

# Chapter Notes



Kurt and Gerry at the Alabama.

E.N. Boyd photo

## ALABAMA Birmingham

205/942-5611 or 205/251-9492

January found a new friend at the console of "Big Bertha," the Alabama Theatre's Mighty Wurlitzer. Rick Phillips played a delightful program which included classical as well as popular organ works. Rick thrilled everyone with "big" arrangements of everything he played.

In February, a long time Alabama Chapter friend, Lance Johnson, made his way south to accompany the silent film, *The Gold Rush*, at The Alabama. After his performance, Lance spent several days working with The Alabama's Wurlitzer. His voicing skills along with his desire for perfection have made "Big Bertha" sound like she never has before. We're all pleased with the tonal work.

On March 4, the wonderful duo of Kurt Von Schakel and Gerry Gregorius provided one of the most unique concerts ever in Birmingham. This theatre organ and piano team did everyone proud. We hope to have them back soon!

The Alabama has received a \$100,000 grant from the State of Alabama and a \$135,000 loan from the National Trust for Historic Preservation for roof and window replacement and repair. December 31, 1990, is the deadline for retirement of the mortgage. A \$1.5 million capital campaign has been launched for retirement of the debt and restoration.

Gary W. Jones

## ATLANTA

404/428-4809 or 404/948-0267

We couldn't miss a chance to experience the organ/piano duet team of Kurt von Schakel and Gerry Gregorius over at the Alabama Theatre in Birmingham. So, on March 4, we rented a bus, and some 60 or 70 of us got over to that event, the Alabama Chapter's Spring Concert. See Gary Jones' Alabama Chapter report for details. It was an exciting — and amusing — affair and we had a wonderful time. Thanks, Alabama, for including us.

Then, on April 1, we were entertained by a truly remarkable artist, 19-year-old Barry Baker from Ft. Thomas, Kentucky. Barry played about 20 numbers for us on Walt Winn's 4/18 Page organ in Walt's warehouse, from the sentimental, to the novelty, to the show piece, and it would have been an astounding performance by even an organist with three times Barry's experience!



Barry Baker at Walt Winn's 4/18 Page.

Barry's imaginative harmonies, his rapid and frequent registration changes, and his casual hops through virtually all the keys including frequent visits to the "remote" ones were very impressive indeed. He was in complete command of the Page and provided some beautiful stop combinations not heard before by this reporter, at least.

Barry made his theatre organ debut at the age of 10, while also studying piano. He refined his talents on several fine theatre pipe organs. He practices now on an impressive four-manual Wurlitzer installed in a residence, through the generosity of Ron Wehmeier of Cincinnati. Barry also studies theatre organ with John Ferguson and the classical piano

with Dr. David Hobbs of Northern Kentucky University. In addition to these studies, Barry attends Southern Ohio College, majoring in audio/video production.

Barry is now one of the regular organists at the Springdale Music Palace in Cincinnati, where he plays the 4/33 Wurlitzer. He was the overall winner of the Young Organist Competition at the National ATOS Convention at Detroit, in 1989. He'll be a featured artist at this year's Convention in Indianapolis, in August. Don't miss him! What a treat it was for us to meet and hear him play!

Bill Hitchcock



## CENTRAL FLORIDA

Tampa

407/870-7861 or 813/894-8323

The March 11 meeting, originally scheduled at one of the music stores in Pinellas County, was re-scheduled at the very last minute when said music store suddenly remembered it had a prior commitment and had apparently forgotten about it. With less than a day's notice, several members formed an emergency "phone" brigade, and the meeting was moved to Chapter Secretary Tom Woollicroft's and John Burrough's home in downtown St. Petersburg. This turned out to be fortuitous, as the house is quite pleasant and a relaxing meeting with plenty of good "nibbles" on hand and plenty of opportunity for a relaxing open console. In the absence of President Rick Mathews, Vice-President John Otterson presided with some 31 members and guests in attendance. Tom Woollicroft's Rodgers was in fine shape and sound. It was a pleasant get-together.

