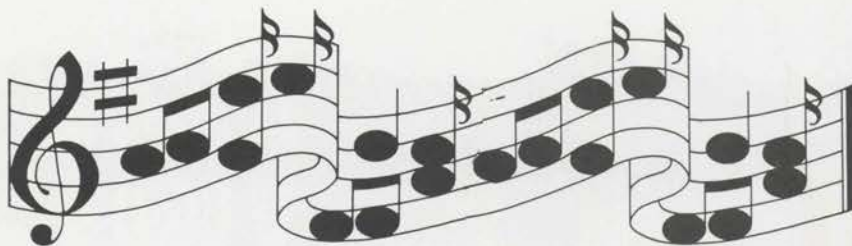


Chapter Notes



The Alabama goes to the dogs?? John Muri serenades a "friend."
Gary W. Jones photo



John Muri



Walt Winn



Fox Theatre's Jay Mitchell on the Grant Park Aldersgate United Methodist Church's 3/7 Kimball Theatre organ.

ALABAMA

Birmingham

205/942-5611 or 205/644-3606

The new year brought a lot of changes for the Alabama Theatre and Alabama Chapter. The theatre got a new name — The Alabama Theatre for the Performing Arts, the firm of Goettler and Associates (Columbus, Ohio) began the capital funds campaign for the theatre, and Walt Winn performed his annual Christmas/December program in January!

Walt has always presented a December show, but for various reasons we have missed him two years in a row. After doing a little shifting around, we were able to schedule a chapter meeting on January 22. Walt's fabulous arrangements and special styling always leave us wanting more, and this program was no exception.

February 12 brought another Georgian to Alabama when John Muri spent an afternoon delighting chapter members with songs and stories of yesteryear. We are so fortunate to have John living so close to Birmingham now — he took time out from his Chinese lessons to come to the chapter meeting. He even brought various friends and animals with him for the event.

The Alabama Theatre for the Performing Arts continues to be busier and busier. We have been recognized in the Southeast as one of the best performing arts centers by several national artists and organizations, and word is spreading of the amazing acoustics and the friendly ATOSers who manage the theatre.

Gary W. Jones

ATLANTA

404/428-4809 or 404/948-0267

We started the year with two performances on the 3/7 Kimball theatre organ in Atlanta's Grant Park Aldersgate United Methodist Church. The organ came from the Strand Theatre in Pottstown, Pennsylvania, in 1945, where it had been installed in 1925. Reasonably enough, the church replaced the organ's Kinura with a Diapason, but otherwise it remained a theatre organ.

Jay Mitchell, organist at Atlanta's fabulous Fox Theatre (4/43 Moller), was heard first on the church's Kimball on January 22. Jay is originally from Alabama, where he helped start the ATOS Alabama Chapter while he was playing at Birmingham's Alabama Theatre. After moving to Atlanta, Jay's exciting style dazzled the patrons at the suburban Marietta pizza place, The Music Grinder, which later became Show Boat Pizza. He also played here at the historic Excelsior Mill.

Jay did some interesting things for us, weaving church tunes through the popular ("Bringing In the Sheaves" with "Get Me to the Church in Time," for example) and playing a medley of songs pertaining to roses. Also he gave us selections from *The King and I* and *The Student Prince*. His encore, "Jealousy," left us all jealous of his musicianship, and we hope he'll play for us again.

The second performance, on January 29 on the church's Kimball was by veteran theatre organist John Muri, a master of silent-film accompaniment, 1977 "Organist of the Year" and member of the ATOS Hall of Fame. We're delighted that he has recently taken up residence in Atlanta.

With apologies for being a bit late, John began with a Christmas medley. Then he swung into his main piece, the Charlie Chaplin classic silent, *The Gold Rush*, which he accompanied magnifi-

cently. It was a very enjoyable occasion. We thank Grant Park Aldersgate United Methodist Church and the Rev. Sally V. Daniel for hosting our chapter both in January and last year, too.

John Muri entertained us again on February 19, on the 2/9 (mostly) Morton organ at Charles Walker's Theatrical Paraphernalia. His program consisted of 25 (count 'em, 25!) Richard Whiting numbers, including "Japanese Sandman," "Ain't We Got Fun?," "Louise," "On the Good Ship Lollipop," and "Beyond the Blue Horizon." Muri's last piece was one with which Whiting had become dissatisfied while writing and had thrown into his trash basket. It was rescued by a secretary who took it to his publisher, who published it toward the end of World War I. It was a surprise to us, and we won't tell you what song it was (you'd recognize it immediately) for John sometime might want to hold you in suspense, as he did us. We do appreciate John's playing, and are so glad that he's now nearby.

Bill Hitchcock



At left, Grant Park Aldersgate United Methodist Church's pastor, Rev. Sally V. Daniel and John Muri.

BUFFALO

AREA CHAPTER, ATOS

New York
716/694-9158

Did you know that the North Tonawanda Barrel Organ works joined forces with Wurlitzer around the turn of the century? They specialized in making and marketing military band organs, orchestrians, player pianos, and other like instruments.

Did you know that Fanny Wurlitzer joined the firm in 1904 and became the manager of the North Tonawanda plant? Did you know that in 1909, Hope-Jones became insolvent and that his assets and patents were acquired by the Wurlitzer Company? After the death of Hope-Jones in 1914, the company continued with the name Hope-Jones Unit Orchestras until the Hope-Jones patents expired about 1928. Then the company changed the name of its organs to Wurlitzer Unit Orchestras. At the peak in 1926, the term "Mighty Wurlitzer" became in the minds of many, synonymous with "theatre pipe organs."

This is some of the history our members had brought back to our minds as we held our November meeting in the "Old Wurlitzer" Factory in North Tonawanda. During the tour, one could wander down the long halls and aisles and envision what might have taken place; fabrication of pipes, making of keys, the voicing room. The factory is now called the Wurlitzer Industrial Park and houses many businesses such as a Greek Bakery, piano restorations, music store, Bagel Bakery, furniture repair and restaurant for the workers.

After climbing the brick Wurlitzer Tower (steel water tower inside), we listened to imported electronic orchestral organs which played by the touch of a button. I am certain that would cause Fanny or Hope-Jones to turn over!

In December, we held our Christmas dinner meeting and election of officers at the restored home of the late Fanny Wurlitzer. The home is owned and maintained by the North Tonawanda Chamber of Commerce as a private club. As members of Buffalo Chapter, we are very fortunate to have this history on our doorstep.

For the Christmas Holiday season, the Shea's Buffalo Theatre Stage was flanked with red poinsettias. Lance Luce, house organist at the Organ Grinder Pizza Restaurant in Toronto, played on our Mighty Wurlitzer. The Shea's Choral Group shared the limelight, accompanied by a piano and by Lance on the Wurlitzer.

A spring-like day, January 29, was topped off by an organ Pops Concert on the Shea's Buffalo Wurlitzer, featuring three local artists: Sherri Morris has performed in a variety of music events. Paul W. Staley is a member of the design and engineering staff of the Schlicker Organ Company and Music Director at the Kenmore United Methodist Church. Ralph Bacha, a newcomer to Buffalo, is Music Director at St. Leo The Great Church in Amherst.

On February 26, Gaylord Carter played for the silent film *King of Kings* at the Holy Trinity Lutheran Church. BAC-ATOS co-sponsored the reception at the church for Gaylord following the concert.

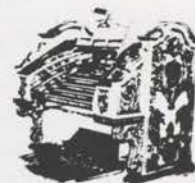
March 12, "The Good Old Days" were remembered as we watched the silent film *The Mark of Zorro* accompanied by Chris Elliott on the 4/28 Wurlitzer.

A look to the coming months will see BAC direct some attention to the matter of getting one or more recordings made of the Shea's Buffalo 4/28 Wurlitzer. It is planned at present to offer a CD plus a record album or cassette tape of each recording artist. A high fidelity video cassette could also be considered. In this way, both the sophisticated and casual listener could be best served.

Since this is a new venture to BAC, we would appreciate hearing from interested artists and/or recording companies on helping us achieve these objectives with their expertise. *Norma J. Marciniak*



Rick Mathews at console of Tampa Theatre 3/12 Wurlitzer.



CENTRAL FLORIDA

Tampa

813/577-1898 or 813/251-8325

Our January meeting was held at the Tune Town Keyboards store located in New Port Richey. Marlon Scott, who had previously performed on the Tampa Theatre 3/12 Wurlitzer and who works at this store, presented a very fine program showing the many capabilities of the new Yamaha US-1. We were equally impressed by the instrument and by the organist.

For our February meeting, we assembled at Central Music in Clearwater. The organist, Kathy Hoffman Blanchard, who is with Central Music, presented an excellent program on a Rodgers Trio and on a new Rodgers three-manual instrument, the Windsor 840. Although in a straight console, there were theatre and orchestral voicings. We understand that Rodgers will be coming out, once again, with a horseshoe console later this year. Cathy has played for our chapter several times, including at the now defunct Pizza & Pipes in Tampa and at fellow members Ken and Ruth Hunt's home in Clearwater on their magnificent 4/17 Wurlitzer.

Work continues on the Tampa Theatre Wurlitzer. Some nine ranks are now fully functional as of March 4, as well as tuned percussions, such as the Xylophone, Chrysoglott and Glockenspiel. By the time this is read, the Trumpet, Kinura, and Salicional will be operational, as well as newly placed pipework, toy-counter, etc., in proscenium area.

Fortunately, after a hiatus of some 15 months, when the organ was not playable, we began using the organ (November '88) for pre-movie and intermissions. Although only seven ranks were playing, this effort was much appreciated by the theatre management and enthusiastic audiences. Rick Mathews, who has been doing the bulk of this playing, was also able to assist during special showings of *Gone With The Wind*, including an interview by a local TV station with Butterfly
continued...



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CENTRAL FLORIDA cont.

McQueen, who was "Prissy" in the film. Rick naturally played the Tara theme as a setting for the interview, and even the Tibia rank, which that afternoon was finally ready and partially tuned, sounded great. Fortunately, some new and younger members have become interested in being on the work crew.

