapter.

A membership social at the Redford on April 26 featured magicians Don Jones and Jeff Hobson. Jennifer Candea played pre-show music at the Barton, and a salad buffet followed in the lobby.

The playing of "The Star-Spangled Banner" was the subject of an organ workshop chaired by Gil Francis and Bob Mills at the Redford on April 6. Several versions, in at least three keys, were encountered with Bb being the most popular. Tony O'Brien offered

tips on playing the National Anthem which opens each of our biweekly classic film programs at the Redford. We are hoping to have organ workshops with visiting artists in the near future.

George Krejci was our Fourth Sunday artist at the Royal Oak on March 23. We thank George for a superb program and for volunteering his time to come all the way from his home in Avon Lake, Ohio.

One of our newer, but very enthusiastic, members, Sharron Patterson, presented an interesting and varied program as our Fourth

Sunday artist at the Royal Oak on April 27.

Coming events: Tony O'Brien at the Redford on October 11; a Young Artists' Concert featuring Colleen Feldpauch, Peter Hansen, Melissa Ambrose and Steve Schlesing at the Royal Oak on November 8, and Lyn Larsen and the Dunav International Dance Ensemble at the Redford on December 6.

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

DON LOCKWOOD



Ron Rhode and two members of the Harmonica Varieties. In front, Ron Rhode with director Chuck Moll and bass player Bob Quenneville. Back row, Cornell Candea and Maurice Sandidge, Motor City Chapter crew at the Royal Oak.

(Bill Vogel photo)

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Gary Phillips performed for New York Chapter at the 4/26 Wurlitzer at Long Island University. (Walter Brunke photo)



Young Organist Competition finalist John Cook at the LIU Wurlitzer where he performed a cameo for New York Chapter. (Walter Brunke photo)

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

Beautiful weather, a magnificently restored movie palace and the wonderful sounds of a pedigreed Mighty Wurlitzer made Palm Sunday afternoon in Manhattan particularly en-

joyable for the more than 100 members and guests who attended the Jeff Barker concert on March 23 at the Beacon Theatre on Broadway.

Originally designed to be one of Sam "Roxy" Rothafel's circuit theatres, the Beacon has been completely and painstakingly restored. The giant tasseled-canopy ceiling with its freshly painted fabric-like geometric

patterns and multi-hued lighting create the effect of being inside some huge Mesopotamian battle encampment, and the fact that the Beacon has its original 4/19 Wurlitzer intact, restored and playing lured many members across the far off deserts to listen to the sounds that sultan Jeff Barker so effortlessly conjured from the 260 Special. Jeff's program included such favorites as "Stardust" and his inimitable arrangement of "The Twelfth Street Rag." A hallmark of Jeff's playing is his English style, and the New York crowd quickly warmed to the rhythmic and bright manner in which he played.

Open console rounded off the afternoon, and all too soon members disbanded and returned to their camels, carpets and cars for the trip back to the "real" world. Thanks to members Mel Robinson and Joe Vanore, the Beacon Wurlitzer sounds better than ever. Unfortunately, this magnificent movie palace is being threatened, in spite of its landmark status, with being converted into a huge disco. A massive effort is presently underway to try to save the theatre which is operating successfully as a concert hall.

On April 27 we gathered at Long Island University (formerly the Brooklyn Paramount Theatre) for a concert by Gary Phillips. Thanks to some excellent publicity in *The New York Times*, an audience of several hundred filled the bleacher seating in LIU's gymnasium to hear the 4/26 Wurlitzer, one of the mightiest of them all. Having worked with Bob Walker for several years to maintain the LIU organ, Gary was able to demonstrate an intimate familiarity with the instrument



New York Chairman Tom Stehle presents plaque and Crawford arrangements to cameo guest John Cook during concert featuring Gary Phillips (left) at LIU. (Walter Brunke photo)



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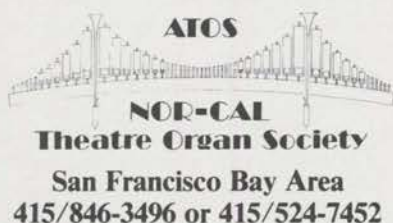
"I am deeply impressed with your work and accomplishments, particularly in the fascinating and specialized field of silent film accompaniment in which you are without a doubt the leading exponent of the day, but also in the field of classical performance as well, your appearance with the Chicago Symphony, etc. It is certainly developing a great deal more respect in the minds of many people for the theatre organ, in the fact that a man of your calibre and accomplishments in the classic field is also a leader in the theatre organ world. Bravo!"
Howard Alan Jewell

"I am enthralled by your work and not only by your ability. Your technical skill simply serves to make possible the art that I admire. It is that tangible personal relationship that you have both with the music and the instrument that raises your work to the level of art. Your work is sincere and accessible, and it means so much to those who partake of it."
Bob Mitchell

which was evident in the variety of his registrations. His program of standards, including "Here's That Rainy Day" and "Swanee," showed off the vast resources of the organ. A highlight of the afternoon was the cameo appearance of one of the 1985 ATOS Young Organist Competition finalists, John Cook, who had come to share his talent with the New York audience, and judging from the sustained and enthusiastic applause, he was a hit. His selections included a dramatic arrangement of "If I Ruled The World" and "God Bless America" with some "Yankee Doodle Dandy" mixed in. The afternoon ended with an open console session.

