

# Music Time in '89

by Stephen L. Adams



*The theatre organ is one of the most remarkable of man's inventions. Capable of reaching into the hearts of all who can hear, its sounds can stir the soul into another realm where, quite possibly, we are all from. Perhaps it is for this reason there are those who seek to control or to use the instrument for their own perceived benefit. The theatre organ belongs to all of us and is a major source of nourishment for the soul. Each of us must endeavor to lovingly pursue its finest form and present it to all whom it will touch.*



Recent ATOS conventions have successively set higher standards for music, instruments, venues and logistics management. As a result, convention management is no longer a simple matter of artists, venues and bussing. It has now evolved into an art form which relies heavily on matching artists with instruments and programming which "leaves them wanting more." In short, showmanship is no longer the exclusive province of the musician.

A portion of our membership has come to rely upon conventions meeting or exceeding the stature of the previous year if they are to enjoy themselves. Were it not for this human pursuit of perfection, we would not be hearing the remarkable young talent on the superb instruments we have today.

There were events at this year's conclave that did not measure up to the standards of some in attendance. Indeed, for them, their threshold of discomfort was reached, compelling them to retreat to the lobby for the balance of a performance. In spite of these unfortunate occurrences, the majority took what came across the footlights in stride and were entertained by the vitality that was present in all performances.

Motor City is deservedly proud of its Redford Theatre. As owners of a large piece of commercial real estate, their obligations are formidable, and their vision of maintaining this house as a wholesome environment for community participation in the theatrical arts is the cornerstone of their success.

Detroit Theater Organ Club assumed a new name just days before the convention. It is now the Detroit Theater Organ Society. This, however, is the only significant change that has taken place in this venerable institution in more than 25 years. Their glorious Wurlitzer which resides in the Senate Theatre has propelled many of us through life with its unmistakable appearance and tonal quality.

The Westin Renaissance Center Hotel served as the official convention headquarters. A vast, concrete, glass, climate-controlled environment, the Renaissance Center is the focal point of Detroit's massive effort to reclaim its downtown. Central to all but two events, the Westin provided a comfortable retreat from the demands of the day.

The most invisible people at the convention are those who donate hundreds of hours leading up to and during the event to make sure that registration packets are complete, bus schedules are accurate, organs are in tune, artists are met and transported, etc. The success of the invisible people can be measured by the degree to which they remain invisible throughout the entire project. If a conventioneer develops a problem, an invisible person must materialize in order to help. Dozens of invisible people worked the 1989 Convention Detroit, and not one sighting has been reported. Congratulations for a job well done!



DTOS President Jim Teevin at Bill Vlasak program.



Photographer Bo Hanley caught by photographer Jinny Vanore.



Bus Captains.

BH



Three generations greet conventioners: Lori Dixon, Diane Skelly and Tom FitzGerald.

BH



Registration committee L to R: Mary Behm, Mary Przybylski, Margaret Tapler, Dorothy VanSteenkiste, Peggy Grimshaw and Enid Martin.

RVS



L to R: Ginger Duerr, Helen Vogel, Bob Duerr at the Fox.

BH

## WORKER BEES



Convention committee. Mary Behm, Margaret Tapler, Mary Przybylski, Peggy Grimshaw, Helen Vogel, Bob Weil, Virginia and Bob Duerr.

RVS



More convention committee. Tom FitzGerald, Irene FitzGerald, Lori Dixon, Diane and Jerry Skelly, guests Marilyn and Richard Hore, Mary, Betty and Mickey Estes.

RVS



Banquet and annual meeting committee. Irene Martell, Marion Tierney, Virginia Zeller, Evalyn Eucker.

RVS



Jerry and Diane Skelly, Lori Dixon, Marge and Jerry Muethel.

RVS

## A PRE-CONVENTION EVENT

On Friday, July 1, the VanSteenkistes and the Summers entertained the ATOS officials and Motor City committee members for dinner and music. The Summers' home is known as the Church of The Second Spirit — yes, it really is/was a church, and it houses two pipe organs, an Austin and a Wurlitzer as well as piano and harpsichord. Lots of music, good food and fun . . . a nice way to start the week.



Above: John Ledwon at the Wurlitzer in the Church of The Second Spirit. BH



Top left: Candi Carley Roth BH  
Top right: Steve Schlesing entertains. BH

At right: Guests at the Church of The Second Spirit.

Below: Chet Summers explaining his "recycled" home and its contents. BH



## Convention Photographers:

Michael Chervenock (MC)  
Bo Hanley (BH)  
Ray VanSteenkiste (RVS)  
Len Clarke (LC)  
Dorothy VanSteenkiste (DVS)

Special thanks to Claude Neuffer for help and support.

SUNDAY, JULY 2

## FOX THEATRE

### Don Haller

on the Lobby Moller

### Father Jim Miller

on the Wurlitzer

For the eager at heart, a Preglow concert at the restored Fox Theatre was planned as a jump-start by Motor City. While Don Haller played the 3/12 Moller in the lobby, conventioners, with expressions of awe, tried to take in the detail and wonder of this massive room. When curiosity could no longer be ignored, a hike to the balcony or orchestra levels continued the sensory overload that began in the lobby.