In an effort to interest those who cannot or do not want to be part of the theatre work crew, we are endeavoring to develop additional activities, such as a dinner cruise, visits to nearby chapters, a social meeting at a beachfront property, etc. The more that members can be involved, the better. With Florida's famous weather, we feel that year-round and more outdoor activities can be enjoyed.

We have established a good working relationship with the Mid-Florida Chapter in Orlando, with some members belonging to both chapters. We believe this is to be important and hope to build similar relations with other nearby groups.

Member John Otterson, whose background is in radio-TV and film production, has completed three years of his weekly "Popular Organ" programs on the non-commercial Catholic FM radio station, WBVM, at 90.5FM. Aired Sundays at 5:00 p.m., the station at 100,000 watts, covers 4,000 square miles. John, who also works part-time at the station, is production manager. He also needs theatre organ records and tapes for on-the-air use.

The chapter's monthly publication, *The Stoplist* has taken on a new and much improved look and content. The new editor, Tom Woolliscroft, has brought considerable enthusiasm on his part with some imaginative ideas. He is an example of a younger member and how they can contribute positively when properly encouraged.

Coming meetings and social activities promise to be enjoyable for all members of CFTOS. The board members are interested in making this a chapter noted for full membership participation and work and activities of the highest quality.

John Otterson

CENTRAL OHIO

Columbus

614/652-1775 or 614/882-4085

Our annual Christmas party was held December 18 at the home of John Polsley with 33 members and guests in attendance. A brief business meeting was conducted by Vice-President Jim Blegen. We were privileged to host Roy Davis from Tennessee, who has been prominent in the recovery and sale of theatre organ parts and is presently installing a nine-rank organ in his home. We welcomed new members Gerry and Leah Shiffer who hail from Urbana, Ohio.

The day could only be a success with the remarkable talent of Trent Sims at the 3/12 (mostly) Wurlitzer. He entertained us with some theatre organ greats, among which were "Kitten on the Keys," a medley of Christmas Carols, contemporary music and requested numbers which demonstrated his immense versatility.

With Bob Cowley's diligence and perseverance, the 3/7 Wurlitzer in Springfield's State Theatre is getting a well-deserved overhaul. One of the few remaining original theatre installations in the country, this venerable 1926 instrument is now equipped with a Gorsuch relay and a Stanley Oliver combination system. Since it has an enhanced stop-rail layout with many more couplers and mutations, Bob is installing a 3 hp blower so each chamber will have its own wind supply. Soon to come will be a chamber renovation; the chests will be re-leathered and the pipes cleaned and revoiced, this latter work to be done by McPherson and Ferguson of Indianapolis. Chakeres Theatres, Inc., should be proud to claim this historic instrument which can now entertain audiences for years to come.

At one of our largest meetings ever, 65 members and guests attended a January 29 event at Worthington High School. We were pleased to have present representation from the school, the Worthington community, the Tyo Organ & Piano Company, Tech-II and Honda Industries. At the business meeting, President Henry Garcia made a plea for interested members to submit names for the ATOS Young Organist Competition.



Trent Sims at John Polsley's 3/12 Wurlitzer.

J. Polsley photo

Following the meeting, we were treated to a delightful concert by organist Trent Sims who, incidentally, was of great assistance in readying our organ for this occasion. This was Trent's second appearance for our chapter, which says something about his popularity and talent. His repertoire consisted of a host of old favorites. Especially delightful were his renditions of "A Little Bit Independent" and "Vilia," the latter particularly melodious with a mix of Solo color reeds and the Tibia and with the tasteful use of chromatic runs and double lead. His program was followed by open console during which time the keydesk was seldom unused.

Ohioans enjoyed another memorable occasion on February 19 when West Coast artist Chris Elliott played at Mansfield's Renaissance Theatre. At the magical hour, up rose the Warner-Kearns-Carson 3/20 Wurlitzer with its splendid gold trim spotlighting an immaculately clad young man playing "You." Chris paid homage to the instrument by relating that he was first introduced to it by Gaylord Carter many years ago when it was still on the West Coast.

Chris played a medley of show tunes associated with the late Fred Astaire's movies featuring such nostalgic numbers as "A Fine Romance" and "The Way You Look Tonight." His lively "Tain't No Sin to Take Off Your Skin and Dance Around in Your Bones" contrasted with the beautiful Rudolf Friml "Only A Rose." His accompaniment of the hilarious silent Laurel and Hardy *That's My Wife* was a surprise in the second half of the program. His concert concluded with selections from *Kiss Me, Kate* and "Everything's Coming Up Roses." Chris's performance certainly earned him an early return engagement. John Polsley



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CHICAGO AREA

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Saying farewell is always sad, and when it is to a movie palace of long standing it is doubly so. This recent farewell was for the Deerpath Theatre in Lake Forest at our January 8 Social. Dennis Wolkowicz (Vox Editor) played a very appropriate program on the 3/10 Geneva pipe organ. This organ is to be moved from the Deerpath to the Lansing, Michigan, Theatre Organ Society. Thus, the theatre will cease to exist, but the organ will continue on, as have many others before it. Our thanks and appreciation to past theatre managers and owners of the Deerpath for the use of the theatre and organ, and to the soloists who played concerts and socials there.

Our January social at the Patio Theatre featured Lee Maloney at the console. Lee is a local artist who has played for us several times before, and his style and versatility are always appreciated by all. Our thanks to you, Lee, and to the Patio managers and crew for maintaining this excellent organ.

On June 18 the duo of Gerry Gregorius and Kurt von Schakel is scheduled to present a concert of organ and piano at the Patio Theatre, 2:30 p.m. This duo was excellent at the '88 Convention and caught the ears and eyes of our program committee which resulted in this program.

The Elm Roller Rink in Elmhurst has a super 4/27 Geneva Hybrid pipe organ which is quite a draw for organ lovers. CATOE had a social there in February that had an element of surprise in that the soloist was not announced. Staff organists Bill Kuczek and Jerry Glenn were not able to do the honors and, to the surprise of all, Frank Pellico took over and gave a great program for the over 125 in attendance. Our thanks to Frank for his assistance in time of need.

Barbara Sellers is quite busy these days presenting excellent organ music at the Music Box Theatre on its Allen 6500 Custom Theatre Organ. Barbara has played in several of our better spots on electronics and pipes. She also



Frank Pellico at the Elm Rink 4/27 Geneva.

teaches advanced pipe organ when time permits.

Carl Schurz High School and its 4/46 Moller was the site of a Christmas concert with Mike Jacklin doing solo honors. A lot of work and loving care has gone into this organ by a dedicated crew headed by Jim and Glen Felton. Interested school officials and CATOE have greatly assisted in the restoration of this instrument. *Almer Brostrom*



CONNECTICUT VALLEY

203/357-4581 or 203/261-5269

February is our birthday month, and the program committee, Don Hyde, Jimmy Miller and Lyn Wiley, went all out to plan a truly memorable celebration, on February 11 of the 28th anniversary of the formation of Connecticut Valley Theatre Organ Society.

Lowell Ayars joined in the festivities by conducting a master class in theatre organ in the afternoon at the Shelton High School 3/12 Austin. Participants Bunny Ericsson, Ed Holbrook and Joe Sweet each played several selections and Lowell then commented on their techniques and offered suggestions as to how they might approach the same musical selections in other ways. Each of the participants indicated that it was a very positive and rewarding experience, and they appreciated this master of the theatre organ taking the time to share his talent with them.

After a brief business meeting we enjoyed a delicious buffet dinner in the high school cafeteria and we then returned to the auditorium for the concert portion of the program with Lowell Ayars. The console had been moved to the break aisle of the auditorium which permitted a much more intimate arrangement and allowed Lowell eye contact with his audience. It had been almost 20 years since Lowell made his first appearance in Connecticut at a midnight concert at the Paramount Theatre in New Haven. He has returned many times to play at the State Theatre in Waterbury and the Thomaston Opera House.

Lowell began as a theatre organist just before the advent of talkies and switched careers to become a music educator in the public school system of Vineland, New Jersey, from which he retired several years ago. Commenting on the Shelton 3/12 organ he said that this was his first experience on an Austin organ, and he felt that it was "middle of the road." It is not theatrical but not "un-theatrical." With that said he proceeded to present one of the most enjoyable concert programs since the organ was dedicated. The program included "Isle of Dreams," "Alice Blue Gown," and "Memories." In addition, he demonstrated his musical necktie that played "Let Me Call You Sweetheart" and then proceeded to play the same tune on the Austin. He vocalized "I Wish You Love" and concluded with "Festal Offertorium" which amply demonstrated that the Austin could be very theatrical. Thank you, Lowell!

The voters of Thomaston have approved a plan that will permit the fire code violations that closed the opera house in 1985 to be corrected and build an addition and make improvements to the town offices located in the historic structure. Our Marr & Colton, located in the opera house, is played almost daily by the Thomaston first selectman and would require very little effort to be ready for concert performances although it is anticipated that the blower will have to be relocated because of the renovation program. It is hoped that the auditorium will be available for public use in approximately twelve months. *Barry Goodkin*

May 13	Symphony Hall, San Diego, California
May 17	Public Library, Westerville, Ohio
May 20	Paramount Theatre, Aurora, Illinois
May 23, 24, 25	Radio City Music Hall, New York City
May 27	Ohio Theatre, Columbus, Ohio
May 30, 31, June 1	Radio City Music Hall, New York City
June 6	Keyboard Concerts, Laguna Hills, California
June 17	Hancher Auditorium, Iowa City, Iowa
June 23 to September 3	Ohio Theatre, Columbus, Ohio
July 24	Spreckles Organ-Balboa Park, San Diego, California
August 16	Ohio Theatre, Columbus, Ohio
September 8	Church of the Redeemer, Kingston, Ontario, CANADA
September 17	David Lutheran Church, Canal-Winchester, Ohio
October 20, 21	University of South Carolina, Columbia, South Carolina
October 22	Bushnell Auditorium, Hartford, Connecticut
October 28	Ohio Theatre, Columbus, Ohio
October 30	Michigan Theatre, Ann Arbor, Michigan
November 18	Symphony Hall, San Diego, California
November 24 to 28	Ohio Theatre, Columbus, Ohio
December 2	Gray's Armory, Cleveland, Ohio
December 4 to January	NEW ZEALAND CONCERT TOUR

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The Capitol Theatre's 3/14 Moller console.