The following Sunday, March 18, something new for the chapter and the Tampa Theatre took place. Earlier in the week, we were informed that a group of some 17 Soviet Theatre artists and administrators would be visiting the Tampa-St. Petersburg area as part of a Florida Exchange Program (in September 1989, 21 Floridians had visited Russia). The Tampa Theatre would be on their itinerary and it was requested that the 3/12 Wur-

(continued ...)

### CENTRAL FLORIDA cont.

litzer be ready to play. After the Russians arrived and were welcomed to the theatre, John Otterson of CFTOS was introduced. John quickly gave an overview of theatre organ and the theatre's Wurlitzer in particular. Then Cliff Shaffer of Mid-Florida Chapter brought the console up with a rousing opener to considerable genuine and warm applause from the Russians. During the next hour or so, the Russians moved about the theatre, visited the chambers and marveled at the sound of a theatre organ, a new sound for all of them. Without a doubt, they had a wonderful time at the Tampa Theatre (John Ebersson atmospheric), and they loved and danced to the Wurlitzer.

In addition to Cliff Shaffer from Mid-Florida, new member Randy Ford and guest organist Jim Sickles entertained the Russian visitors, who ended up on the stage standing around the console with some dancing and all munching popcorn, also a new treat for them. Some souvenirs were presented to the chapter for our archives. As a follow-up, John delivered to the delegation before they left the area a short paper giving some background on theatre organ, ATOS and CFTOS, and the Tampa Theatre's Mighty Wurlitzer. A cassette of theatre organ music was also presented. Certainly we did our part to help make this cultural exchange a success.

The April 8 meeting was held at the home of John and Eloise Otterson in Brandon. Some 35 members and guests showed up and brought along some great food dishes, as this was a bring-a-dish meeting designed to be a socially comfortable get together. John's Hammond Concorde got good use with some fine sounds. In particular, Jinny Vanore, from Garden State Chapter, played some very nice stuff and she and her husband seemed to be having a great time. Earlier they had visited the Tampa Theatre, and Jinny had the opportunity to give the 3/12 Wurlitzer a beautiful work-out.

Member Bill Shrive recently purchased a 2/4 Robert-Morton, opus 2385, from a

church in Newton, Kansas, and Bill, along with fellow members Earl Wiltse, Bob Foody and a friend of Bills, drove to Newton to pick up the organ. Amid some rain, snow, and a tornado, they, along with some very nice townspeople in Newton, dismantled the organ, which since 1939 had been in the First Baptist Church. The organ, in beautiful condition, is now being installed in Bill and Becky's home in Pinellas Park and should be playing shortly. And while in Newton, the crew had the opportunity to visit with Dr. Dean Burnett in Halstead and see, hear, and play his 3/20 Kimball home installation. Theatre organ friendship and hospitality are still alive and kicking, Thank God!

*John Otterson*



### CENTRAL INDIANA

Indianapolis

317/359-4194 or 317/353-7321

Hi to all from Central Indiana Chapter! We're really getting excited about National next month — seeing old friends and making new ones. There'll be a lot of great organs, interesting places, comfortable, reasonably-priced rooms and best of all, great artists. Well, back to earth now.

March found us at our faithful standby (which you will hear during National) — the mainly Wurlitzer at the Hedback Community Theatre. Martin Bevis, a member of the Dayton, Ohio, ATOS, was our guest artist. Martin entertained for eight years at the Shady Nook, 10 years at the Emery Theatre in Cincinnati and the Victory Theatre in Dayton. His program was quite varied — Berlin songs from both World Wars and Jerome Kern to Sigmund Romberg. "The Ballad of the Rose" was especially melodic with unusual chording. Martin did an extremely good job of interposing "You're Just in Love" and Berlin's "Call Me Madam." (I'll never understand how they can do

that). There were excerpts from *Roberta* (written in 1933) and a cute march, "Gangbusters March." All this talent and a real estate title examiner, too, thank you, Martin.



*Martin Bevis at the Hedback Community Theatre.*

Now, we have extremely sad news. Hedback Theatre owner, Phil Hedback passed away in April. He so freely opened his theatre to us and supported our organ projects, including the Manual H.S. organ. He loved the theatre organ and he and his wife, Betty, attended meetings faithfully. We miss his lively personality and great sense of humor.