Motor City member Don Lockwood welcomed everyone to the Fox and introduced Father Miller at the console of the Wurlitzer. Father Miller's music and infectious audience rapport, so familiar to ATOS members, was in full form for this concert.

Unlike the building, the Fox Wurlitzer is not fully restored. In fact, no more than two weeks earlier the console was still disconnected and the Orchestral chamber dismantled for plaster repair. Very little re-leathering and repair has ever been done over the years, and it was obvious that Father Miller was fighting 60 years of decay and neglect. Yet, the unmistakable full organ sound still came through the dead notes and dirty pipes. For this we can thank the organ crew.



Fred Bayne - cocktail party after Pre-Glow concert. BH



Father Jim Miller at the Wurlitzer in the Fox Theatre. At left conventioners wait for the doors to open. BH



Australians Nick Lang and Tony Ward. MC



Jinny and Joe Vanore (Garden State Chapter). BH

## Home Organ Owners' Reception

On Sunday afternoon, Board Member Laurel Haggart hosted a party for members who have had, now have, or will have a pipe organ installed in their homes. A surprisingly large number of conventioners fell into that category and a lively round of comparing notes, sharing experiences, and revealing battle scars ensued. This event exposed what appears to be an active new element in our Society.



Nick Lang, from Australia, Father Andrew Rogers and Father Jim Miller at cocktail party. MC

MONDAY, JULY 3

## SENATE THEATRE

### Bill Vlasak

Bill Vlasak started the convention rolling with a 9:00 a.m. concert on the DTOS Wurlitzer. His love for music of the twenties penetrated the fog of jet-lag and time changes. Have we finally found an alternative to the morning shower and cup of coffee?

A recent re-painting of the auditorium highlights the gentle architecture of the Senate, yet serves to showcase the zany Mayan motif of the former Fisher Theatre Wurlitzer console. Bill commented that he wasn't sure whether he should play it or pray to it.

Because it is not air-conditioned, the Senate became extremely warm and humid by the end of Bill's concert. Through it all, however, the tuning remained remarkably stable, the artist delightfully engaging, and the audience appreciative.

The Detroit Theater Organ Society's Senate Theatre has been host to virtually all the great organists of our time, and its Wurlitzer's unmistakable tonal quality and marriage to the acoustics make this venue a favorite for performers and listeners alike.



## ROYAL OAK THEATRE

### Candi Carley Roth

Theatre organ buffs who also enjoy music from the Top Ten charts particularly enjoyed Candi's spirited, traps-laced renditions at the Royal Oak's 3/16 Barton. Of all the Barton organs heard during the convention, this is the largest and the loudest, making it the ideal instrument for Candi's concert. The indomitable Candi Carley is now married and sports a new look that bespeaks her fondness for contemporary styles. In a program that ran overtime, Candi was careful to thank John Steele, who had been brought in prior to the convention to tune and debug the Royal Oak Barton.



## REDFORD THEATRE

### Tony O'Brien

The last concert of the first full day of the convention was Tony O'Brien making his debut on the national theatre organ scene with a solo performance at his home-town Redford Theatre. Tony came as a delightful surprise with his ability at both modern and classical music as well as his sense of drama. His program highlighted this balance of talent and demonstrated his skill as a stage designer. For his finale, Tony played a medley of songs from *The Phantom of The Opera* which began in darkness and, as smoke began to pour from beneath the console platform, spotlights traced strange patterns in the smoke and on the ceiling of the house.

Clearly, a great deal of hard work and deserved pride springs from the success of the Redford Theatre. Owned by Motor City Chapter, the Oriental, atmospheric house thrives, and an ongoing restoration project has already recaptured much of its original beauty.

Tony's program was followed by a Jam Session where many had the chance to try their hands at the 3/10 Barton. It should come as no surprise that within the rank and file of ATOS there are first-rate amateur musicians, and those who stayed to listen had as much fun as those who played.



Tony O'Brien at the Redford Theatre.

BH

Clockwise from the left:  
Candi Carley Roth, Royal Oak Music Theatre BH  
Bill Vlasak at the Senate BH  
Father Jim Miller, introducing Candi Carley Roth at the Royal Oak Theatre. MC

**TUESDAY, JULY 4**

## President's Reception

To honor the Founding, Charter, Life and supporting members of ATOS, President John Ledwon hosted a cocktail party in the Hospitality Suite on the 70th floor of the hotel. Singled out on this occasion was Clealan Blakely, who is not only a Charter Member, but was also about to celebrate his 80th birthday. At the behest of Board Member Lowell Ayars, "Happy Birthday" was sung to a modest Mr. Blakely.

Because there are no records documenting the early years of ATOS, it is difficult to identify and locate all of the Founding and Charter members. The job of finding and honoring these pioneers has been given to Paul Quarino for the coming year.