Mark Cooley driving home a dowel rod in one of several hundred holes in the main chest of the Solo division.

CUMBERLAND VALLEY Chambersburg, Pennsylvania 717/263-0202

The Capitol Theatre in downtown Chambersburg is the home of our chapter and of our pride and joy, the 3/14 Moller installed when the 1,022-seat theatre was constructed in 1926. The organ is housed in two chambers on either side of the stage and is controlled by the original console located in the center of a narrow orchestra pit running the width of the stage. Played on a daily basis until 1952, but gradually deteriorating over the years, the Moller finally reached the point where a complete rebuilding was necessary, a project begun by our chapter early this year.

Ceasing operation as a first-run movie house in 1985, primarily because of competition from multiplex theatres in local shopping malls, the Capitol became a performing arts center featuring the Appalachian Jubilee, a year-round weekly series of country-western stage performances by musicians from all over the country. The Capitol also is the home of the Chambersburg Community Theatre, the area's leading amateur theatre group, and also features big-name touring entertainment on a once-a-month basis. The theatre has prospered, and we anticipate that the movie projection equipment still in place will see action again with our refurbished Moller. Interestingly, one of the Capitol's earliest live performers was Al Jolson, who may have stayed in an apartment above the lobby that now has been converted temporarily to our organ workshop.



Max Cooley at the 3/14 Capitol Theatre Moller.

The organ restoration is under the technical direction of Mark Cooley who is a staff member of the Moller organ company in nearby Hagerstown, Maryland, where the same factory that manufactured the Capitol's Moller is still in operation. Our chapter is indebted to Mark, theatre owner Gordon Madison, and Bob Eyer, Jr. for their dedication, energy, and enthusiasm. Bob partially restored the organ in the early 1970s while a high school senior, and he has played at many shows.

In addition to the cleaning, releathering, rewiring, and other tasks we have begun, one of the major parts of the project is the unification of the ranks of the Moller, which was originally constructed as a "straight" organ. At least two new ranks will be added to the Solo division and the three-manual console will be updated and enlarged.

Our small-but-growing chapter is fortunate, indeed, to have the opportunity to rebuild this fine instrument to a good-as-new condition.

Bob Maney



The Capitol Theatre in downtown Chambersburg, Pennsylvania, home of the Cumberland Valley Chapter.

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Perry Petta at the console of the Riverside Theatre Wurlitzer. J. Groff photo



EASTERN MASSACHUSETTS

Wellesley
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(Editor's note: We apologize to Mr. Garniss for inadvertently omitting the site, Providence Performing Arts Center, from his report in the January/February issue. We would also like to apologize to Tim Holloran for misspelling his name.)

January 7, the date, Richard Knight Auditorium the place (Babson), Tom Wibbels the consummate artist. This was Tom's second appearance for us and his natural, relaxed, good-humored manner was strongly reflected in his musical interpretations. A spirited starter, "For You Only," extracted some great sounds from our two chambers as did his conceptions of the nineteen other selections, closing with "What I Did for Love." This

thoughtful organist remembered our now-confined senior member Clayton Stone by dedicating "Memories of You" to him. Tom honored two requests from the audience, one of which, "Over The Rainbow," reflected his classical training. The music ebbed and flowed with the majesty of a large cathedral organ like that in Notre Dame, Paris. Our artist played jazz as interpreted by the so-called Cape Cod Clam Diggers as the equivalent to the San Francisco Hub Caps he imitated during his first concert. All in all, this theatre/classical organist gave a very satisfying evening of mostly familiar, enduring selections, proven by the long applause which followed.

Our annual business meeting was held at Babson on January 22. New President Bruce Netter conducted a short business meeting before Vice-President/Membership Meeting-Artist Scheduler Gordon Creamer took the floor to announce the format of selecting one member-organist to play three selections who, in turn, would call upon another to a total of five participants. Gordon opened with two short numbers and then it was Gary Phillips' turn followed by Tim Holloran, Bruce Netten, John Cook and Bill Forbush. All played very well, and none could count as we all heard more than the quota, but who cared when listening to our favorite instrument.

February 26 and guest organist and favorite, Lee Erwin, was with us for a special treat. Lee can always be counted on to produce a fine program, which he did in ample measure. Our artist harkened back to his eleven years with the *Moon River* program over WLW in Cincinnati. He gave us a typical mini-program without poetry readings, with soothing, relaxing interpretations of music from *Oklahoma* and *Porgy and Bess* and some Berlin and Kern numbers. His long medley of "Songs of The Gay Nineties" was full of spirit and was his planned closer, but an encore was in order. A short medley of "Amazing Grace," "Irreplaceable You" and "Goodnight, Sweetheart" had us all wishing for more. Lee is a performer of the "Old school" and has a way of exerting a tranquilizing influence on any listener. This was an afternoon to be savored and remembered.

Stanley C. Garniss



DAIRYLAND
Milwaukee, Wisconsin
414/271-0277

Our first social of the year was held on January 8 at the Cooley Auditorium of the Milwaukee Area Technical College. Gary Hanson was the featured organist on the 3/38 E.M. Skinner. Technician Bill Hansen opened the program with a short history of the organ, and then had Gary demonstrate all of the Skinner's beautiful orchestral voices individually. Gary's style of playing is very orchestral and well-suited to this instrument, as was heard in his program of theatrical and semi-classical pieces. Open console followed, along with tours of the chambers five stories above the stage.

February 12 saw us at the Riverside Theatre with Perry Petta at the console of our 3/14 Wurlitzer. Open console was first, followed by a delightful and up-beat program by Perry which included numbers ranging from "Rosemarie" to *The Phantom of the Opera*. Carrie Nelson

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Gary Hanson at the MATC Skinner. P. Tillema photo

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Chapter members and theatre organ lovers gathered on March 5 at the Trenton War Memorial for a concert by Lin Lunde. The War Memorial building has changed hands and now belongs to the State of New Jersey. It is encouraging to see changes in the upkeep of the building. Walls have been plastered and painted, and a wonderful, new elevator has been installed. This enables handicapped patrons to attend our concerts.

Lin is a charming, talented young organist who comes from Virginia. His southern accent proves it. Though this was his first experience on a Moller theatre organ, he played the 3/16 expertly. Lin's lively program of music from the '20s through the '40s delighted the audience. The first portion of the program was concertizing. After intermission Lin accompanied a zany Buster Keaton silent movie, *Cops*. All enjoyed it.

Our innovative stage crew brightened up the center stage with two huge comedy and tragedy masks. During the silent film, the movie screen was bordered on each side with a large, twenty-foot long facsimile of a movie film, cleverly made of white material and black felt.

Though the Sunday afternoon was a windy "March-coming-in-like-a-lion," the concert atmosphere was warm and friendly. After congratulating Lin, we gathered on the stage for an impromptu potluck dinner. We enjoyed having Lin join us before driving back to Richmond. IT WAS A GOOD DAY. *Jinny Vanore*

All inquiries regarding membership matters should be addressed to . . .
DOUGLAS C. FISK, Executive Director of ATOS
P.O. Box 417490
Sacramento, California 95841



Stage crew with masks and Trenton sky line. *Jinny Vanore photo*



Stage crew hanging the 20-foot film strip. *Jinny Vanore photo*



Lin Lunde at Moller console. *Jinny Vanore photo*

GULF COAST

Pensacola, Florida

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When you start at the top, it is nice to stay on top. We are small, and perhaps a little slow getting our organ organized. But we have started, and we are on a roll. Just give us a little more time.

After each concert this past year, first with Lyn Larsen, then Tom Hazleton, and now with Walt Strony, our heads are heady with being in the higher echelon. Such beautiful music coming from our beautiful organ.

We hold chapter meetings after each concert, figure our stand, then hold more meetings before a concert to plan our strategy. Our President of many hats, Scott Brodie, does a most capable job for us on PR. I'm sure the whole town knows when he is coming. It's from the radio stations, to the TV stations, to the local gazette, to Dr. Grier Williams, Director of the Pensacola Symphony Orchestra and Music Department Chairman at the University of West Florida, that he heads. Scott wants the whole town to know of our organ, our concerts (but don't use that word, please), and intends for just that to happen. Now, of course, you must realize Mr. Brodie does not drive; he is chauffeured in style in "Big Green," the Cadillac of our member extraordinaire, B.C. Melvin, who also wants the whole town to know of our organ. Incidentally, "B.C." cut his teeth on the bottom manual of many an organ before he learned there were toys to play with. This love of the theatre organ and association with hundreds of organists throughout the U.S. has "dyed him in the wool" of pipes. He is also our main contribution to the transportation industry. If you need an errand done, he is your man.

During Christmastime this past year, we were delighted to have the Pensacola Symphony Orchestra utilize our elegant 4/23 Robert-Morton for part of their Christmas program. Their keyboard artist, Tina Blanchard, did a magnificent job accompanying the audience for their yearly lung-airing on the Christmas carols as part of the symphony Christmas program. The audience loved the singing part and all enjoyed seeing and hearing our organ.

continued ...

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GULF COAST cont.

The console is so large and Tina is so small, she was nearly lost in the expanse of the manuals. If she bent over, she would be lost in the maw of that monster. But tame it she did, like the expert she is.

I must tell you, our Emil Weil-designed Saenger Theatre is home for Dr. Williams and the Pensacola Symphony Orchestra now that it is the local performing arts center. We hope our organ will be featured again and again with the PSO. They featured it once before, then the Christmas program, so now we have two performances of joint ventures. We hope for many more.

Our latest performer, Walt Strony, without batting an eye, deplaned and headed straight for the radio station for a live interview over local PBS station WUWF. Their coverage helped us with our concert publicity. All this before he even saw the Robert-Morton and the theatre to learn first-hand what it was like to sit and play this instrument that our Barclay D. Rhea, M.D., built for us. We are always pleased when the aforesaid gazette covers any of our activities and this they did for Walt. This coverage, plus the former Saturday afternoon popcorn matinee crowd of old, plus the exposure at the Christmas Symphony to the music crowd, brought new faces into the old theatre once more.