Our April meeting found us listening to a versatile brand new 1990 Allen organ in Holy Spirit Catholic Church. Our very own Dwight Thomas, a National winner of the Young Organist Competition, was guest artist. The scheduled organist was unable to make an appearance, and Dwight stepped in to play on an instrument he'd never touched and gave us a superb performance, all classical and complete with several anecdotes regarding the composers. There were four selections. Louis Vierne's "Carillon de Westminster" was followed by an early Bach melody titled "Prelude & Fugue in G Major" that got up and danced. Next came a haunting melody by the name of "Resignation" and Water Nymphs (you could hear the fountain gushing). These were also by Vierne. Last for the day was "Prelude & Fugue in B Major" by Marcel Dupre. It seems that

*(continued ...)*

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## CENTRAL INDIANA cont.

Mr. Dupre was a student at the Conservatory of Paris and a great improviser. Mr. Vierre was a blind organist at Notre Dame in the late 19th Century.

Dwight is a student at the Indiana University School of Music on the Bloomington Campus, one of the best music schools in the country. He is also the Assistant Organist at the St. Paul Episcopal Church here in Indy.

Well folks, keep those cards and letters comin' in for YOUR reservation to your 1990 ATOS National Convention, then it's right this way to Indy.

Betty B. Schmidt

## CENTRAL OHIO

Columbus  
513/652-1775

On March 18 we converged on Worthington High School for our monthly meeting. The centerpiece and focus of our attention was our 3/16 Wurlitzer, brought center stage for our petite guest artist, Pattie Immel. After a brief business meeting and introductions, Jim Blegen presented Pattie, who, he told us, had been practicing like a Trojan for this occasion. And what credentials she had! A graduate of West Liberty State College, West Virginia, as well as a holder of a Masters Degree in Organ Performance from Ohio State University. She is presently a full-time teacher of classical and theatre organ in Chillicothe, Ohio. One of the refreshing things she told us was the enthusiasm she experienced among her young students in wanting not only to learn organ playing techniques but also in a desire to play theatre organ. It made us wonder — local phenomenon or turn in the tide?

She began her program with ever-popular "That's Entertainment" and then modulated into the nostalgic "Carmen, Ohio," followed by the Ohio State fight song, and "Beautiful Ohio." Changing pace, she showed her professionalism in a Toccata, and selections from show tunes, and a medley of patriotic tunes, closing with a moving, thunderous rendition of "Battle Hymn Of The Republic." We appreciated her tasteful registrations and selective use of the organ's untuned percussions. It was as much fun watching this diminutive young lady make lightning-like moves at the keydesk to coax that music out of our mighty machine as it was to hear the symphony of sound she produced.

The succession of members and guests that participated at open console together with the delicious spread of food made this meeting a particularly delightful occasion.



President Henry Garcia greets the audience at Werkmeisters.

J. Polsley photos

One thing you can count on if it's theatre organ you dig, and that's the continuing organ series at Mansfield's Renaissance Theatre. On March 28 we heard Springdale's Dave Weingartner in what can be characterized as a stellar performance. Here was Dave doing what, by his own admission, is his first love — concertizing. We gained new respect for him in the theatre setting and with it came the realization that this young man has adaptive skills to readily stylize his playing to different audience composition. And so it was that we heard such things as subtle changes in the lead melody alternately from the left then the right chambers — soft strings followed by a bold Diapason, then a subtle transfer to a plaintive Tibia and Vox combination. In such a manner, he lead us through Cole Porter's "Anything Goes," a medley of Irish tunes, and "Somewhere Over The Rainbow." Especially catching in the latter was a pedal counter-melody in a 2-1 cadence. Milton DeLugs's "Rollercoaster" had a delightful calliope introduction as well as a striking display of manual dexterity. In "Shenandoah" we heard a remarkably realistic bagpipe effect. We think Dave deserves plaudits for inviting audience participation in the sing-along, the "name that theme" challenge and the signalled vocal measures in his music. It's always more fun that way and the crowd really warmed up to it. The second half of his program included old favorite "Misty" in which he used a Tibia 8' and 5 1/3 most effectively with a Diapason counter-melody.