President John Ledwon's reception for Charter, Life and Contributing members. MC



Russ Hamnett addresses the membership as Paul Quarino, Alden Stockebrand, and John Ledwon listen attentively. BH



Annual Membership Meeting at the Westin. MC



L to R: Trent Sims, Bob Woodworth, Steve Schlesing, Tom B'hend, Jim Dawson and Wayne Flottman at Membership Meeting. MC

Intermission  
at the Redford.  
MC

## REDFORD THEATRE

### Jelani Eddington and the Young Organist Competition Winners

Jelani Eddington, 1988 Winner, opened this concert, reminding us of the outstanding talent that is manifesting as he continues training with John Ferguson. His concert was also the venue for cameo appearances by this year's winners. YTOE member Allan FitzGerald served as emcee for this program and, in keeping with the theme, presented the three remarkable young men who have emerged in 1989 as the legacy for the future of theatre organ music. Each of these young men brought his own style and enthusiasm to the keyboards of the Redford Theatre 3/10 Barton.

Russell Holmes, 15-year-old from Great Britain, delighted listeners with his marvelous British accent and arrangements suggestive of the great Sydney Torch. At 15, Russell must be a great source of pride to the British Isles.

John Cook, of Boston, took the console next. John is 19 and is frequently heard in Providence, Rhode Island, at the Ocean State Performing Arts Center five-manual Wurlitzer. This regular exposure to the public has sharpened his talent, bringing a maturity to his music that suggests a rewarding future.

Opening the second half of the program was the unexpected pleasure of Bill Vlasak accompanying a slide show preview of the 1990 ATOS Convention to be held in Indianapolis. Narrated by Convention Chairman Tim Needler, this brief presentation clearly indicated that a memorable week of theatre organ is in store for us in August 1990.

Barry Baker was the third 1989 winner featured this evening. This bright young man explored all possible colors in the 3/10 Barton in his wide selection of music. Timing, rhythm, audience rapport and confidence characterized Barry's performance, as well as those of each of the other artists, in this truly remarkable evening of looking into the future of theatre organ.

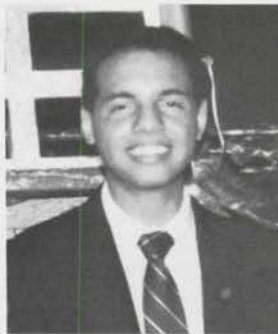
Jelani Eddington's closing remarks were quite specific in thanking John Ferguson for his encouragement and wisdom. Few artists emerging today have escaped John's able influence, and hearing these young artists moved many to congratulate and thank John.



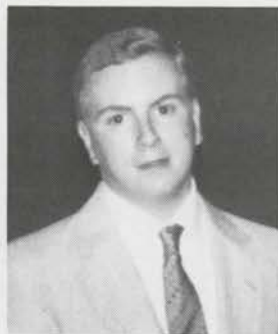
Russell Holmes



Barry Baker



Jelani Eddington



John Cook

### YTOE No-Host Party At The Westin

The final event of this day was sponsored by, but not limited to, the young people at the convention. Music was by a dance band, and many attendees of all ages enjoyed themselves until the wee hours.



Lowell Ayers and Edith Rawle at  
YTOE party.

BH

WEDNESDAY, JULY 5

## FOX THEATRE

### Jack Jenkins & Ron Rhode

Perhaps in an effort to "consecrate" the newly restored Fox Theatre, the convention planning staff scheduled two men of the cloth to play the Mighty Wurlitzer. The second clergyman to perform there, Jack Jenkins is a staff organist at the St. Louis Fox Theatre, a fancier of orchestral music and, perhaps most important, a Baptist minister. Ron Rhode is the 1989 Organist of The Year and hails from Phoenix, Arizona.

With only two hours available to the two artists at the Fox, Reverend Jenkins' half of the program began with selections taken from the personal library of a St. Louis theatre organist. As his program ran overtime, he shifted his focus to Gospel music and, at this point, a number of disappointed conventioners made their way to the lobby. As Reverend Jenkins began to sing these selections and witness to his faith, and his portion of the scheduled time approached 45-minutes overtime, the impatience of the "lobby" audience could be clearly felt.

Ron Rhode's opening selection brought those in the lobby back to their seats for the final few minutes of the concert. Ron dedicated "When Yuba Plays The Rhumba on The Tuba" to his mother and to the late Don Baker. He also told us that one of his earliest inspirations had been hearing John Muri play the Fox Wurlitzer. Now, for the first time, Ron was pleased to be in concert at the Fox, and so was his audience.

## REDFORD THEATRE

### Richard Hore

Although Richard Hore and Candi Carley Roth share blindness in common, that is where comparisons end. A New Zealander, Hore is a bright, sensitive musician of considerable standing. His program varied widely, and his arrangements were well planned.