Meanwhile, Bob Seeley and crew have the chapter's 2/10 Wurlitzer at the Middletown Paramount playing, and, although there are many finishing touches still to be done, the Paramount audiences are enjoying the sound of a Mighty Wurlitzer in the theatre for the first time in several decades, and the chapter will be holding its July open console meeting there.

DAVE KOPP and TOM STEHLE



Our March meeting was held in Martinez at the Bella Roma Pizza Parlor with long-time Nor-Cal member Kevin King playing the 3/15 Wurlitzer which is kept in tip-top condition by Bill Petty. The Mighty Wurlitzer is like a thoroughbred racing horse — you can't win without a great jockey (organist) and a great trainer (technician). A visit to Bella Roma on any Friday or Saturday will prove that this pizza parlor has a winning Wurlitzer!

When Kevin started his opening number, Cole Porter's "From This Moment On," a busboy, who was busy cleaning the table beside the console, stopped and took the microphone and started to sing! We were quite surprised, and I thought Kevin was caught off-guard, too, but after the song was over, Kevin let us in on his surprise by introducing the "busboy" as Devon Allen, one of his close friends and fellow theatre major at Hayward State. Kevin then serenaded us with a program that included a jazzy rendition of "42nd



Nor-Cal member Alice Breckenridge during open console session at Angelino's. (Dave Schutt photo)



Dean Cook led open console session at Nor-Cal April meeting. (Dave Schutt photo)

Street" and "The Little Red Monkey" (with a composer's note to "Play grotesquely.") Devon returned and sang "I Only Have Eyes for You" and a very funny "The Big Bad Wolf," a story told in song with special effects from the Mighty Wurlitzer. Kevin, a serious student of the music of Gershwin, concluded the first half of his program with "Lady, Be Good" and "S Wonderful,"

which set everyone in a good mood. After intermission, Kevin opened with a swing-style "Blue Moon" followed by a number of excellent arrangements. He closed his program by accompanying Devon for two very upbeat pieces, "Get Happy" and "Great Day." And, thanks to Kevin and Devon, everyone was happy, and it did turn out to be a great day! Kevin is truly a gifted organist; he registered all of his many colorful and interesting changes by hand as this console has no combination action! Be sure to hear Kevin the next



Gary Miller at the 3/15 Wurlitzer at Angelino's in San Jose. Gary conducted the raffle and was open console player. (Dave Schutt photo)



Dan Lovett "gives it a Wurl" during Nor-Cal open console session at Angelino's. (Dave Schutt photo)

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Dave Hooper at the 3/15 Wurlitzer in Angelino's in San Jose where he played a concert for Nor-Cal.
(Dave Schutt photo)

time you are in Northern California.

Nor-Cal members Dr. Ed Mullins, Robert Vaughn and Grant Wheeler toured Australia and New Zealand with the ATOS "Pipes Down Under" group. Ed's complete report will appear in THEATRE ORGAN.

Our chapter Wurlitzer installation is progressing. The swell shades are in; complete re-leathering has been started; the console is being rebuilt, and the chests are being refinished.

On April 20 former director Dave Hooper performed at Angelino's Restaurant (former Thundermug) in San Jose where he plays the 3/15 Wurlitzer on Friday, Saturday and Sunday nights. He opened his concert with a selection from *Fiddler on The Roof* and showed off the String ranks with Leroy Anderson's "The Waltzing Cat." Another cat piece, "Memory," from *Cats* had the audience purring for more. A Ragtime medley was a crowd-pleaser. After intermission, he cued a short version of Buster Keaton's *The General* and then concluded his program with Anderson's "Belle of The Ball." His encore was the theme from the Mike Douglas TV program. Several members "gave it a Wurl!" at open console afterwards. Organ technician Dave Moreno had the 3/15 Wurlitzer in top condition. It was an enjoyable afternoon, and we look forward to hearing Dave play again.