We found ourselves wishing we could linger to learn more about his registrations, but like all good things the program had to come to a close.

It was a great afternoon!

One of the neatest spring adventures ever, was our trip on April 22 to the home of Dennis and Carol Werkmeister in Dayton. Dennis and his wife have an attractive two-story home behind which is a two-story carriage house. With their imaginative talent they turned this two-story structure into an ideal setting for their 2/26 hybrid organ. Appropriately the regulators, tremolos and blowers are located on the ground level, whereas the chamber occupies one end of the second story, speaking through two sets of horizontal swell shades into the listening area. The studio portion of the second story is done in the decor of a cabaret, complete with circular tables and period furniture. As you might well guess, the organ at rest is whisper quiet. Sitting to the right of the two-manual Wurlitzer-style console is a Wilcox/Devtronix relay and combination action.

To top off the afternoon, it was our privilege to hear 1989's young theatre organist of the year, Barry Baker. This young man has already mastered a degree of stage presence and delighted us with a program of familiar selections from "Smiles" to the nostalgic Richard Rodgers' "Where or When," and a Noel Coward medley.

After Barry's program, the keydesk was seldom abandoned; a steady procession of members and guests entertained us. Meanwhile we were free to view Dennis's other hobby — model railroading. Adjacent to the studio was an elaborate display of trains and electric trolleys.

It was a delightful afternoon and we sincerely thank Dennis and Carol. We look forward to a return visit when they plan to have on line their four-manual "Wonder" Morton console which will have over 300 stops. John Polsley



Woody Windischman



Patti Immel



Barry Baker



## CHICAGO AREA

312/951-1092 or 312/282-0037

Without organists there wouldn't be much, if any, interest in theatre organs. We are fortunate that interest in pipe organs has endured for years, though some of the original settings have departed.

We are also fortunate to have a fairly good supply of versatile organists in our area plus the ability to entice organists from other areas to present programs.

This past April, John Muri was in our area to receive the prestigious Hammond, Indiana, Achievement Award which is bestowed to an outstanding Hammondite who has earned national recognition and prominence, he found time to present a program at St. Mary of the Lake Seminary in Mundelein. This was a social and business meeting for us and resulted in a very pleasant and rewarding afternoon. John Muri has performed for CATOE many times on several area organs including the Chicago Theatre organ for the '77 ATOS Convention. John was staff organist at the Indiana Theatre, East Chicago, for several years. This 3/10 Wurlitzer is now owned by CATOE and was installed in Des Plaines Maine North High School. It was recently removed to storage awaiting a new home. Bill Rieger, John Shaffer and many willing workers



John Muri

accomplished the removal task. Another organ going through change!

Don Springer is a local theatre organist who has been entertaining organ buffs and the general public for quite some time. The last session with Don was April 1 at CATOE's Arcada Theatre show in St. Charles. Don presented an excellent program which was augmented by Bob Romba, ventriloquist and comedian. Don and Bob worked up an act at Sally's Stage a few years ago which they occasionally present. This comedy act meets with great approval and appreciation. This program also had an unusual musical saw act by Jim Dossa which was a complete surprise to the audience. Don Springer accompanied a Laurel & Hardy

silent *Liberty* very aptly and correctly. Thus we had another successful and interesting afternoon of entertainment.

Freddy Arnish and the Tivoli Theatre in Downers Grove "joined hands" for our March social. Freddy was the former Hub Rink organist for several years and guided the Rink's organ through many hours of delightful music for the skaters. Freddy "guided" the Tivoli's 2/7 Barton with a great variety of melodies and moods. This organ came from the Rialto Theatre in Champaign, where it resided for almost 60 years and then to Downers Grove and the Tivoli. This organ is used often for intermission music and is owned and promoted by Willis and Shirlee Johnson, owners of the theatre. The Johnsons graciously provided refreshments for this social. Thank you very much from all the attendees.

Rob Calcaterra is a product of the Midwest area who possesses a great amount of talent and ambition. He has presented programs in several world locations and was staff organist and musical director at Radio City Music Hall for some time. Evidently Rob has decided to stay put for a "spell" and has settled in our area. He is available for music students to whom he will teach technique and the fine points of organ performance. — a rare opportunity.