Richard opened his program with a slide presentation of his homeland which he accompanied with the Overture to the *New Zealand Suite*, composed by Ron Goodwin. Following this interesting view of his native land, Richard spoke of his delight at American patriotism. New Zealanders, it seems, are far less demonstrative of their loyalty. Asking our indulgence, he played our National Anthem. Mr. Hore's engaging manner and spellbinding accent at once endears him to the listener.



Jack Jenkins at the Fox.

MC



Ron Rhode at the Fox Wurlitzer.

MC



Richard Hore, Redford Theatre.

BH



John Ledwon played the lobby Moller at the Fox for waiting conventioners.

MC

## ROYAL OAK THEATRE

### Melissa Ambrose

Since winning the Young Organist Competition in 1987, Melissa Ambrose has decorated her fireplace mantle with numerous awards and commendations. To sharpen her remarkable talent, she has been studying recently with Steve Schlesing and Father Miller.

While Melissa has been playing for the public since she was 13, her appearance at the 3/16 Barton in the Royal Oak Music Theatre was her first for the ATOS on her hometown organ. Capable of considerable volume, the Barton responded much better during Melissa's concert than it had for Candi Carley Roth earlier in the week. This was, in part, because of last minute tuning and debugging of the large Barton by John Steele.

Melissa had carefully rehearsed her program, honoring the audience with some of the best music of the convention. Evidence of this effort could be felt through her concise, sensitive arrangements, short but colorful comments, and by concluding her program one-half hour early with the audience still wanting more.



Melissa Ambrose, Royal Oak Music Theatre.

BH



Kurt von Schakel and Gerry Gregorius at Hill Auditorium. BH



Lunch at the Michigan League. BH



THURSDAY, JULY 6

## University of Michigan HILL AUDITORIUM Gerry Gregorius & Kurt von Schakel

Even though hot and humid, the elegant Hill Auditorium on the University of Michigan campus in Ann Arbor served as the ideal setting for Gerry Gregorius and Kurt von Schakel's thrilling performance of music from all eras. From the very beginning, this multi-talented team wrapped its musical arms around everyone in attendance.

Orchestral transcriptions, 20's specialties, Rags and virtuosic solos surrounded a brief history of the Aeolian-Skinner by curator Sam Koontz. Kurt's subsequent tonal tour of the organ while playing "Shenandoah" was an interesting glimpse into the tonal resources of this 125-rank instrument.

In spite of the heat and humidity, enthusiastic conventioners stood and cheered the perspiration-soaked duo following their finale of the "Rhapsody in Blue." This is truly a terrific duo!

## Ann Arbor MICHIGAN THEATRE Lyn Larsen

Lyn Larsen's appearance at the Michigan Theatre's 3/13 Barton was a sure bet to be something very special, a notion confirmed by rumors circulating the hotel lobby during the week. The rumors proved to be true. The Michigan has been restored by Conrad Schmidt Studios; Allen Miller has recently regulated the Barton, and Lyn's performance was exceptional.

Conventioners left the Michigan Theatre definitely wanting more. The guru of good taste, Lyn's console demeanor and musicianship suggest a coming-of-age that is most becoming. His program ended exactly on the hour, even with one encore. For a great musician, this is perhaps the most difficult of accomplishments when their audience clamors for more.

Above left: Grand staircase and lobby at the Michigan Theatre. MC

Above right: Lyn Larsen at the Michigan Theatre in Ann Arbor. BH

Sam Koontz B.M., M.M., Organ Technician School of Music U of M, explaining organ in Hill Auditorium. (Don Lockwood in background). BH





Gil Francis (left) presenting door prize, a miniature Wurlitzer console, to Bob Wilkinson of Delaware Valley. *Wilkinson photo*



Dan Bellomy, Irv Eilers.



LC Joel Kremer behind Gerry Gregorius talking to the Riegers. LC



Back: Alden Stockebrand, Lyn Larsen, Henry Hunt.  
Front: Lowell Ayars, Leon Berry.



Phil Maloof and Bob Markworth. LC



A bit of England.



Wes Cavett, John Muri. LC



John Steele and Shirley Flowers. LC

Don Lockwood and Russ Joseph. LC



Joe Butler, Karl Cole and Dave Fielding. LC

# ANNUAL COCKTAIL PARTY AND BANQUET

## John Steele, piano

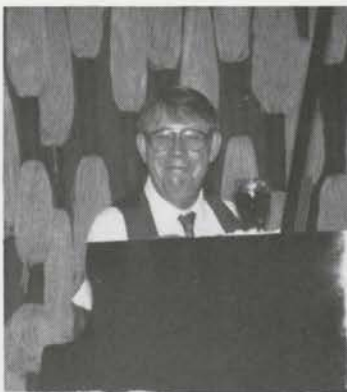
The traditional no-host cocktail party preceding the annual banquet was held on the fourth floor of the Westin overlooking a portion of the grand lobby. John Steele held forth at the piano with a never-ending stream of melodies, occasionally assisted by one of the concert artists in attendance.