Now that we have Strony under our belts, we know we all need seat belts in the balcony to keep from falling over the railing or rising up to the ceiling. In a word — GOLLY! Such music, such harmonics, such registrations, such color, such variety, such a delight to work with.



Walt Strony straightens his tie as he prepares to play the 4/23 Robert-Morton in the Saenger Theatre.



Lyn Larsen at the 4/23 Robert-Morton.

Walt delighted everyone in the Saenger Theatre with his charm, good looks and music, plus accompanying a funny Laurel and Hardy silent movie skit. He signed autographs for hours afterwards. What a treat for the few of us who work so hard to produce these evenings of theatre organ music.

Our attendance was swelled at Walt's and Lyn's concerts by a goodly number of loyal theatre organ fans from the Birmingham, Alabama, Chapter. Of course, we are not in their category exactly. They OWN their theatre no less, and the organ in it. We just own our organ and pay to rent the theatre. It is nice to be in such rarified company as those who own a theatre like the Alabama in Birmingham. We enjoyed Gary Jones, Larry Donaldson and his family and all the fellow Alabama Chapter members who came to Pensacola to hear Larsen and Strony.

I cannot bring these chapter notes to an end without mentioning our wonderful peripatetic technician, Jimmy "Sleazy" Scoggins, who hails from Jackson, Mississippi, (Please read that with your best southern accent, suh). Jimmy, who only recently returned from a Washington, D.C., cathedral organists convention and a trip to Rome, Italy, is not only a master with the pipes and wires of a pipe organ, he is a master of the classics. When he is working, you can hear him humming "Hard-Hearted Hannah," or maybe another classic like "The Stripper" or "Stairway to Paradise," classics all. This is elevated music for a theatre organ person. Just ask Jimmy.

On June 3 we will feature Donna Parker. Like I said, we are rolling.

Dorothy Standley

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A memorial evening for departed chapter member Jim Roseveare was held on the stage of the Paramount Theatre in Oakland, California, on January 26. Rosy was the most devoted Jesse Crawford fan and exponent on the Crawford style of organ playing.

Chapter members attending included Roseveare's organ teacher, Richard Purvis, Michael Knowles, Martin Lilley, Ed Mullins, Mark Putterbaugh and Grant Wheeler. Ashley Miller, who probably had as great an influence on Jim's playing as Crawford, flew in from New Jersey for the occasion. Many other top organists were also in attendance. Several who played the 4/27 Wurlitzer during the course of the evening were Simon Gledhill, Lyn Larsen, Jim Riggs, John Seng and Clark Wilson.

Steve Levin, a close friend of Rosy, narrated a slide show photo-biography of Jim. Steve had many amusing anecdotes he recalled during the narration. It was the sort of gathering that Rosy would have preferred in lieu of a wake.

Edward J. Mullins



Lyn Larsen.



Simon Gledhill.

Ed Mullins photo

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"x3" or #655, 3"x5") 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.

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November 10 for January/February
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July 10 for September/October
September 10 for November/December

Send Chapter Notes and photos to:

GRACE E. MCGINNIS
4633 S.E. Brookside Drive, #58
Milwaukie, Oregon 97222
Phone: 503/654-5823



John Seng.

Ed Mullins photo



Jim Riggs.

Ed Mullins photo

JOLIET AREA

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Joliet Chapter met in the exquisitely beautiful Rialto Square Theatre on January 13 to elect a new board of directors. Don Walker presented a fine program on the Rialto's 4/21 Grande Barton. The club was addressed by the Rialto's general manager, Lyn Lichtenauer, an avid theatre organ buff, which augurs well for the chapter.

We were privileged to hear Larry Henschen preside at the Van der Molen's 3/19 "Martha" Morton for our February 17 social. In addition to being a talented organist, Larry is a Doctor of Computer Sciences at Northwestern University . . . playing the keyboards is natural for him!

Hal Pritchard

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LAND O'LAKES

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It seems that every time it's time to write for the TO, we are in a blizzard or just recovering from one. There is so much snow now, home-owners don't know where to shovel it.

The Organaires met at the home of Bob and Jean Duwe on January 26, at Bill and Jean Lundquist's on February 19, two cold and snowy nights, but the Organaires are like the postoffice employees whose slogan is: "Neither snow, nor rain, nor heat, nor gloom of night stays these couriers from the swift completion of their appointed rounds." Mrs. Beryl Ponthan, formerly a piano teacher, and chapter member, was a guest at Lundquists' and we certainly enjoyed hearing her play the Conn.

We were pleased to entertain 22 eleven-year-olds from the Central Lutheran School, St. Paul, at the World Theatre on February 7. With Mike Erie at the Wurlitzer, and John Zetterstrom demonstrating the various sounds from the or-

gan and John blowing actual flute, string (violin) and Oboe Horn pipes, the boys and girls were attentive and interested. During a question-and-answer period, one of the questions was "How does the organ go up and down?" Miss Tesch, their teacher, plays a classical organ in a church and wanted to have her students learn about the differences in the two types of organs, too many to understand in such a short time.

On March 5, a chapter event took place at the Northwestern College, St. Paul, with a small audience. Many of our members are "down South" and vacationing. Twelve inches of snow that fell two days before the event were partly responsible for the small attendance. The beautiful Maranatha Hall in the Totino Center for the Arts at Northwestern College is blessed in having two instruments: a three-manual Allen digital theatre organ, seldom used, and a four-manual Allen digital classical organ, which is used every day by the students who assemble for chapel services. Our featured artists for the afternoon were members Mike Erie at the theatre organ and Curtis Oliver at the classical. We have heard Mike play many times in his easy style, excellent registrations and familiar melodies. Curt is a newcomer in our chapter — Director of Music at the KUOM Radio Station for the University of Minnesota, and has been Organist/Choir Master at the Macalester Plymouth United Church in St. Paul for 18 years. For his opener, he played seven variations of the well-known hymn, "Holy, Holy, Holy" — a very capable organist, indeed.

There was a drawing for door prizes, the grand prize being a \$50 gift certificate for Schmitt Music Centers, donated by Barbara Danielson, Director of Industrial Sales. Open console followed the program and Viola Olson, reluctant to try the theatre organ, finally ascended the stage and we all were amazed to hear her playing. We could tell she was a "pro" and she told us afterwards she used to play for silent movies in "her day" and now volunteers her services at nursing homes and elsewhere.

Verna Mae Wilson



Theatre Organ Society

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Our 1989 concert season got off to a roaring start on January 21 when Simon Gledhill, the exuberant rosy-cheeked chap from London enthralled his audience on the 3/16 Wurlitzer at the San Gabriel Civic Auditorium. Every selection this young man played was outstanding, from his opening "In Love for The Very First Time" to the closing "Orpheus in the Underworld Overture." "Vive Mexico" by English organist Ronald Hammer, a Noel Coward medley, and selections from Andrew Lloyd Weber's *Phantom of the Opera* were all extremely well received by the audience. An outstanding rendition of an Elgar chacon further proves the capabilities of this English performer. The San Gabriel Wurlitzer sounded better than ever in the hands of this exciting artist.

Allen Mills from Schenectady, New York, is scheduled to play the 3/13 Wurlitzer at the Orpheum Theatre on Sunday morning, May 21 at 9:30 a.m. Meanwhile work is progressing on the Ross Reed Memorial Organ being installed in Sexson Hall at Pasadena City College.

Wayne Flottman



Students from Central Lutheran School, St. Paul, in visit to World Theatre, to hear and see a demonstration of the Wurlitzer. John Zetterstrom is addressing the group.



Simon Gledhill at the San Gabriel Wurlitzer. Zimfoto



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GEORGE
WRIGHT



Hobby organist competition (L to R) President Robert Duerr, Norma Jean Merideth, Bob Mills.
Ray VanSteenkiste photo



MID-FLORIDA Orlando, Florida

In December 1988 a new president and board of directors were elected in the Central Florida chapter. They certainly had quite a job ahead of them. The chapter's 3/12 Wurliizer in the Tampa Theatre has been continually plagued with setbacks; in fact, it has been totally unplayable since August 1987. The chapter was losing members. The relationship between the chapter and the Tampa Theatre was at an all-time low, and a small faction wanted to pull out of ATOS altogether — in other words, a real mess.

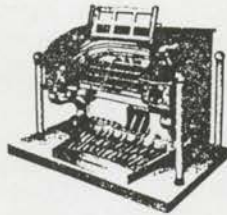
In the three months since the election, however, the chapter has taken on a whole new personality. The organ is up and playing correctly and being used daily before and after every show. Another few months will see a very fine installation, indeed. Once again, the theatre and the general public are expressing interest. Membership is up — both new and rejoined old members.

A real camaraderie has developed between our chapter and Central Florida Chapter, and we are working hand-in-hand to help each other in our goal to make central Florida a leader in fine quality theatre pipe organ installations. Mid-Florida Chapter wishes to express their appreciation to the new officers and directors of Central Florida Chapter; they have achieved nothing short of a miracle.

Clifford R. Shaffer

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MOTOR CITY Detroit 313/537-1133

Our fifth annual Young Organist Competition was held at the Redford Theatre on March 5. Kenneth Merley won the Junior Division and was judged the overall winner and will go on to the National ATOS competition. Also competing in the Junior Division was Claudette Sunman. Faith Sunman was the winner in the Intermediate Division. The winner in each division received a plaque and a cash award of \$100 and the overall winner received an additional \$100. All participants were awarded a certificate to commemorate the event. Competition judges were Shirlee Schenk and Gerald Elliott. Brian Carmody was chairman of the Young Organist Competition Committee which consisted of Virginia Duerr, Gil and Penny Francis, Wally James, Shirlee Schenk and Dorothy VanSteenkiste. Presentations were made by Bob Duerr, chapter chairman.