Mildred Berry is working on another Baker Bash for this coming October which will be a fund raiser for organ repairs and needs. It will be at the Baker Hotel on October 14. *Almer Brostrom*

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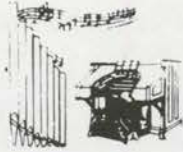
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## CONNECTICUT VALLEY

203/357-4581 or 203/261-5269

Our 29th birthday party was held on February 10 at Shelton High School, and members Al and Eleanor Sabetta organized the sumptuous dinner feast and decorated the dining room. Eleanor Briggs was in charge of the appetizers and Jack Kozlak baked two birthday cakes which were ceremonially cut by current president Helen Kilburn and founding member Allen Miller. Don Hyde coordinated the arrangements.

John Lauter played his first Connecticut concert on our Austin on March 17 at Shelton High School. Something new was added as crew chief Norman Turner transformed the organ console from a very somber black to a sparkling white with gold trim. In the past the black console melted into the black stage drapes and if the artist wore black the audience had difficulty in separating the artist from the console. All is fixed now except for some additional ornamental trim work to be added to the console and painted gold.

The fire code violations have been corrected at Thomaston Opera House and the building addition to Town Hall to house town operations is nearing completion. There is much to be done in the opera house before we can resume our concerts but we are very happy that progress is being made. *Barry Goodkin*



*Mark Herr at the console of Wilson College's 4/62 Moller.*

## CUMBERLAND VALLEY

Chambersburg, Pennsylvania

717/263-0202

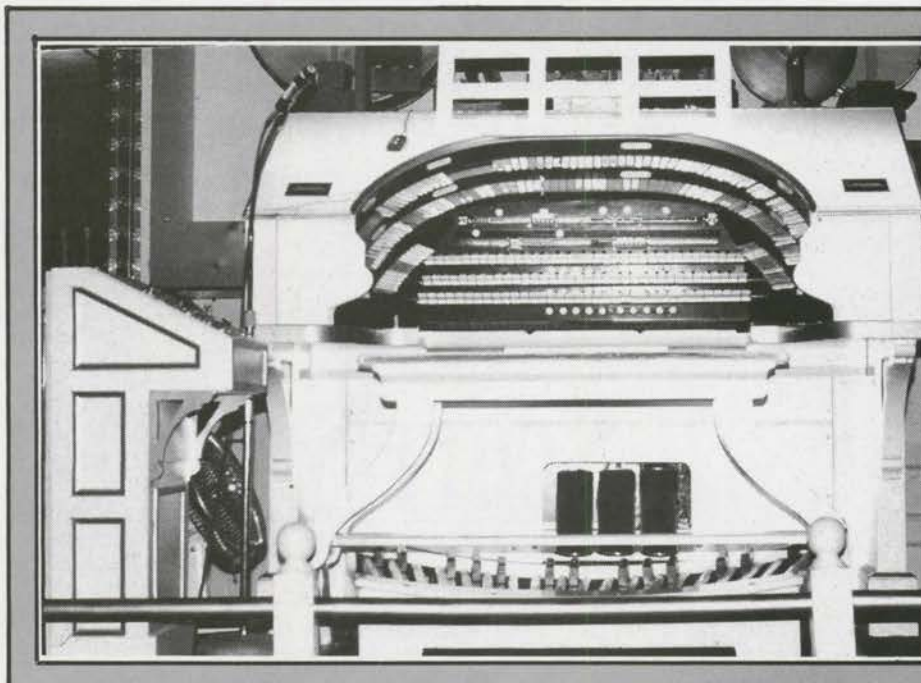
Wilson College in Chambersburg was the scene on January 15, 1938, of an organ recital in the main auditorium of the Frank Thomson Music Hall on campus. What made this recital a very special event was that not only had the new 4/62 Moller concert pipe organ been designed by organist Virgil Fox, but Mr. Fox himself was the performing artist dedicating the instrument that evening.