Mellow moods and light conversation predominated, and a number of business cards were exchanged. At eight o'clock, the doors to the banquet room were opened to reveal hundreds of blue and silver balloons everywhere. John Steele moved to a grand piano at the front of the room while conventioners found their tables and introduced themselves to their tablemates.

President John Ledwon asked Board Member Lowell Ayars to lead the diners in a moment of prayer and thanksgiving. A prime rib dinner was served and, for dessert, a lemon cake on each table proclaimed the 25th anniversary of Motor City and Wolverine Chapters' affiliations with ATOS.

Following dinner, an award was presented to John Ferguson acknowledging his influence on the young organists of today. Hall of Fame inductee was Harold Ramsey, and Ron Rhode was named Organist of The Year. The Technical Award was given to Grahame Davis of Phoenix, and Lyn Larsen accepted it on his behalf. The Honorary Member for 1989 was John Muri.

More than 300 conventioners filled the banquet hall and heard words of appreciation expressed by Convention Chairwoman Marge Muethel, Motor City President Bob Duerr and ATOS President John Ledwon for the many hours of hard work that made the 1989 Convention such a success.



John Steele - music maker for the banquet.



Betty Mason drawing winners of miniature consoles.

BH

BH



John Ferguson receiving a special award from John Ledwon for having taught four of the past five winners of the Young Organist Competition.

BH



John Muri meets the winners: John Cook, Russell Holmes and Barry Baker.

MC



Ron Rhode receives Organist of The Year Award from Lowell Ayars. BH



John Ledwon congratulates Barry Baker, winner of the Young Organist Competition. MC



Special cakes marked the 25th Anniversary of Motor City. MC



John Muri, Honorary Member, is congratulated by Lowell Ayars. MC



Redford "angel" Lyn Larsen is thanked by Marge Muethel. MC



Lyn Larsen accepts Technical Award for Grahame Davis from Allen Miller. MC

FRIDAY, JULY 7

## SENATE THEATRE

### Dan Bellomy

For many, the convention could have ended with the banquet Thursday evening, but had it ended there, one of the brightest spots of the week would have been missed.

The unmistakable sound of Dan Bellomy playing the Senate Wurlitzer, assisted by drummer Alan Finkbeiner, is an all-too-rare union of talent and sound. With only a few minutes of rehearsal time, Dan and Alan flawlessly merged their musicianship on such pieces as "I Get A Kick Out Of You" and "Lady, Be Good."

A particularly vocal morning audience cheered Dan and Alan in their solo moments and finales. In the past few years, Dan's trademark sounds and dynamic arrangements have grown in popularity as evidenced by his frequent concert engagements and appearances at conventions.