MICHAEL VERN KNOWLES and
DR. ED MULLINS



We tried something new to end 1985. We demonstrated the versatility of the Emery Wurlitzer by accompanying an 80-voice chorus performing Handel's *Messiah*. Choirs from the Madeira, Pleasant Ridge and Silverwood Presbyterian and the St. Paul Methodist churches provided the voices, and a harpsichord, played by Nina Key, provided accompaniment for some of the recitatives which helped set the work in its historic period. Ric Jaeggi, organist and musical director of the St. Paul church, played the Wurlitzer and used most of the new softer ranks we've added since we retrieved the organ from the Cincinnati Albee Theatre. Especially effective was the Krummet featured in the accompaniment of the alto solo, "O Thou That Tellest," sung by Chris Denmark. Other soloists were Susan Wayo, Lionel Williams and Chris Hall. Dr. Simon Anderson of the College Conservatory of Music of the University of Cincinnati, conducted the ensemble and produced a very spritely rendition of the Handel opus. The organ chambers at Emery are stretched across the rear of the stage which makes our Wurlitzer well-suited to support a large chorus seated in front of the swell shades, and the acoustics of the theatre also helped make a successful performance. The almost-sold-out house joined the chorus in singing carols after the concert.

On December 28 we had our annual Holiday dinner meeting on stage at Emery. Prior to the dinner several members entertained at the Wurlitzer. Add Lovejoy played the piano quietly during dinner. After the meal and a short business meeting, Dave Weingartner and Rodney Barbour, from the Springdale Music Palace, entertained at the organ, and Add Lovejoy accompanied a silent movie.

On March 8 we met at the Springdale Music Palace before the public was admitted. Karl Cole, Dave Weingartner and Rodney Bar-

bour, organists at this pizzeria, were our hosts. These three moved from the Wurlitzer organ to the Wurlitzer grand piano like musical chairs, often playing four hands at the piano. They did numbers from the recordings available at the Music Palace. Prior to these featured artists, open console was in order.

Gaylord Carter visited Cincinnati on April 6 for what was billed as his farewell appearance in the greater Cincinnati area. Gaylord played our dedicatory concert in 1978, and had made several visits since then. During the eight years that we were rebuilding the Albee (since razed) to help us raise funds for the restoration. At this concert, Gaylord accompanied portions of Harold Lloyd's *Hot Water* and selections from his newly released VCR tape of *Wings* for which he composed the score. He then accompanied Harold Lloyd's *Girl Shy*, a 70-minute stint which proved that he is still tops at playing a silent movie with chase sequences. He ended his program with a nostalgic rendition of "The Perfect Song." We'll miss this showman of the organ here in the Queen City. In addition to the piano, Gaylord had eight more ranks to play than he had at the first concert, and he made use of most of them.

The organ crew is adding the twenty-ninth rank to our instrument, a Flute Celeste in the Main chamber. The pipes are a gift from new member Paul Welch and were originally installed in the Cathedral of St. Peter-in-Chains here in Cincinnati. This rank is similar in scale, but operating at lower pressure, which makes an ideal combination, when tuned, to create a gentle, undulating tone. For the first time, we are building a chest from scratch and using Kimber-Allen Vertical Pull Magnets instead of Wurlitzer action. This rank, along with the Main Flute, will be rigged so that both can be played without tremors. Crew chief Tote Pratt has lain awake nights figuring out ways to fit the rank into the chamber and to find room on the console for the tabs so that the stoprails are kept true to Wurlitzer placement.

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Lyn Larsen entertained a large group of enthusiasts at the Portland Organ Grinder 4/44 Wurlitzer. (Claude Neuffer photo)



Organ Grinder staff organists (l to r) Russ Chilson, Paul Quarino, Dan Bellomy and Don Feely served as busboys and bartenders at the Lyn Larsen dinner and concert. (Claude Neuffer photo)

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BILL AHLERT

OREGON Portland

503/775-9048 or 503/771-8098

On April 21 we had an occasion to hear a distinguished artist on a noted instrument. The performer was Lyn Larsen, and the organ was the 4/44 Wurlitzer in the Organ Grinder Restaurant. Through the generous efforts of Organ Grinder owner Dennis Hedberg, members had the rare opportunity to hear this instrument in a concert atmosphere. The res-

taurant was closed for the evening, and admission was by ticket only. After being treated to a pizza and salad bar buffet, concertgoers settled into seats for an evening of excellent music. Lyn presented a varied program, most outstanding being two songs by Edvard Grieg and two Duke Ellington numbers. His encore, dedicated to the late Howard Vollum, was "When Day Is Done." An added attraction was the four Organ Grinder staff organists who acted as bus-boys and bartenders for the evening, much to the delight of members. Following Lyn's performance, a champagne reception was held where we were able to chat with the artist, socialize with old friends and look forward to the possibility of another such event in the future.

DON FEELY



POTOMAC VALLEY Washington, D.C.