Over the years, the organ has been well maintained, and Cumberland Valley chapter members and friends had the pleasure of seeing and hearing this fine organ at the March meeting. The organ is housed in four chambers above the ceiling, with a tone-mixing chamber in front of them directly above a grill opening over the stage. Pipes up to four feet in length are made of pure tin, with the remainder of 90% tin and 10% lead, an unusual practice at the time because of expense. The original console was replaced in 1974.

The visit was arranged by Bob Eyer, Jr., who discussed and demonstrated the tonal resources of the organ. Bob played several classical pieces as well as popular selections with theatre-organ stylings. Open console followed, with Mark Herr, Paul Kehler, Bob Maney, and Jack Umholtz, and then a tour of the organ chambers.

Afterwards, after traveling across town to the Capitol Theatre, the group gathered in the Organ Shop and enjoyed an array of potluck soup and sandwiches.

Restoration of the theatre's original 3/14 Moller continues. A second chest (a two-rank unit) from the Solo (right) chamber is completely finished and will join the first chest completed (a four-rank unit) for air-testing. The toy counter has been rebuilt and is ready for reassembly. The harp has been completely restored, including releathering, and is also ready for reassembly. Our chapter's dedicated organ crew — Mark Cooley, Dean Faulk, Gil Singer, and others — continues to put in a great deal of time and effort, as the above accomplishments attest. *Bob Maney*



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## DELAWARE VALLEY

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On March 25, members and guests of the Society traveled to John Dickenson High School, Wilmington, Delaware, to hear fellow member Joseph Wentz in concert on the 3/25 Kimball. The organ is widely known to countless theatre organ enthusiasts from the concerts given here by virtually every concert artist in the theatre organ world under the auspices of the Dickenson Theatre Organ Society. TOSDV is fortunate to have these facilities made available to the Society.

Mr. Wentz presented a music program which might be placed in the category of "Easy listening." That it was enjoyable is understood. Generally, he chose tunes with little change in tempo from one tune to the next. Instead, he achieved variety and interest with his skillful use of registration and his exploitation of the emotional content of each tune.

Mr. Wentz knows a secret which is often unknown by many concert artists. That secret is knowing when to stop. Rather than tiring the ear with too long a program, Mr. Wentz left his audience asking for MORE! This is the first concert in recent times which Mr. Wentz has performed for the Society and the Society sincerely hopes that it will not be his last!

On another note, Society member Bob Wilkinson will host a one hour television program entitled, *GREAT PIPES*, featuring videotapes of the United States Pipe Organ located in Sunnybrook Ballroom, Pottstown, Pennsylvania, and of the Kimball Organ located in the Colonial Theatre, Phoenixville, Pennsylvania. (Readers may remember that a major story about the Colonial Theatre and the Kimball Organ, written by noted theatre historian and author Irvin R. Glazer, appeared in the July/August 1989 issue of *THEATRE ORGAN*.) The program will be carried on the Berks (Reading, Pennsylvania) Community Channel of the Public Television System. *Earl Strausser*



Joseph Wentz at the Dickenson console.



## EASTERN MASSACHUSETTS

Wellesley  
617/662-7055

Richard Knight Auditorium, Babson College, March 17, Steve Schlesing was again presented after a five year absence. With our 235 Special Wurlitzer in top form and a good "house," the stage was set for an evening of pure pleasure. Our artist delivered this in good measure with a breezy starter medley of "Great Day" and "Blue Skies."

This native Missourian has fine credentials with Lyn Larsen as coach on theatre organ and Ray Ferguson (Organist for the Detroit Symphony Orchestra) for classical. Currently he is Organist/Music Director for the Church of Today, Warren, Michigan, as well as one of the two house organists at the Fox Theatre, Detroit. In addition, since 1988, he is the Detroit Tigers official organist, has served organ fare in several pizza parlors, has students and concertizes regularly, so activity is descriptive of his daily schedule.

Steve, being young and progressive, introduced us to the '90s with a small keyboard mounted on the music rack which he occasionally played along with the organ. A complete pre-programmed drum part, well amplified, but used with

discretion blended well with our 20's Wurlitzer as he played a Beatles' tune, "Under the Boardwalk." Later, he used this electronic device in playing "Somewhere Out There" complete with strobe light. His somewhat impish character came forth as he played "The Mickey Mouse Club March," sprouting Mouseketeer ears and raising his voice an octave or more. Mickey's audience soon happily joined in with the words.