A Hobby Organist Competition was held, for the first time, in conjunction with the Young Organist Competition for those who are over 21. Bob Mills and Norma Jean Meredith participated in this new "division" and each did so well both were declared winners in a tie vote.

Club Day, held the afternoon of the first Sunday of the month at the Redford Theatre, in January and February gave members an opportunity to critique each other and play in front of a small audience. An audience, even if it's small, makes a difference.

Jennifer Candea, who will represent Wolverine Chapter in the ATOS Young Organist Competition this year, was the artist for our Fourth Sunday program at the Royal Oak Music Theatre on Sunday morning, January 22. Our featured artist at the Royal Oak's 3/16 Barton on February 26 was Margaret Tapler who also plays overture and intermission music for the biweekly film series at the Redford Theatre.

Our sixteenth annual private charter moonlight cruise on the 87-year-old excursion steamer *Columbia* will be on Thursday, August 3.

We hope you've already registered for the ATOS National Convention. It's Music Time in '89. See you in Detroit July 2-8.

For more information write: Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219, or phone 313/537-2560. *Don Lockwood*



Young organist competition (L to R) Front: Jim Fox, Gerald Elliott, Shirlee Schenk. Back: Chairman Brian Carmody, Claudette Sunman, Faith Sunman, Ken Merley (winner).
Ray VanSteenkiste photo

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With just over a month to go until the opening of baseball season, the New York chapter took advantage of the availability of Yankee's organist Eddie Layton to perform in concert on the 3/15 Austin-Morton at Chaminade High School in Mineola, Long Island, on February 26. In spite of the threat of a snow storm, well over a hundred enthusiasts came out to enjoy the program. After opening with a medley of "Strike Up the Band," "S'Wonderful" and "Liza," Eddie informed the audience that he prefers not to consider the program a concert, but rather an informal evening at home. Eddie's pleasing style reflects his talent for harmony learned under the tutelage of the great Jesse Crawford, particularly in playing ballads. Many of his selections were requests from his record albums (his twenty-four albums sold more than a million and a half copies), including "Always," "Spanish Eyes," and "Oye Negra."

Following intermission, Eddie tested the audience's memory for old-time radio themes. A highlight of the afternoon was a re-creation of a "Shadow" radio broadcast. Chaminade crew members Bob Atkins (who dug up the script), Brother Bob Lahey and Ken Ladner, along with



Eddie Layton, who will be starting his twenty-second season as Yankee Stadium organist, at the Chaminade High School 3/15 Austin-Morton.

Ken's wife Diane, proved to be talented radio actors, rendering a dramatic reading of the abridged script, while Eddie skillfully provided the appropriate music on the organ. Judging from their reaction, the audience thoroughly enjoyed the old radio thriller.

Open console followed Eddie Layton's program, with many members and guests taking their turns at the unique Austin-Morton. As always, the Chaminade High School administration and the crew extended warm hospitality to all and had the organ in top form for us.

The chapter board of directors met following the concert. Among other items of business, the 1989 officers were appointed. *Tom Stehle*



"The Shadow Knows" . . . Diane Ladner joins with Chaminade organ crew members (L to R) Bob Atkins, husband Ken Ladner and brother Bob Lahey as they re-create a performance of the old time radio thriller with Eddie Layton at the organ.



NOR-CAL

San Francisco Bay Area

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On November 20, Kevin King played for us at the Bella Roma Pizza Parlor in Martinez. Kevin opened the concert with a fun, upbeat number. As he finished, he asked if anyone knew the name of the number because he had learned it from a tape and didn't know the title himself but no one knew the name. He included "Somewhere Out There" from *An American Tail*, "Honeysuckle Rose," and "Jealousy."

Kevin started the second half of the program with "Boogie Woogie Bugle Boy of Company B". He then invited Harvey Blanchard up for some duets with Harvey on the piano and Kevin on the organ. Things got off to a bumpy start until they agreed on what key they were playing in. After that, all went well. They played "12th Street Rag," "Five Foot Two," and "Darktown Strutter's Ball". We later found out that Harvey had made up the list of selections during intermission and Kevin found out what was coming next as Harvey started the song. And believe us, Harvey drives a mean piano! As he said, "We can't all be truck drivers!" Congratulations to Kevin and Harvey for a fun, mini-jam session. Kevin continued with "Ecstasy Tango," a very good arrangement of "I Got it Bad," and ended with "Birth of the Blues." He was brought back for an encore and played "On Green Dolphin Street."

Kevin's concert contained many fine arrangements. The program was well rounded, contained old favorites, new songs and some seldom heard, but enjoyable, tunes such as "Ecstasy Tango." His registrations were quite pleasing and he varied them frequently. This is especially notable since the Bella Roma organ doesn't have functioning combination action! The organ seemed to be in tune and in fairly good condition. This is another feather in Kevin's cap since he is the one who has been maintaining the instrument.

The good-sized group (including a number of well-known Bay Area musicians) enjoyed a relaxed concert thanks to Kevin and the rest of the Bella Roma family. If you're in the area on a Friday or Saturday evening, stop in at the Bella Roma for some good pizza and fine music. *Mark Putterbaugh & Chris Nichols*

Nor-Cal's December meeting was held at the wonderful Berkeley Community Theatre. The program opened with preview music by Mark Putterbaugh at the chapter's Rodgers. This was our first opportunity to hear Mark at the keyboards, and I know we were impressed and hope

continued...

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NOR-CAL cont.

to hear more very soon. At this point the console was turned over to Bob Vaughn. Just about everyone knows Bob and his great talent for accompanying silent films. Bob chose a real favorite short to play, a Buster Keaton film entitled *One Week*. As always Bob's music was fun, fitting, and the completion of a great comedy.

After the program a brief meeting was held, and then the annual trek 55-feet up mount Alston to the organ chambers. All the members and guests who made it up to the clouds seemed quite impressed with the progress of our Wurlitzer. The Solo chamber is virtually complete. The relay room with its high-tech computer boards on the wall was a real point of interest on the tour. We invite all who are interested to visit the work sessions and help with the project if they wish. There is still plenty of work to do, and we have a lot of fun. Our thanks to everyone who helped to put this program together.

Nor-Cal's January concert was at the Grand Lake Theatre in Oakland. Artist for the day was Mr. David Kelsey. To say that conditions for a concert were less than perfect is an understatement. The weather outside was quite cool while the temperature inside the theatre was freezing. Needless to say, this made the artist, chambers, console, and audience sluggish. David's fitting opener was "I've Got My Love to Keep Me Warm." The audience's warm welcome was the only thing without frost on it. David's program continued with some Fats Waller, which David does so well. We also heard the rarely performed "Take My Hand" from the musical *Les Miserables*, and a medley from the new *Phantom of the Opera* closed the first half. Intermission found many crowding around the one pitiful heating duct as its whispers of semi-warm air tried futilely to warm the cavernous theatre. The second half opened with "Keep Your Sunny Side Up" with David donning a sweatshirt. Everyone seemed to have warmed up a bit, including the organ, and things went much smoother. David played a low-down favorite entitled "Ain't No Man Worth The Salt of My Tears," and then asked the audience for requests to finish out the program. Once the joints had thawed, David's music showed the lively style and great harmonies for which we know him. Considering the fact that he was just getting over the flu and had no time to rehearse on the instrument, he presented a fine concert. It was a cold, yet happy, beginning to the new year. Our thanks to David Kelsey and the Grand Lake Theatre.

In February our guest artist at the Castro Theatre Wurlitzer was Jonas Nordwall. A good turnout at the early morning hour was evident for this special program. Jonas opened with Cole Porter's "Wonderbar," then in celebration of the rare cold weather we've had, he offered

a medley of "Let It Snow," "Moonlight in Vermont," and "Canadian Sunset." The first half wound up with a great transcription of the *Italian Symphony*.

The second half of the concert included a different approach to the music from *Fiddler on the Roof* with some interesting fresh harmonies and rhythmic ideas. Also heard was a Crawfordesque "So Blue" and a new Billy Joel piece called "Don't Ask Me Why."

Jonas is one of the top concert artists of our day and his musicianship and fine taste attest as to why. We were indeed fortunate to have him here. Thank you, Jonas, and the gang at the Castro Theatre.

Kevin King

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NORTH FLORIDA

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It's been an exciting past four months. In November, Earl and Marge Renwick offered their home for the meeting. Betty Gray, who lives in the Jacksonville area part of the year, showed us what theatre organ music is all about, playing a wonderful mini-concert on a Gulbransen Rialto, Model K. Betty was the relief organist for Milton Charles at the Chicago Theatre during the late '20s. Our December meeting was hosted by Ed and Marge Johnson. The homemade goodies and the Christmas decorations added to the warm feelings and festivities of the season. The January social was at the home of Ken and Carol Brouche. Ken has a 12-rank Moller church organ which he is currently installing in a custom-built building. Ken gave a great presentation of the principles of how a pipe organ works. Our February meeting was also a real treat. Mr. Norm Nelson, former sales manager and music director for Gulbransen provided a special one-hour program for our enjoyment. Craig Powell recently purchased and reconditioned the Gulbransen Rialto, Model K, that Norm played and the two together were a match made in heaven.

In cooperation with Kelly's Music, the Gulbransen and Yamaha dealer for Jacksonville, our March general meeting was followed by a one-hour concert, featuring Chris Secrest, a Southern California artist who now lives in Jacksonville. Chris provided a wide variety of musical selections from classical to light jazz, but emphasized the theatre organ style, his favorite. The success of this gathering was the great promotional support of Kelly's Music, advertising in their newsletter, and announcements of the meeting/concert in local newspapers.

As for the business of keeping business, our March meeting was also a milestone for our chapter. Although we have been recognized as a chapter of the National ATOS for over a year, we established our bylaws, continued finalizing the filing with IRS for tax-exempt status as a nonprofit organization, formally recognized the individuals heading up our various committees, established Robert's Rules of Order to govern our chapter and voted in our eight directors.

Over the past year, our chapter has grown from the original 12 "charter members" to over 35 regular members and 15 associate members. As a chapter, we have determined that the interest in theatre pipe organ is here and will continue our efforts to let Jacksonville know we are here. It is to be an exciting year for us!