We sponsored a bus trip to the Delaware Valley on April 19. It was a full day with the first stop at the University of Pennsylvania to visit with members of the Curtis Organ Restoration Society who have the awesome responsibility of maintaining the tenth largest pipe organ in the world, the Curtis Sesquicentennial Exhibition Organ, which is installed in the university's Irvine Auditorium (see July/August 1985 THEATRE ORGAN). Thanks to Bernie McCorrey, Kevin Chun and others

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Potomac Valley members visit with Curtis Organ Restoration Society members inside the Austin Universal Windchest.



Host Bernie McGorrey describes the Austin console to Potomac Valley members. The Curtis organ is at the University of Pennsylvania's Irvine Auditorium.

who were on hand to give us a walking tour of the organ and demonstrate this magnificent instrument, we quickly developed an appreciation of the organ's size and capability. Unfortunately, we had to share part of the auditorium with a rock group which was setting up its equipment for a show that night, and Bernie's demonstration had to be cut short. In spite of this, we had a most enjoyable time at the Irvine Auditorium and heartily endorse the Restoration Society's goals and activities. While the restoration work being done by our chapter is on a much smaller scale, we share at least on thing in common with the Curtis group, that of having to replace Perflex in our Kimball at the University of Maryland.

We next stopped for a few hours in Philadelphia's downtown area to take in the sights and sounds at the John Wanamaker store, including the afternoon concert on the Wanamaker organ. The highlight of the trip was Dickinson Theatre Organ Society's concert by Tom Hazleton in Wilmington that evening. Mr. Hazleton's performance was truly outstanding and capped a perfectly enjoyable day. This was our first bus trip in several years, and thanks to the hospitality of our Delaware Valley friends and to splendid weather, it was a memorable event.

DONALD D. FAEHN

PUGET SOUND

Seattle

206/852-2011 or 206/631-1669

Virginia and Ed Donaldson and Marion and Jim Park planned a weekend of organ ac-

tivities at Pullman, Washington, in early April for our members. Ed and Jim are physics professors at Washington State University who also maintain and play the 2/7 Robert-Morton in the physics lecture hall at the college. For this occasion, the Phi chapter of PEO, of which their wives are members, planned a fund-raising event to aid the scholarship fund and provide entertainment for a local audience as well as chapter guests. The organ, originally purchased in 1928 for the Cordova Theatre, was moved to the Physics Department in the '70s. It is identical to the organ purchased for the Kenworthy Theatre, which is now housed in an auditorium at the University of Idaho at Moscow. Ed Donaldson accompanied a rousing sing-along, and during intermission sacks of popcorn were provided to all for the movie, Douglas Fairbanks' *Mark of Zorro*, accompanied by Jim. A quartet of local high school vocalists was also included on the program, which drew a sell-out crowd. Open console time was made available on this organ as well as on the large Schantz concert organ in Bryan Hall.

Work continues on the installation of an organ in the grand new Washington Center for The Performing Arts (formerly the Liberty Theatre and Parking Garage) in Olympia. The beautiful theatre, which seats 1000, is tiered in such a manner that every seat is within 75 feet of the stage. Olympia organist Andy Crow, formerly co-owner of the theatre, removed the organ during the remodeling process and is now involved with returning it to the chambers in the proscenium which are left from the original building. The organ has been enlarged from 10 to 22 ranks and more

additions are expected in the future. Completion is expected by Easter 1987, and anticipated uses include a regular silent-film series, community celebrations, beauty pageants and fund-raising events.

DIANE J. WHIPPLE

QCCATOS

Quad Cities Chapter
American Theatre Organ Society



Davenport

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Our spring Pipe Organ Spectacular, with more than 1100 in attendance, was an overwhelming success thanks to one very talented Tom Wibbels. The April 20 show was presented on the 3/12 Wicks theatre pipe organ which was built specifically for the Capitol Theatre in Davenport, Iowa. By tailoring his program to please everyone, Tom captured his audience with dazzling virtuosity, unique blends in registration and harmony and a charming, humorous personality. Utilizing the full resources of our Wicks, Tom played everything from "Five-Foot-Two" to "Memory" from *Cats*. He is on of the few artists who can become part of the instrument he is playing regardless of the song, and we

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Lance Johnson with Colleen Moore at the 3/15 Wurlitzer at the Fargo Theatre.



Hildegard Krause and Colleen Moore at a reception at the Fargo Theatre.

look forward to having him back in the near future.

Plans are underway for the October 5 fall Pipe Organ Spectacular featuring Bob Ralston of the Lawrence Welk Show. Ralston is also a favorite at the Capitol, and we are anticipating a sell-out crowd.