Our artist scheduled a good change of pace with his more serious side coming forth in Mendelssohn's "War March of the Priests" and double pedalling Strauss' "Radetzky March," the lovely "Musetta's Waltz" (from Puccini's *La Boheme*) and ever-popular "How Great Thou Art." Much spontaneity was evident as Schlessing's audience joined in the sing-along portion, including several Irish favorites, to honor St. Patrick's Day. Steve did a masterful accompaniment to a mirthful *One Week* silent starring Buster Keaton — an artform in itself. A well-played *South Pacific* medley, with mirrored ball sending light spots throughout the darkened hall, was his closer. A long appreciative applause had our artist playing a rousing "New York, New York" with synthesizer additions. Steve was "Alive" and transmitted it to his joyous listeners; Steve was innovative; Steve will come again!

Our new monthly program chairman, Bob Legon, introduced talented member John Cook as our March 25 Babson artist. As a group we all sit up and take notice when John mounts the console bench. His all-too-brief stint opened with the foot-tapping "National Emblem March" and closed with "Parade of the Wooden Soldiers." John's program included an appropriate tune to match the weather, "Spring Fever," and some Rodgers & Hammerstein music from *The King and I*. "God Bless the Child" was the least familiar, but beautiful, number very well executed. Cook could not get away with an encore and the fast

(continued ...)

## Bill vlasak

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### ARTISTS MANAGEMENT

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## Bill vlasak

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## EASTERN MASSACHUSETTS cont.

paced "There's No Business Like Show Business" was his closer.

We undertook an adventure into unfamiliar territory the evening of April 27 with two full length showings of the original 1925 two-part silent *The Phantom of the Opera*. Lon Chaney was Erik, the Phantom, and Marry Philbin was Christine Daae. Our double, paid audiences witnessed a smooth production with members Robert K. Legon handling the demanding accompaniment to match the screen on our great sounding Wurlitzer and Gary Phillips as organist during intermission, before and ending of the shows. Both gentlemen were "up" for their parts and Bob added musical humor where possible such as in the water scene beneath the opera house with "Row, Row Your Boat," etc. The driving force behind this venture was Executive Producer Lee Fernandez, of New England Media Associates. Lee long wanted to produce such a show and invested considerable monetary and time resources to insure success. Large blow-ups of portions of the grand staircase of the Paris Opera House were effectively placed in the lobby and on both sides of the stage flanking the screen. An elaborate program was produced. The console was decorated in weird patterns and bathed in blue florescent lights. A fog machine was employed at the end to add effect as the mob chased the Phantom along the banks of the Seine.

The production staff, excluding Fernandez, were all "home grown" with many taking part. The principals were

Donald Phipps as Concert Chairman (also on projection, lights and sound along with Vernon Miller); Murry Bubar and Richard Linder, the latter handling the elaborate sound effects including a Yamaha synthesizer for bass emphasis at crucial moments, also, laser beam. With mikes in the chambers tied in with Dick's controls, about 2,000 watts of power and two huge speakers — WOW!! Behind the scenes required publicity, refreshments (commercial popcorn popper and soft drinks dispenser), organ preparation, props, scenery, ticket takers, cleaners, etc., a team effort.

As Bob spread his "Bat wing" cape on leaving the bench to loud cheering and a standing "O" with the "fog" rolling up, it made the participants feel that it was all worthwhile.

The Club again met on April 29 with member "Big Ed" Wawrzynowicz, our artist. Ed had many medleys in his program, including his opener, "That's Entertainment" and "There's No Business Like Show Business" to get things rolling. While he is more used to electronics, he handled pipes with ease. Most of Ed's selections were nice old favorites, and he included one or more recent vintage such as "The Wind Beneath My Wings." Ed programmed a good variety of relaxing music with varied tempi and theme. Midway, a smooth trumpet was heard from the rear and a formally dressed gentleman walked forward picking up the tune Ed was playing for a pair of medleys. John Clegg was the man introduced and with whom Ed has worked on many occasions. John also sang well and en-

couraged the members and guests to join in. Our organist closed with an *Oklahoma* medley nicely played and, after much applause, was coaxed to the bench for an organ and trumpet duet of "That's All."