NORTH TEXAS

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Disaster struck our Robert-Morton in the Lakewood Theatre in the form of a broken water pipe that flooded the organ chamber and damaged chests, relay and other susceptible parts. Frigid weather, unusual in this "sunbelt" area, caused a water pipe in the ceiling over the stage chamber to freeze and subsequently flood the chamber before being detected by the theatre staff. Urgent calls to crew chief Earl McDonald brought him and Gordon Wright quickly on the scene where they spent several hours drying out pipes and mopping up. Damage is being assessed and plans started for making repairs, expected to take several months. Concert planning for 1989 has had to be put on hold pending these repairs.

At our February meeting in the home of Irving and Ruth Light, officers were elected for the new year. We wish them well in their responsibilities, now including the repair of our chapter organ in the Lakewood Theatre.

The musical part of our February meeting was a special treat, a performance by Bob Ashworth, a first for our chapter. Bob is a native of nearby Arlington, Texas, and a marvelously accomplished organist with years of experience

of professional playing and a stay of several years in the San Francisco bay area where he had a chain of organ dealerships. Currently, Bob is associated with the Baldwin Family Music Center in Arlington in addition to his realty career. Bob's music is richly musical and exciting. His fingering and harmony were meticulous even when performing at the break-neck speed required for pieces like "Tico-Tico." Though this was a first for our chapter, you can be sure that we will be inviting him to return soon and often. A lively open console followed refreshments.

Attending our February meeting was long-time member Lloyd Hess who has been working in Atlanta for a couple of years, Lloyd participated in the open console, playing selections on the organ as well as the grand piano. We have sure missed having you with us, Lloyd. Hurry back.
Irving Light



North Texas officers for 1989: (L to R) Irving Light, Kathleen McDonald, Lorena McKee and John Friedel.



Tom Hazleton at the Portland Organ Grinder.
Don Feely photo



Portland
503/771-8098

The 1988 ATOS Convention slogan stated, "Portland Has All The Fun." As if to go on firming this fact, we presented Portlander Tom Hazleton in a morning concert on February 25 for chapter members at the Organ Grinder Restaurant.

Chairman Paul Quarino introduced Tom to approximately 85 members and guests at this, the second in a year-long series of concerts planned by Oregon Chapter. And, as might be expected, it was difficult for those in attendance to allow Tom to conclude his concert just moments before the restaurant opened for business.

The Pacific Northwest is fortunate to have one of the oldest and largest theatre pipe organ installations in a restaurant. Dennis Hedberg's continuing efforts to refine and enlarge this instrument were fully exploited by Tom Hazleton. The color, subtlety, dynamics, and excitement that Tom presented gave the listener a new view into the capabilities of this instrument and this artist.

Oregon Chapter wishes to thank Dennis Hedberg for his untiring work to preserve the Organ Grinder Wurlitzer, Mike DeSart for helping Dennis in this effort, and Tom Hazleton, for sharing with us his musical genius and joy of living.

Stephen L. Adams



Bob Ashworth played for North Texas at the home of Irving and Ruth Light.

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At left and below: Bob Stratton plays the organ in his home with Floyd Werle accompanying on the piano. Fay Marvin, Potomac Valley chapter president, thanks meeting host Bob Stratton. Dan Swope photos



POTOMAC VALLEY

703/256-8640 or 301/652-3222

We held a fun meeting in Alexandria, Virginia, on February 26 at the home of long-time member Robert (Bob) Stratton, who was the very first theatre organist at the Capitol Theatre in Winchester, Virginia, on a six-rank Robert-Morton, more than 50 years ago! He was featured in an article by Lloyd Klos in THEATRE ORGAN (August/September, 1979).

For well over 20 years, Bob Stratton has been building harpsichords and assembling and modifying a hybrid pipe organ in his basement. The organ has a very large Austin 3-manual console featuring Austin's famous stop cancelling bar for each division, four expression pedals, and an unusually large number of pistons and couplers, electrically connected to an adjacent chamber holding 12 ranks of pipes, all on direct electric windchests.

Between the Austin console and the pipe chamber there was a large grand piano. Vice-Chairman Floyd E. Werle and Bob Stratton took duet turns, one at the Austin and one at the piano, playing many familiar and popular tunes, mostly marches. A great time was had by all. Later, new member Dick Baxter took a turn at the Austin console, delighting those present.



Although clearly a hybrid, Bob says his organ is "mostly Episcopal," even though the Gottfried English Horn was originally in a theatre in Norfolk, Virginia. There are two blowers in series to provide 10" of static wind pressure, regulated down to 6" and 7". Two tremolos are controllable from the console for depth and speed, using Reisner control.

The Austin console was installed in 1952 in St. John's Episcopal Church, Richmond, Virginia. Before Bob got it, the console was stored for several years in a Richmond chicken barn, and there was much evidence that it was a favorite roosting place!

This was the final meeting with that organ to be held at the Stratton residence, the setting for many chapter assemblies over the years, always with pleasant memories. The reason is that the organ will soon be moved to a new Episcopal mission, St. Peter's in the Woods, under construction at nearby Burke, Virginia. The Strattons are moving to New Bern, North Carolina, in April 1989. We will miss them, but retain a multitude of fond recollections.

Jack Little



(203) 929-1652

Rosa Prio

FOR CONCERT INFORMATION

Bill Yeoman
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130 Mill Street, Huntington, CT 06484

PUGET SOUND

Seattle

206/852-2011 or 206/631-1669

We opened the New Year with our annual "Winter Doldrums" party, but because of white feathery precipitation, the attendance was small. Those brave ones had a good time.

Our chapter organ will stay put for the time, as we have new negotiations with the Haller Lake Improvement Club.

Projected plans for February fell through, so there was no activity. It's just as well, because we had snow off and on, and we're not used to it, and we have a tendency to be a bit cautious about driving in it unnecessarily!

Progress continues on the installation of the organ in the Venetian Theatre. It is an "Art Film" house, and there have been several silent movies shown, accompanied on the pipe organ by Dick Schrum and Don Myers.

Dick Wilcox continues to be the generous host to numerous clubs and organizations at his lovely home, and chapter members entertain on his beautiful Wurlitzer. Jane Johnson and Andy Crow are frequent performers.

The State Capitol Music Project, which is raising funds to install a pipe organ in the rotunda of the State Capitol Building, presented Dr. Keith Chapman in concert on February 26. A Rodgers classical organ was furnished by the Kersten Music Co. of Redmond. Chapter President Randy Rock and Andy Crow are on the Board of the State Capitol Music Project, and member Pearl Nelson is on the steering committee.

Members Frankie and Bert Lobbereg have been opening their beautiful home out of Issaquah for social functions for different groups and for weddings. They have a huge stone fireplace, which makes a perfect background for a wedding ceremony. They always host our annual summer picnic. They have a museum of antique cars and nickelo-deons, music boxes, player pianos and other mechanical music makers.

Margaret C. Hill

A Walt Strony Concert

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At left: Butterworth Center, Moline, Illinois. At right: Deere-Wiman House, Moline, Illinois. *Withenbury photos*

QCCATOS

QUAD CITIES

309/786-4215 or 309/797-9058

On January 28 The Butterworth Center, located at 1105 - 8th Street, Moline, Illinois, was the site of our first social of the year. We have had meetings in this prestigious historic mansion before, and were all excited to return. We were welcomed by our gracious hostess, Miss Ruth Moll, the Director. Hillcrest, the previous name of the Butterworth Center, is a one-square-block estate situated on the bluffs of the Mississippi. Hillcrest was built in 1892 by William and Katherine Deere Butterworth, the year they were married. Mrs. Butterworth was one of the daughters of Charles Deere, the son of John Deere, the inventor of the steel plow (1837) and founder of the farm implement manufacturing firm now internationally known as Deere & Company. Mr. Butterworth was the president of Deere & Company from 1907 to 1928, and served as Chairman of the Board until his death in 1936.

Butterworth Center was dedicated for public use under the terms of the will of Mrs. Butterworth, whose death in 1953 ended decades of generous hospitality. It is part of the William Butterworth Memorial Trust and is financed entirely by investments within the trust. The facilities may be used by any non-commercial civic organization interested in art, music, drama, literature, education, etc. This community meeting place may be used without charge, and serves an average of 35,000 guests per year.

The library, which was added in 1917, is the largest meeting room, seating 125. Decorated in Italian Renaissance style, it was designed to accommodate the 16th century ceiling painting, an allegory of the Danielli family in Italy. The living room, decorated in the same style, is used for smaller groups. It is constructed on two levels, the lower portion being the music room.

In the music room are a Steinway grand piano and a 3/26 residential organ manufactured and installed in 1909 by the Bennett Organ Company of Rock Island, Illinois. The Levson Organ Com-



Stanley Nelson at the organ in Butterworth Center.



The organ room at the Deere-Wiman House. Enjoying a sing-along are: (L to R) Burt Carlson, Marilyn Incerto, Connie Purkey, Elizabeth Barclay, Bill Mc Fadden, Delbert Menke.

pany of Buffalo, Iowa, maintains the organ. Major improvements were made in 1938 by the Stannk Organ Company, Davenport, Iowa. It is in use today for the pleasure of guests at the center, and its music is a traditional feature of the holiday open house held the first Sunday of December. A roll player is attached to the organ, and there are numerous delicate rolls available, including an impressive arrangement of the "The Phantom of the Opera."

Again the famous Quad City Chapter potluck dinner was served in the spacious dining room which easily held all members and guests.

One of our members, Stanley Nelson, who is the designated house organist for the center, performed numerous selections as a demonstration of the organ. After that, members and guests took turns playing their favorite music — jazz, popular and classics, for the enjoyment of all.

On February 19, The Deere-Wiman House located at 817 - 11th Avenue in Moline, was the site of our chapter's second social of the year. It was one year ago that we first met in this historic mansion, and we were welcomed back by Mrs. Katherine Vogel, the Director. Overlook, the previous name of the Deere-Wiman House, is a seven-acre estate with a Victorian House situated high on the bluffs "overlooking" the Mississippi River, and is across the street from Butterworth Center.