ARTHUR L. FELTS

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



April 18 and 19 marked two very special nights at the Fargo Theatre as we presented, in person, Colleen Moore. Miss Moore was America's number one box-office attraction in 1926 and 1927, and was known for her comedic talents and for setting fashion trends with her "Flapper" styles. The program began with film clips and slides of her fabulous career, with music by Lance Johnson and narration by Boyd Christenson who then introduced and interviewed Miss Moore. She delighted the audience with stories of the fun she had in the Hollywood of the 1920s. *Orchids and Ermine*, a comedy hit of 1927 starring Miss Moore, followed with a marvelous score

by our own Hildegard Kraus. Hildegard enjoyed providing accompaniment for Miss Moore's films in the '20s as well as the opportunity to do it again, so it was a kind of "reunion" for both of them. To add to the excitement, a camera crew from ABC's *Entertainment Tonight* was on the scene, and a doorman and waiters in formal attire at the champagne receptions made the atmosphere festive. That weekend there were free tours of the theatre, and many of our new booklets on the history of the theatre were sold.

Again this summer we look forward to our

involvement in the family film series at Moorhead State University when some of our members will be playing the prologues and movie accompaniment on the 2/6 chapter organ.

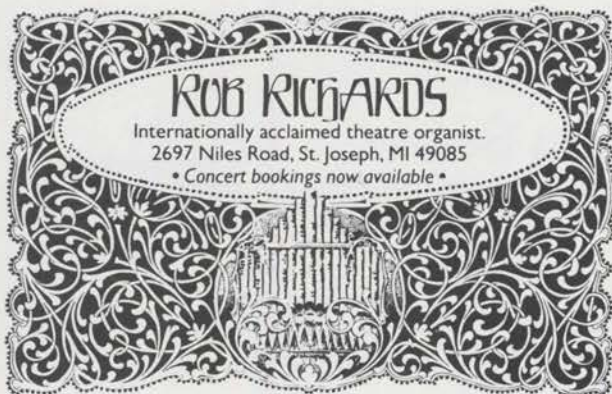
SONIA CARLSON

**The River City
Theatre Organ Society
Omaha, Nebraska**

402/292-7799 or 402/572-1040

We held our March meeting in Omaha's Orpheum Theatre, an authentically restored Rapp & Rapp movie palace which opened in 1927. It is now a heavily booked performing arts center owned by the City of Omaha. Thirteen members tried their hands at the 3/13 Wurlitzer which is an original installation in mint condition. We are indebted to Mr. Terry Forsberg, city official in charge of the Orpheum, for access to the theatre.

The Bellevue Little Theatre (formerly the Roxy) in Bellevue, Nebraska, was the setting for our April 5 meeting. The theatre has a 2/5 Wurlitzer installed and expertly maintained by George Rice. After a short business meeting conducted by President Ann Gabelman, George presented an interesting history of the Bellevue Theatre and of the organ which originally came from a York, Nebraska, theatre. George played one selection and then turned the organ over to open console. Jack Moel-



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Organist Jack Moelmann at "Those Were The Days."

(Tom Jeffery photo)



George Rice demonstrates the 2/5 Wurlitzer in the Bellevue Little Theatre.

(Tom Jeffery photo)



Nostalgia was abundant at "Those Were The Days." Flappers were (front row l to r) Kim and Laura Markworth. (Back row) three actresses currently appearing at the Norton Repertory Theatre.

(Tom Jeffery photo)

mann brought the meeting to a close with a short silent film.

On April 13 we presented an organ concert, starring Jack Moelmann, in Omaha's Orpheum Theatre as a benefit for the Omaha History Museum, Western Heritage Museum. Entitled "Those Were The Days," the program was a nostalgic excursion back in time to the days of flappers, movie palaces and silent films. Jack was back at the 3/13 Wurlitzer by popular demand, having presented the first edition of the show last August. Jack's rapport with the audience and his fine showman-

ship made this a memorable occasion for the more than 1800 in attendance. The benefit was also a success financially, and the museum netted over \$8000. It was a special afternoon for the organist, too, as his mother had flown in from Chicago for the concert. Colonel Moelmann, ATOS National President and a career Air Force officer, is scheduled to be transferred to the St. Louis area at the end of September. We will miss Jack very much, but we expect him back for another public concert in November.

TOM JEFFERY

ROCKY MOUNTAIN Denver, Colorado 303/773-3124 or 303/233-4716

Over 100 members and guests celebrated the arrival of spring on a gorgeous March Sunday with a sumptuous potluck dinner followed by a delightful concert by President Patti Simon. The event was held at Fred Riser's home where a large workshop building has been converted to a music hall capable of seating over 100 people. The organ is a 3/16 (and growing) mostly Wurlitzer that Fred has collected over the years and which is now controlled by two consoles, one of which was formerly installed in the Denver Theatre.

Patti's program was a preview of the music she would use in her concert tour of Florida. Especially enjoyed were "Spring Is Here," a Duke Ellington medley, a medley from *Gigi* and several Ragtime selections. Several members took advantage of the open console time, and Patti returned for some duets with Ragtime pianist Dick Kroeckel.