Dan Bellomy and Alan Finkbeiner at the Senate. MC



Robin Dinda at St. Florians Church.  
Ben Hanneman photo

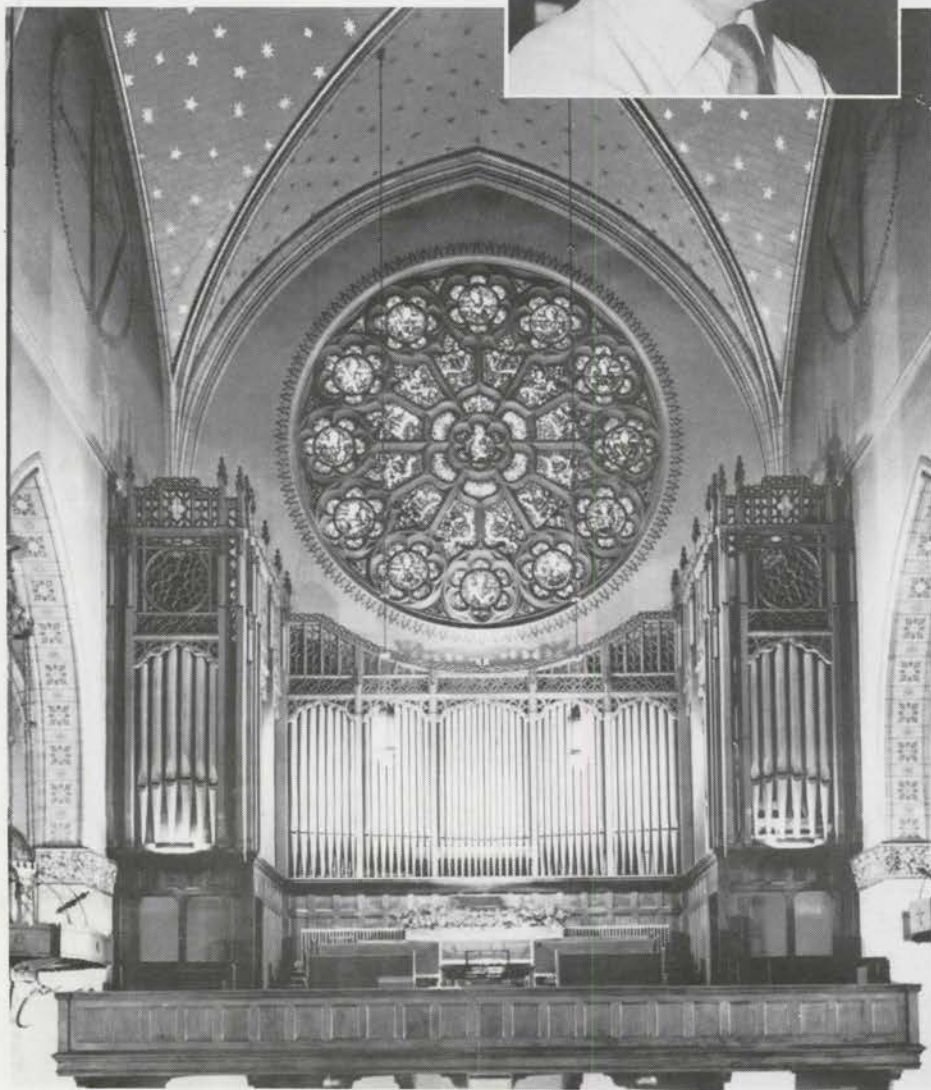
## ST. FLORIANS CHURCH

### Robin Dinda

The city of Hamtramck exists entirely surrounded by the city of Detroit. Much of this Polish community is now designated as a Historic District by the federal, state and county governments. The focal point of Hamtramck is the restored, Gothic, St. Florian Church. Contained within its 80-year-old walls is a 40-rank Austin pipe organ, largely untouched by those who would change its concept. This 1928 instrument is located in the balcony and, while minor changes were made during a restoration earlier in this decade, the orchestral nature of this organ remains intact.

Robin Dinda is an organist of considerable stature and sensitivity to all forms of organ music. His eloquently spoken introductions to each piece he played gave the listener a good understanding of the era of each composition. Mr. Dinda is clearly a proponent of the orchestral transcription and late 19th century music. However, to close his program he was assisted by Rene Waligora in a number for four hands and four feet which was composed by himself. Entitled "Purple Petunia," it was a Rag in the style of Scott Joplin.

Lunch was served in the Parish high school gymnasium adjacent to the church. Polish kielbasa, pierogis, mashed potatoes, sauerkraut, green beans, rye bread, tossed salad and strawberry tarts were served family style. Bowls heaped with food were paraded from the kitchen by delightful women of the parish who appeared to thoroughly enjoy feeding the hundreds of hungry people.



St. Florians Church



Lori Dixon, sign changer for the Variety Show. BH

## REDFORD THEATRE Old Fashioned Variety Show Ron Rhode

From the beginning of the convention, an air of mystery surrounded the Old Fashioned Variety Show which featured Ron Rhode filling in for an ailing Rob Calcaterra.

At 8:00 emcee Don Lockwood introduced Ron at the Barton. Ron played three numbers and lowered the console. A lovely young lady, Lori Dixon, appeared stage left to reveal the name of the first act.

Ashley Johnson, about six years old, boldly came to center stage, microphone in hand and dressed in a sequined leotard. A few awkward moments later, the recorded music began and Ashley broke into song. A surprised and delighted audience cheered a brave little girl.

Three more songs by Ron Rhode and the next act was revealed by the same young girl stage left.

Hayley Johnson (no doubt the older sister of Ashley) similarly came to center stage in a sequined outfit with microphone in hand. Her selection was a gutsy "There's No Business Like Show Business."

Laura Buono was next on the bill. This 10-year-old sang the Muppet Show Theme and tapped her way across the stage. Each of these youngsters appeared to have professional aspirations and a good shot at success.

Dave Robins followed Laura's act with a clever imitation of Lou Rawls, but only a profile of Mr. Robins was seen by the audience. At the completion of the Lou Rawls song, Dave introduced Johnny Mathis and turned to reveal his other profile. Mr. Robins did a remarkable job of imitating these entertainers, both visually and vocally.

Dave Brewer looks on as Motor City's youngest winner, Ken Merley, plays at the Senate Jam Session.

Below: Ron Rhode at the Redford. MC



Ron returned to the spotlight for another interlude before lowering the console for intermission.

John Ledwon came to the stage to open the second half of the program. He thanked Motor City President Bob Duerr and Convention Chairwoman Marge Muethel and all who had contributed to the success of the 1989 Convention.

Once again, Ron Rhode brought the console out of the pit with three songs before that lovely young girl announced the next act.

The Country Clippers from Metamora, four couples dressed in colorful costumes, who performed, to recorded music, a choreographed, clogstyle, tap dance routine. All of the dancers appeared to thoroughly enjoy themselves.

Another three numbers by Ron at the Barton, and once again, the young girl appeared stage left to reveal the next act.

Four-of-a-Kind, a barbershop quartet, was next with seven songs and a number of jokes and vaudeville routines.

Ron Rhode closed the show with the final four numbers.