Overlook was built in 1873 by Charles Deere as a wedding present to his wife. Charles Deere was the son of John Deere, the inventor of the steel plow (1837), and founder of the farm implement manufacturing firm now internationally known as Deere & Company. Several generations of the Deere and Wiman families have lived and loved in Overlook. For many years, Overlook was the home of the Charles Deere Wiman family; and because of the generosity of the late Mrs. Charles Deere Wiman, the house is now part of the William Butterworth Memorial Trust and was dedicated for public use by the terms of her will.

A special addition was built on the house to house a Kimball organ, but all information about that organ has disappeared except for one small picture. A 2/16 Kimball residential organ was installed circa 1910-1920. This organ is in fine condition and is professionally tuned each spring and fall by the Levson Organ Company, Davenport, Iowa. This writer is the designated house organist and is frequently chastised for not playing the instrument often enough!

Coffee, punch and desserts were served during the afternoon while members and guests took turns playing the Kimball organ and the Steinway grand piano.

The management of both the Deere-Wiman House and Butterworth Center appreciates having guests play the organs as often as possible in order to keep them in good condition. If you ever come to the Quad Cities and want to tour these mansions and play these organs, just give them a call; and if no meetings are scheduled, they will let you tour these homes and play the organs, week days only!

Richard P. Withenbury



**Omaha, Nebraska
RIVER CITY
THEATRE
ORGAN
SOCIETY**

402/571-6818 or 402/453-7769

Our January 21 meeting was hosted by George Rice at the Bellevue Little Theatre, Bellevue, Nebraska. George Rice, treasurer of the theatre, installed the 2/5 Wurlitzer, in 1967. Demonstrating the features of the organ, George noted that it is frequently used for productions at the Bellevue Little Theatre. He then played a mini-concert of old favorites, including "A Shanty in Old Shanty Town," and "Getting Sentimental Over You." The program was concluded with a sing-along featuring Dick Zdan on organ and Wendall Hall on banjo, and Dick Zdan cued the silent film, *Hot Stuff*, starring Harold Lloyd. The afternoon was capped-off with open console and refreshments.

Denis Ketcham, owner of Church Organs of Omaha, hosted our February 18 meeting in his studio. Denis is the Allen Organ Dealer for this area. Denis opened his program at the console of a large Allen digital organ with draw-knob stops. Although primarily a classical instrument, Second Voicing on one division featured the sound of theatre pipes. Denis also demonstrated the use of perforated tone cards, for alterable voices, which allow the organist to program the instrument for literally hundreds of different voices. Mr. Ketcham opened his concert with a medley of Gershwin hits, including, among others, "S Wonderful" from *Funny Face*. He continued, at a smaller church console, with "Music of the Night" from *Phantom of the Opera* featuring a lovely chrysoglott, and "Jesu Joy of Man's Desiring" on harpsicord. Returning to the larger console, Denis played Sousa's "Washington Post March," and he concluded with a medley of pop tunes and Gordon Young's "Prelude in Classic Style." As an extra treat, Mr. Ketcham screened a videotape of concert excerpts by organist Carlo Curley, on Allen's new Anniversary Model concert organ of approximately 100 ranks. Our chapter is much indebted to Denis for his hospitality and his most-enjoyable program.

The theatre organ, in Omaha, recently received some excellent publicity with a two-page spread in a local paper, "New Horizons," featuring the Orpheum's Wurlitzer and RCTOS member George Rice. A short segment on a recent television newscast featured George, again, playing the Wurlitzer and showing some of the pipework in one chamber. Both the newspaper and the TV coverage were well-deserved recognition for the men who have lavished thousands of hours of work on the Wurlitzer. *Tom Jeffery*



Members and guests at Church Organs of Omaha.

Tom Jeffery photos



At left: Dennis Ketcham and George Rice. Above: Dick Zdan, on organ, and Wendall Hall, on banjo, team up for a sing-along.

**ST. LOUIS
Missouri
314/343-8473**

Our January meeting held at the home of Joe and Corrine Dallavalle began with President Dennis Ammann bringing the members up to date on items of importance before guest artist John Ferguson was introduced. John played an hour's program on Joe's Conn Theatre Organ. It was great to hear such a fine Ex-St. Louis Artist again. John played the fabulous Fox Organ when Stan Kann was organist. He also played for Stan Musial at Stan & Biggies Restaurant. He now is heard at the Paramount Pizza Palace, Indianapolis. It has been reported that John was instrumental in disposing of the late Fred Pillsbury's Ambassador Theatre Organ, as well as others stored in Fred's Storage Warehouse, for his estate. We all are glad he could help Anne Pillsbury in this matter.

Our February meeting was hosted by Mark Gifford, of Bybee's Rodgers Church Organs. The meeting was followed by a musical program by Mark Gifford. This super Rodgers organ also had the Kurzweil Synthesizer with its many added instruments and voices. After this program before a very large attendance, Mark brought us all up to date with information about our sponsoring the showing of Cecil de Mille's *King of Kings* — a silent film. He is playing the entire accompaniment on a Rodgers organ.

Another worthy item of note, our Harvey Yaeger souped-up X-66 Hammond Organ was moved on February 18 from St. Charles, to the Gym of Lutheran High School North. Rich Oberle and Dale Boring spent three hours putting this fine instrument back in shape by cleaning and oiling various parts of the three Leslie Speakers. The pedals needed many adjustments. We had it ready for 8:30 a.m. chapel Monday morning. This fine Lutheran High School Principal, Mr. Edward Reitz, as well as a lady and man teacher who play for Chapel were so pleased to keep this organ for us and use for assemblies and maybe pre-games in the Gym. They will help any student interested in studying organ to become a contestant for our chapter for future ATOS Conventions.

As always, I have good news to report from Joe Barnes, Organbuilder. Joe had our two-manual Wurlitzer console moved from the Fox Theatre Mezzanine to his shop in his home. The Peterson Relay is being installed, as well as other new parts, by our volunteer work crews on this console. Our member artists will do the playing when our fellow member Jack Jenkins, Fox Theatre organist, says he isn't available when there are special events needing organ music on the mezzanine. We have a busy but bright future ahead for this year. Fortunately, we keep adding new members at each meeting. *Dale L. Boring*

THEATRE ORGAN

SAN DIEGO

California

619/281-0531 or 619/727-2023

This year has started off with flying colors, in spite of the trials and tribulations inherited from California Theatre-management problems. We are charging ahead with concerts on Sundays once a month, and open console on Tuesday evenings and Saturday mornings (visitors should contact our theatre answering machine at 619/236-0532 to determine entry times).

Our first concert this year was an electrifying performance on our Mighty Wurlitzer by concert artist Simon Gledhill from Great Britain. He opened the show with our National Anthem (our sizeable audience jumped to their feet as they sang), and followed with "God Save the Queen." He then launched into a rollicking "I Know That You Know" done in an unmistakable George Wright style — he definitely had the audience in the palm of his hand! Simon performed in a very clean, crisp, articulate fashion, not to mention absolute accuracy. In true British style, he played a super knucklebuster called "Hot Dog," as originally played and recorded by Sydney Torch in circa 1935. He had complete rapport with the audience who demanded two encores after Simon had completed his concert with a spitfire arrangement of "Orpheus in the Underworld" Overture. We hope Simon Gledhill visits the United States again soon.

Our second show this year was done by our very own concert artist, Russ Peck. We had a great audience of not only theatre-pipe-organ enthusiasts, but also Laurel & Hardy fans. An outstanding performance of popular tunes from several different eras (including a great medley of tunes recorded by Frank Sinatra) were followed by Russ's excellent accompaniment for the "scary" Laurel & Hardy silent film, *Habeas Corpus*. The pipe organ sound effects he produced for the equally hilarious Laurel & Hardy silent film, *That's My Wife* had the audience "rolling in the aisles" — well, almost. We look forward to another evening of laughs and beautiful music in the future with Russ Peck at the console.

Our magnificent, beautiful 3/22 Mighty Wurlitzer makes us very proud and is

really spine-tingling to hear. All of you organ buffs out there can experience these wonderful sounds in your own home by obtaining a professionally produced tape-cassette recorded by the fabulous artist Walt Strony — this is a "must have." See our card-size ad in this magazine for ordering information.

SIERRA

Sacramento

916/961-9367 or 916/967-9732

It certainly looks like having a known local talent brings a full house as has been proven by our last two concerts.

On February 5, one of the coldest days on record in Sacramento, our guest artist was well-known Sacramento organist Dave Rietz. Dave played a program in tribute to his former teacher, Clyde Derby, also a well-known organist, who passed on in December 1977. Among Dave's selections were several numbers that Clyde had composed. Dave also played Latin American, pops, standards of the '40s through the '60s, all in memory of Mr. Derby. Dave's fine stylings and registrations made for an afternoon of good organ entertainment. The audience left in a warm and happy mood. Thanks, Dave, for a job well done.

You might say, "It was a dark and stormy afternoon," when we had our March 5 concert, but we had our largest audience in more than a year. It was SRO. Chairman Don Meyers acted as emcee and presented a skit before the musical part of the program. The skit pertained to a turbulent flight from Newcastle, California, to Minneapolis, Minnesota, where Gus Pearson, our organist for the day, was featured at the Mighty Wurlitzer in the Minnesota Theatre 42 years ago. Mr. Pearson, a featured artist for many organ companies over the past years, presented a program in honor of his father's 82nd birthday, and his selections of 40 years ago brought back many fond memories for those of us in the audience. His arrangements of Eddie Dunstetter and Buddy Cole were enjoyed by all.

Our George A. Seaver Memorial Organ will be closed down for a few months so we can replace the console with a three-manual Robert-Morton console and prepare for its inauguration. *Bud Taylor*



Dave Rietz at the console.

SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

Our January meeting was held in Tulsa's Central Assembly of God Church. Our mini-concert artist was Dick Van Dera, always a treat to listen to. He played a number of favorites on the 4/14 Robert-Morton, and included a "patriotic medley" in honor of our country's inauguration of a new president. He closed with a lovely "America the Beautiful" and "God Bless America." As always, open console followed.