For our April gathering the chapter met for a short business meeting and mini-concert at the historic Paramount Theatre in downtown Denver. Paramount organist Bob Castle delighted us with his stylings in a program which included several George Wright and Jesse Crawford favorites as well as Dave Brubeck's "Take Five" and selections from *West Side Story*. The Paramount Wurlitzer is a 4/21 twin-console Publix model which has been maintained for many years by our members in

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Patti Simon introducing a number at Fred Riser's "Music Hall" in Denver.

(Don Zeller photo)

Denver's last remaining downtown movie palace.

Both of these organs will be heard during the Rocky Mountain Regional to be held in Denver, October 10-13. One of the highlights of the convention will be a twin-console concert at the Paramount featuring the popular duo, Lyn Larsen and Ron Rhode. Jim Riggs will open the convention with a concert also at the Paramount. On Saturday we will feature a trip to the Colorado Springs area and a concert at Mt. St. Francis Convent (the Mundelein of the West) featuring Paul Quarino on the newly installed 3/20 mostly Wurlitzer. Dr. Joseph Galema will be featured in a concert at the U.S. Air Force Academy Cadet Chapel that afternoon. Back in Denver on Saturday evening, Keith Chapman, of Wanamaker Grand Court fame, will present a concert at Denver's historic Trinity United Methodist Church on the 82-rank Roosevelt organ installed there in 1888. Other concerts will include Jonas Nordwall at the Organ Grinder and Patti Simon at the C.S.U. Lory Student Center Wurlitzer in Fort Collins. The Monday Afterglow will feature an organ crawl of some of the notable home installations in the Denver area.

Registration is open to all, and details and a registration form may be obtained by writing to Robert M. Castle, Registrar, P.O. Box 39834, Denver, CO 80239. We hope to see YOU at the ROCKY MOUNTAIN REGIONAL in Denver, October 10-13.

DONALD D. ZELLER

ST. LOUIS Missouri 618/654-7855

Summer is in full swing and so is the work on the 3/15 Wurlitzer that we are installing in the gorgeous Granada Theatre, the last of the vaudeville movie palaces in St. Louis. We are trying to locate a Barton four-poster lift and a Wurlitzer Post Horn and Xylophone for the organ. We are still hoping to have a formal dedication in November, but we will have to wait until next year to enlarge the organ and install the solid-state relay. If anyone knows where we can get the lift and other items, please call or write. We are looking forward to helping restore the Granada and to being able to perform nightly on the organ. We plan this installation to be one of the few theatre organs in daily use. It will also be fantastic to have a nice place to entertain other ATOS chapters.

The lobby organ which we have installed in the Fox Theatre is still silent, but we are trying to schedule a fall dedication with the Fox management. The Fox is looking for more ways to use the 4/36 Crawford Special Wurlitzer in the auditorium. After the Summer Classic Movies Series, the organ is usually silent for a long period of time. We have had so many requests for the Fox Summer Movie Series schedule, when our own vice-president, Jack Jenkins, performs before the movies, that we are listing the August dates here: August 4 — *Dangerous When Wet*, starring Es-

ther Williams and Fernando Lamas (Swim suit contest on stage — wear one and get to appear); August 11 — *High Noon* with Gary Cooper; August 18 — *Bright Eyes* with Shirley Temple (Shirley Temple look-alike contest on stage); August 25 — *Gang's All Here* with Busby Berkeley and Carmen Miranda (Most outrageous headdress contest).

We want to welcome ATOS President Jack Moelmann as a member of our chapter when he moves to our area soon — what an asset he will be!


DENNIS AMMANN

SAN DIEGO California 619/746-3581

Spring (and our Program Chairman) brought two very capable performers to the console of our 3/22 Wurlitzer. On April 12, Ty Woodward presented a well-balanced program that included something for everyone to appreciate. Among the variety of numbers played was a precisely done "Maple Leaf Rag" which would have earned the approval of Scott Joplin himself. Ty has a gracious personality, and we enjoyed both him and his music.



Ty Woodward at the California Theatre in San Diego.



Donald F. Overend
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Our May concert artist was Chris Elliot. This was the second time that Chris has played for us. The first time was his professional debut at age 16, so it was special to see him again at the California Theatre. Chris demonstrated his mastery of the art of silent film accompaniment by playing Buster Keaton's *Steamboat Bill, Jr.* and Harold Lloyd's *All Aboard*. The nautical theme of the program was chosen because the Maritime Museum Association of San Diego participated in the concert with us for the raising of funds to sail the full-rigged ship, *The Star of India*, on Memorial Day. The *Star of India* is one of the museum's three historic ships. Built in 1863, she was acquired in 1926 by San Diegans who wanted to preserve a link with the city's maritime heritage. The completion of her restoration culminated in her sailing on July 4, 1976, in honor of America's Bicentennial. Memorial Day is to be her first sailing since that day. The evening's program with the Maritime Museum Association members was a very successful blending and sharing of each society's interests and objectives.