Technician Dave Brewer stands by to help at Senate Theatre's Jam Session. Richard Hore and Candi Carley Roth in duet. MC

This was a long, ambitious evening of entertainment and there were many weary conventioners who boarded the busses for the final ride to the hotel. In the parking lot, while walking to the busses, it was easy to overhear how much people enjoyed the variety show and how much they had enjoyed the entire week.

A group of hardy late-nighters attended the final Jam Session at the Senate Theatre, but the remainder were glad to get back to the hotel and seek the comfort of their beds.



Jam Session at the Senate. MC



## AFTERGLOWS . . .

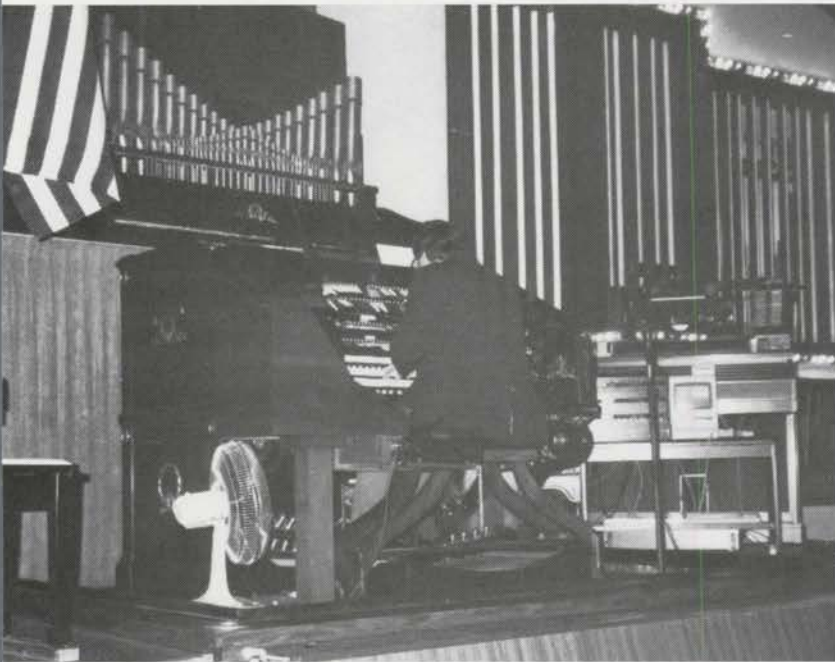
### Frankenmuth Adventure

by Jason J. Pbone

On Saturday morning, July 8, intrepid voyagers, who had chosen the shorter of two Afterglows, departed for the wilds of east central Michigan. Our first stop was the delightful town of Frankenmuth, all decked out as a pseudo-Bavarian village.

After about an hour of visiting the tourist shops (of which there were many), we settled down to a country chicken dinner to end all country chicken dinners. This feast even out-did the one served by the ladies of St. Florian Church. After recovering from cardiac arrest when the bill for the food was set on the table to my right (actually, this deserves mention as Chairwoman Marge Muethel was seated at my right and the bill was for her). Now that I think of it, we never did see Marge again that day — could it be that she is still washing dishes? I digress . . .

After recovering from the sight of a check for fifty chicken dinners, we proceeded to Bronner's Christmas Wonderland. This is billed as the world's largest Christmas store and, after close inspection, I believe it may qualify. I mean this place was B I G ! Most of us, even those with tremendous resolve not to weaken, made purchases. At any rate, after about an hour (not sufficient to see — or buy — it all, by the way), we re-boarded our coach (Don't knock it — it sounds better than BUS) for the two-hour trip back to the Renaissance Center.



Good Time Charley's Charlie Balogh at the console. DVS



Rob Richards at State Theatre 3/13 Barton. DVS



The lunch bunch munch at Good Time Charley's. DVS



Aeolian-Skinner pipework in Cathedral Church.

DVS

## Grand Rapids and Kalamazoo

by Dorothy VanSteenkiste

We left the hotel at 8:00 a.m. for a beautiful day. We were in for some real Southwest Michigan hospitality. Our first stop was Good Time Charley's in Grand Rapids where we were greeted by Carrie and Charlie Balogh and their staff. The food was excellent, and the music by Charlie and Company was superb. Charlie explained why he had to change the atmosphere of the restaurant from that of a pizza parlor to a supper club. His staff consists of artists able to perform at any given moment.

During his concert, Charlie gave examples of using the synthesizer with their 3/32 Wurlitzer to appeal to the younger crowd. We enjoyed soloist Edie Alexander, piano selections with organ by David Coswell and, of course, the finale with Charlie at the organ and Mary Stroo at the grand piano, the "Warsaw Concerto," an ending to leave your blood tingling.

Then it was on to Kalamazoo. Our first stop there was at the Central Church of Christ The King where they have a 49-rank Aeolian-Skinner. Donalee Williams, their music director, put everyone at ease by inviting them to roam around and explore the unusual, modern, medieval, castle-like structure. This is a church designed to say something new and creative, alive and strong. At the conclusion of two numbers, Donalee turned the organ over to the guests, and several members, including Jelani Eddington, showed their artistry at the keyboard by playing the classics.