With the approval of new bylaws by the membership, we have — at long last — completed the necessary documents enabling our chapter to apply for non-profit status with the Internal Revenue Service, and our packet has been received in Dallas for evaluation. This has been a project many years in the making, and many able persons participated in its completion.

We also report the joyful news that the console wiring of the electronic components of our club-owned Robert-Morton has been completed, and the console has now been moved back to the Vo-Tech High School auditorium for its final stages of installation.

February found us once again at Central Assembly of God Church. Dan Kimes played an entertaining mini-concert on the Robert-Morton, with some six members taking turns at open console.

Dorothy Smith

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VALLEY OF THE SUN

Phoenix

602/972-6223 or 602/278-9107

Since we missed the last issue, our chapter notes have a little catching up to do.

Our November 20 meeting was held in the Valley of the Sun Religious Science Center in Scottsdale. Lyn Larsen was our host and artist for the afternoon. His program included novelty tunes, a medley from *La Cage Aux Folles* and a Handel concerto. "Let Me Call You Sweetheart" featured a 12-piece orchestra (via the magic of computer electronics).

December 11 found us at the First Christian Church Fellowship Hall with Lew Williams (Yes, he *does* sometimes come out from behind the textbooks to play a program!). Lew's versatility is evident in his programming — novelty numbers, a Vienne scherzo, British marches and Rubenstein's "Kamennoi Ostrow." The organist accompanied Johnny Harris singing "Grandma Got Run Over By A Reindeer," then closed his program with a medley of traditional Christmas songs.

We were fortunate to catch Simon Gledhill en route to California for our January 15 meeting at Organ Stop Pizza. Simon feated both British and American numbers in his program. Several of these can be heard on his new cassette recording, "Simon Gledhill in Concert."

We returned to First Christian Church for both our February and March meetings. Member Tim Versluys agreed to play for us again in February (We heard him in September.). His music included the fun tune, "Ice Cream Sodas and Lollipops," and the very pretty "The Wind Beneath My Wings." Then it was "Watch Out, Folks, The Colonel Is Back!" Jack Moelmann and his own brand of music and comedy hit the valley in March. His program included several medleys and probably just as many one-liners. His novelty number this year was "Henry Made A Lady Out of Lizzie" (1923).



Lew Williams played Christmas songs at First Christian Church.



Ron Rhode at Organ Stop Concert. MLV photos

People who make music together cannot be enemies, at least not while the music lasts.

PAUL HINDEMITH (1895-1963)

Lew, Tim and Jack all experienced moans, groans, bangs and tambourine rattles from the First Christian Wurlitzer — the "goblins" seemed to be caused by the current relay. Our immediate project is to replace this with a Z-Tronics relay system — the organ will be playable for our November regional convention.

Chapter members turn out in large numbers for Organ Stop-sponsored concerts. Most recently, these included Clark Wilson in December and Rob Richards in March. Mike Everitt and his staff are very supportive of the chapter — we get recognition and a "plug" for ATOS membership at every concert. Thanks a lot, Mike!

We are busy getting ready for our November 24-26 regional convention. Hope to see a lot of you here!

Madeline LiVolsi

JOURNAL PROBLEMS?

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VIRGINIA

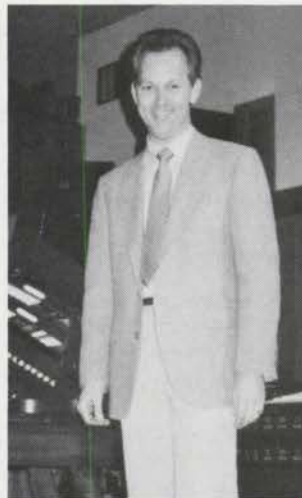
Richmond

804/355-0051

James Hughes, organist at the Byrd Theatre for the past year, has left the theatre after creating quite a following for his fresh and interesting style of playing. His last appearance there was for the Byrd's renowned Christmas Show where the organ was featured along with an eighteen-piece band conducted by Doug Richards and a cast of 35. The orchestra pit and stage had been restored last November especially for this production.

Lin Lunde returned briefly to play the weekend shows. On February 24 Bob Lent brought up the 4/17 Wurlitzer before a large audience for the showing of *Three Fugitives* which is now into its third week. Bob has a broad background in theatre organ, and was the last organist at Philadelphia's famed Tower Theatre where he played for the last fifteen years before it was sold. He was also standby organist at Radio City when Dick Leibert was organist there. The Byrd is fortunate to have Bob.

continued ...



Lyn Larsen welcomes VOTS to the Religious Science Center.



Simon Gledhill at Organ Stop Pizza. MLV photos



Bob Lent, new organist at the Byrd Theatre.

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VIRGINIA cont.

The Byrd organ is undergoing extensive upgrading in preparation for Ron Rhode's concert and recording session in March.

At one time, not too long ago, it was possible to hear three Wurlitzers in one night before a playing audience. One could hear Harold Warner at the Byrd at 7:30, then travel into town to the 5000-seat Mosque to hear Russ McDonald play for the Kiwanis Travelogue, and then on down to Loew's to see and hear Eddie Weaver at the 9:30 show. This is why Ben Hall labeled Richmond the "Theatre organ capital of the World." Three organs in one evening was unheard of in the late sixties. One can still hear two Wurlitzers in one evening, however, as Bob Lent is at the Byrd on Friday and Saturday evenings and Pattie Germaine plays the Mosque Wurlitzer on Thursday and Friday nights once a month. One of these days we hope to include Loew's (Carpenter Center) on this organ tour.

Miles Rudisill

WESTERN RESERVE

Cleveland, Ohio

216/521-7269 or 216/941-0572

Many of our members attended two area concerts by Hector Olivera last November, held at the respective Wurlitzers of the Mansfield, Ohio, Renaissance Theatre and the Akron, Ohio, Civic Theatre. The concerts were an enthralling blend of nostalgia and the current computer age, as Hector presented his multifaceted O-1 Orchestra, performing such hits as "I Left My Heart in San Francisco," and Tchaikovsky's "1812 Overture" on his electronic marvel and standards including "Five Foot Two" and Durand's "Waltz in E-Flat" at the theatre pipe organ. The highlight of the evening was an "Olivera duet," as the O-1 re-played the accompaniment to Glenn Miller's "Moonlight Serenade" (which Hector had loaded into its computer memory prior to the concert) while Hector performed the solo at the keys of the Wurlitzer.

We held our annual Christmas party December 11 at the Plum Creek Inn. Chapter member George Krejci entertained from the console for the 3/11 Kim-

ball while we feasted on the Inn's delectable herbed chicken and baked ham holiday specials. Later, four-part harmony filled the room as a very talented local barbership quartet sang both nostalgic and modern selections. Their name, "Moment's Notice," comes from the fact that they are always ready to sing with just that much advance warning.

We gathered at Cleveland Grays' Armory on January 22 for the first business meeting of the New Year. One of our newer members, Joe Kolecki, treated us to a concert at the Armory 3/15 Wurlitzer, delighting both those who had never heard him previously as well as his more loyal fans, with selections including R. Strauss' "Also Sprach Zarathustra," "Moonlight Cocktail," and even a relic from the disco craze, "Funky Town." Joe's vivacious artistry is a welcome addition to our club, and we hope to hear more from him in the future. Afterwards, an abundance of open console time and the worst coffee on the face of the Earth (thanks to me, Jim Shepherd) were shared by all.

Our February social was held at "The Temple" in Cleveland's University Circle, where we were entertained by member George Krejci at the console of the 3/28 Kimball. A Kimball theatre organ with a classical console installed in a large Jewish temple leads to a fascinating collage of cultures, but George's artistry smoothed over all the seams as he brought to life many seasonal tunes, including "My Funny Valentine" and "I Wanna Be Loved by You." Afterwards, open console time was enjoyed by everyone.

On February 25, we presented Lin Lunde of the Richmond, Virginia, Byrd Theatre in concert at the 3/15 Wurlitzer at Cleveland Grays' Armory. This was our second engagement with Lin, who captivated the audience with a program of strong ballads, punctuated with "Let Me Entertain You," Campa's "Rigaudon," "Jalousie," and a medley from *Showboat*. We hope to offer his lush style of playing to Cleveland audiences again.

A March 5 social gathering was held at Judson Manor, a retirement community in Cleveland's University Circle. Entertaining from the console of the 2/9 Kimball

organ were two of our chapter talents, Charles Merhar and Paul Kamas. In addition to our chapter members, many of the Judson Manor residents turned out for the affair, and open console time was enjoyed after the concert.

Wishing you the best for the summer ahead . . .
Jim Shepherd



WOLVERINE

Central & Lower Michigan

313/284-8882 or 313/588-7118

The marquee on the Redford Theatre on January 15 spoke for all of us: "Bill Vogel — we will miss you." Motor City and Wolverine chapters have lost a true, dedicated friend. Many of you will remember Bill as a contributor of many photographs for the chapter notes of both chapters. How well Bill was like by young and old was evident by the attendance at the services on January 16. Such a thoughtful gesture by Motor City to signal a last farewell.

Our chapter's annual meeting again convened in the Redford Theatre, thanks to the goodwill of our sister chapter. The meeting was preceded by a well-received prelude played on the Redford Barton by our local celebrity, Tony O'Brien.

In February, the chapter visited the ever-fascinating home installation of Roger and Sue Mumbue in Bloomfield Hills. John Lauter did the honors by playing a program in which he took us on an audio tour through a "garden of pipes." John demonstrated, individually, the hybrid collection of ranks (three Tibias, four Flutes, nine strings, etc.), each of which had been selected for its special tonal quality.

During our membership in ATOS we have seen several local young people enter the world of theatre organ and become accomplished artists. The latest youngster to impress us is Kenny Merley who, during the open console period, focused attention upon himself by his spirited playing of a Sousa march and "Give My Regards to Broadway." Kenny recently participated in the Motor City Young Organist Competition.

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Russ Shaner, Rochester Theatre Organ Society