MARY JANE HYDE

SIERRA

Sacramento

916/726-5132 or 916/332-2837

A near capacity audience filled the Fair Oaks Community Club House on May 4 to enjoy one of the finest presentations that we have seen in a long time, "Pipe Dreams," a musical review produced and directed by Sue Lang. June Anderson was the emcee and story teller of the dream sequences while Dale Mendenhall lay dreaming as the show unfolded. The overture, "Dream," was played by Don Wallin on the Wurlitzer with his son, Dave, on the bass guitar.

The opening act was a Dixieland group, Riverbank Blues Band, that had the audience toe-tapping and applauding as each artist played a solo. Karen Cuneo presented a group of Country and Gospel selections which were enjoyed by the crowd. This was followed by an unusual song and dance routine done with black light. The Umbrella Girls (Joyce Clifford, Louise Daggett, Betty Taylor, Betty DeGabriel and Margaret Hetherington) danced their way through "Singing in The Rain" while twirling their umbrellas which were painted in many colors and looked like a huge

tapestry in the black light. For a finale, Louise Daggett sang "Blue Skies" with Don Wallin at the console. Dwight Finger then presented a group of organ selections both old and new.

The Whistlers (Chuck Shumate, Ray Anderson and Art Phelan) came marching on stage to the "Colonel Bogey March" as the audience broke into laughter and applause. This act was the hit of the show as the Whistlers had their bodies painted (their chests were the eyes and their navels were the mouths and lips). Their costumes were very tall hats, and their suits covered the lower halves of their bodies. You could see them "whistling" as their bellies inhaled and exhaled — it was a howl!

We got back to a semblance of dignity, however, with a fine vocal selection by baritone Graig Morphus. Then one of Sacramento's popular lady organists, Joyce Clifford, played her well-known arrangements of favorite organ selections. Another black-light act was presented as Sue Lang and Louise Daggett, dressed as a couple of tramps, did a fine song and dance routine to "Side By Side." The Feather River Four, a vocal quartet from Paradise, California, sang several old-time numbers in barbershop harmony which greatly delighted the audience. Master organist Rex Koury brought the house down as he played selections from *42nd Street*. The talent and presentation of this fine artist is admired by all. Diane Lovely and Sue Lang on banjos and Marge Macken on clarinet gave us a fine rendition of "Bye, Bye Blues." The Grand Finale was a vocal and instrumental production with audience participation of "God Bless America" as the American flag slowly unfurled from the proscenium. At the end of the show, Sue Lang was presented with a beautiful bouquet of flowers to express our appreciation for this fine production. We would also like to thank the production staff for the many hours of work they gave to the preparation of this show.

After the show, a barbeque and cast party was held at Dave Moreno's home.

BUD TAYLOR

SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

Our March meeting was held in the home of Sam and Ruth Collier. Sam's modified

Gulbransen Rialto is a joy to play, as he says, "You can really get some special sounds with the drawbars." This he proceeded to do with a program of favorites. "Nola" was especially sprightly. Sam's program was followed by open console.

April found us once again at Central Assembly of God Church where Lorene Thomas presented a program on the 4/14 Robert-Morton. Our "technical crew," headed by Harry Rasmussen (at least for this project), assisted by Phil Judkins, Lee Smith, Vic Thomas and Sam Collier, had completed the repairs on the Tibia regulator and had re-routed the windline from the regulator to the chest, and it certainly made a difference in the sound. At open console we heard from our regulars as well as new member Don Kimes and guest Bob Gerdes, who had driven from Atwood, Oklahoma, to be with us.

By far the most fun of the evening was, once again, organ and piano together. Lorene's guest, Margaret Crawford, surprised us. This little-old-lady (she's a great-grandmother) turned out to be somebody who could play a mean piano — and all by ear. During one of their duets we heard Margaret say, "Put it in 'F'," and Lorene promptly made the key change with no trouble at all. We particularly liked "Doin' the New Low Down." Margaret was fascinating to watch and delightful to hear, and Lorene has promised to bring her again.

DOROTHY SMITH

SOUTHEAST TEXAS

We recently traveled to Houston for a meeting in the home of Buster Matteson. As on previous occasions, this was an exquisite pleasure. Buster has installed in his home a 3/14 Style 235 Wurlitzer (Opus 1501) with Post Horn added. The organ is from the Metropolitan Theatre which opened on Christmas Day in 1926. It was removed from the theatre to Buster's house in 1971. Rebuilding and installation were done by Jim Peterson of Fort Worth. At our meetings at Buster's we have been fortunate to hear such great artists as Don Baker, John Steele, Harry Heth and Rick Matthews.