Our next stop was the State Theatre in Kalamazoo where we were first directed downstairs for a buffet supper after which we wandered through the beautiful theatre to the music of Matt Edwards, from Keyboard World in Kalamazoo, playing a Yamaha US-1 located in the balcony.

The concert started at 7:00 with Rob Richards playing "Kalamazoo" on the 3/13 Barton. He also introduced tape and organ with his arrangement of "Original Boogie Woogie" by Tommy Dorsey. John Giardina, an Italian tenor, sang "Parade Passes By" and then led us in a sing-along. Two short, silent movies were shown, one with Harold Lloyd and the other Laurel and Hardy in *Liberty*. Rob closed his program with the fusion of organ, computer and a drum machine in "Phantom of The Opera," the Andrew Lloyd Webber theme.

The audience really enjoyed the music of Rob Richards, the silents and the sing-along. Many said, "What a wonderful way to close the convention!"



Cathedral Church of Christ The King, Kalamazoo.

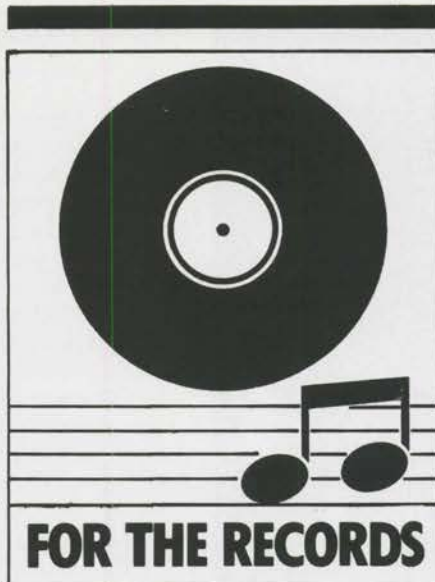
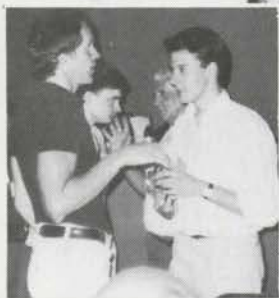
DVS



Matt Edwards at Yamaha in State Theatre lobby.

DVS





Jim Riggs

**SINGIN' IN THE BATHTUB - Jim Riggs at the Alabama Theatre 4/22 Wurlitzer. Available from: Riggs-Alabama Theatre Recording, P.O. Box 2372, Birmingham, AL 35201. Dolby Cassette \$10.00, CD \$18.00. Add \$2.00 each item for shipping and handling.**

A superb recording, second to none. Jim Riggs really puts his all into this recording. For the most part, a spirited recording that I feel will appeal to almost every theatre organ fan.

The Alabama Theatre organ is a beautifully finished, superb Wurlitzer in a cavernous environment. The sound was thrilling, and yet when the organ is small, it is also beautiful and delicate.

It's long past time to recognize Jim Riggs' talent as a musician, and a consummate keyboard technician as well. The only complaint I might have is that there are not enough ballads. When Jim plays small and delicate, it is very beautiful. I wished for more of that.

This is the best recording of the Alabama Wurlitzer I have heard. The record-

ing engineer did a very good job capturing the acoustics, and yet being close enough to the organ to appreciate the softer, quieter sounds. Of course, it is a digital recording.

Tune list as follows: "Singin' in the Bathtub," "Selections from *The Cocoanuts*," "Oh Gee! OH Gosh!," "Two by Two by Raymond Scott (pt. 1)," "Four Waltzes," "Softly, As in a Morning Sunrise," "Selection from *Singin' in The Rain*," "Two by Two by Raymond Scott (pt. 2)," "Moonlight on the River," "Intermezzo for Naila," "Selections from *Shall We Dance?*," "Hot Dog." "Hot Dog" is memorable because it is so difficult and so rarely heard.

This is one you won't want to miss.

Bob Shaffer

*Manufacturers, distributors or individuals sponsoring or merchandising organ recordings are encouraged to send review copies to the Record Reviewer, THEATRE ORGAN, 4633 S.E. Brookside Dr., # 58, Milwaukie, Oregon 97222. Be sure to include purchasing information (postpaid price, ordering address) and a photo of the artist which need not be returned.*

**RULES AND REGULATIONS AND TAPING REQUIREMENTS  
for the  
1990 YOUNG ORGANIST COMPETITION  
have been completed.**

They have been sent out to all chapter presidents and former contestants.

We are anxious to get the material into the hands of new contestants.\*

Anyone desiring information may call:

DOROTHY VanSTEENKISTE

at 313/383-0133 or by sending in a request to:

DOROTHY VanSTEENKISTE

9270 Reeck Road • Allen Park, Michigan 48101

We encourage all our members to contact their schools, music studios and teachers. Make your theatre organ available to these students early so that they will be ready for COMPETITION!

\*If you are unaffiliated please call and we will arrange for a chapter to sponsor a candidate if you have one.