For this event, Carter Bidwell and Rick Matthews were the guest artists. Carter has only been a member of the chapter for about six months and really surprised us all when he

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Carter Bidwell (left) and Rick Matthews play for Southeast Texas Chapter.

asked to play during open console at a meeting. Rick Matthews has played for us many times and given a number of concerts for us. We are deeply indebted to Rick for all the work on the chapter organ, great showmanship at concerts and his dedication and support. If you are ever at an event where Rick plays, be sure to request "New York, New York." His version is inspirational. The meeting concluded with Rick and Carter playing several duets on the Wurlitzer and piano. As usual, the afternoon was memorable.

FLOYD BROUSSARD



**TOLEDO Area
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SOCIETY, INC.**
Ohio

419/381-6730 or 419/666-4858

We are forging ahead! Last February our meeting was held at the magnificent Toledo Museum of Art Perystyle Auditorium which houses a 4/45 Aeolian-Skinner concert organ. In this 1930 Greco-Roman theatre we were treated to a program by various local organists including Melissa Ambrose from the Detroit area.

After a long winter of making improvements and additions to the former Rivoli Marr & Colton at the Ohio Theatre, our efforts paid off on April 12 at a public concert featuring the last Toledo Paramount organist, Virg Howard. Virg was in top form as he played familiar music, sing-alongs and ac-

companiment to a rare 35mm Larry Semon silent comedy from 1925, *The Show*, showing backstage shenanigans at a vaudeville theatre. One feature of the concert was a video camera which was trained on the console and shown by projection on the movie screen, an excellent way to involve the audience in the mechanics of theatre-organ playing. Virg's comments about registration and his anecdotes about famous theatre organists made fascinating background. Mr. Howard's lovely wife, Karen, made a surprise appearance with an excellent rendition of "Tico-Tico" as well as a treme-off "Toccata" by Widor — Excellent! We are proud of our hard-working organ crew, stage crew and many volunteers who have made a success of our struggling chapter. Toledo chapter CAN DO!

EVAN J. CHASE



Phoenix

602/972-6223 or 602/278-9107

Our January 19 meeting was held at the Phoenix Organ Stop where a very talented and witty member, Johnny Harris, performed on the Wurlitzer. Much of his music was contemporary, including songs from John Denver and Kermit the Frog.

Chairman Ray Danford and his wife, Ione, invited us to their beautiful Sun City home for our February 23 social gathering. Several members participated in open console on the Danford's theatre organ, the Kawai electronic and the piano. There were a few times when we had a real jam session going, with all three instruments being played at the same time.

We were back at the Phoenix Organ Stop for our March 23 meeting with two featured artists. Sixteen-year-old Terry Cunningham, our chapter's Young Theatre Organist Competition representative, played his competition program. He was followed by another talented young man, Walter Strony, who billed himself as the "filler" organist for the day.

The Mesa Organ Stop was the location of our April 20 gathering. Mike Everitt, who

happens to be one of the restaurant owners and a very talented musician, presented the program for us that day.

Chapter members continue to help in the restoration of the Wurlitzer in the First Christian Church Fellowship Hall.

MADELINE LIVOLSI



VIRGINIA THEATRE ORGAN SOCIETY

We have been busy, very busy, preparing for the National Convention this summer. Not only is there a great deal of planning to do by the Convention Committee, there is also a lot of dirty, back-breaking crawling around in dusty organ chambers. Two of the organs, in the Mosque and the Byrd, have been virtually rebuilt over the past several months by a dedicated crew which puts in several days a week on these two vintage instruments. Most of the work has to be done on weekends, and this is awkward at the Byrd since the organ is used for a live stage show on Friday and Saturday nights (and during the day for rehearsals). Things are coming along on schedule, however, and Allen Miller, the expert tonal finisher, will arrive from Glastonbury, Connecticut, in early June to voice the two organs. When the Convention opens, these two organs will never have sounded better.

On April 26, the meeting took place at the Richmond Mosque (see March/April '86 THEATRE ORGAN). This time we gathered to hear first-hand the vast improvement to one of the most massive sounding installations in the country. All 96 swell-shade pneumatics as well as their corresponding bumpers have been releathered by the crew headed by Paul Harris. The same has been done on the swell shades at the Byrd. Lin Lunde demonstrated how different the organ sounded, and several members tried it out during a short open console session at the close of the meeting. Afterwards, we walked the few blocks to the newly restored (\$36 million) Jefferson-Sheraton Hotel on a beautiful spring day, through Monroe Park with its many flowering trees. At the Jefferson, members treated themselves to lunch at TJ's, one of the smart eating places in the vast hotel.

MILES RUDISILL



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