At a Board meeting following, Dick Linder, our deserving and long-time member, officer, organ crew chairman, Club recorder, etc., was unanimously voted in as a life member of EMCATOS in recognition of his many valuable contributions over the years. This was a fitting close for a busy weekend.

Stanley C. Garniss



New Jersey

609/888-0909 or 201/445-1128

April 1 was the last of the Trenton Concert Series. For the third successive year, the artist closing our April concert was Lew Williams, one of the famous "Phoenix Five" and a gifted artist second to none.



Three organists of the Year:  
Lowell Ayars, Lew Williams, Ashley Miller.  
Jinny Vanore photo

The concert began with Lew playing a mighty fanfare to wake all and launching into "Oh, How I Hate To Get Up In The Morning!" This was really appropriate as all of us had advanced our clocks an hour ahead. It was a lively beginning and his remaining program continued on a bright up-beat performance.

A new, interesting addition to the concert was seen when the curtains opened. For the first time the audience was able to have a close up view of the artist's hands playing and registering the three-manual Moller. A camcorder was placed

(continued ...)



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## GARDEN CITY cont.

on the console and directed to the manuals and stoptabs. The picture was projected through a 100-inch Sharp Vision projector, onto a 6x6 screen. All were fascinated watching the screen. It added new dimensions and enjoyment to the concert. We especially wish to thank the Sharp Electronic Corporation for the use of the projector, and George Andersen who initiated and produced the wonderful clear viewing.

Our stage crew, after many working hours, prepared a bright spring setting for our large stage. Two huge, plywood gaily decorated Easter eggs were suspended, and an eight-foot flower pot with green foliage and huge yellow crepe paper daffodils was placed center stage. As the curtain opened, Lew played "Easter Parade" with all its trimmings.

During the second half of the concert, Lew asked for requests from the audience. Of course, he played our favorite, Glenn Miller's "String of Pearls" and "In the Mood." The entire program was varied, including classical as well as pop music, all demonstrating his extensive musical knowledge, ability and technique. The two hours seemed to fly by. He closed with the great "Jersey Bounce" (I'm prejudiced) and "Thanks for The Memories." The applause showed the audience's approval and enjoyment. Quite a number of people remained at the console afterwards to chat with Lew and take pictures.

Our usual party on the stage followed. An unusual treat was the six-handed concert played on the Moller by three ATOS Organists of the Year: Lew Williams, Ashley Miller and Lowell Ayars. All in all a wonderful, fun day.

Our chapter has inaugurated a new method of attracting new audiences to the theatre organ. We have been presenting short, classic silent films accompanied on our 3/16 Moller in the Trenton War Memorial. Our War Memorial building is surrounded by all the official state buildings, as Trenton is the capitol of New Jersey. All the state workers received notices of the silent film series along with their pay checks. The screenings were from 12 noon to 12:30. The admission was \$1.00. People were invited to bring their lunch and dine in the War Memorial Ballroom, either before or after the silent film.

Our artists were Ashley Miller and Lowell Ayars, each doing three films. The attendance has been about 150. It is a good start and we hope it can continue and enlarge.

Every year a traditional Easter Parade is held on the boardwalk in Asbury Park.



Stage crew with Easter decoration: (L to R) Denise Andersen, Elaine Dawson, Michael Cipolletti.  
Jinny Vanore photo

Contestants in their Easter finery are judged and prizes awarded. This year rainy weather moved the parade from the boardwalk to the large convention hall. While spectators and contestants entered the hall, they were surprised and pleased to hear the big sound of our 3/8 Kilgen theatre pipe organ, superbly played by Ashley Miller. He gave an hour concert before the pageant began. Contes-

tants paraded around the huge hall and judging took place on the stage, all accompanied by Ashley's stirring music. About a thousand people enjoyed the events throughout the afternoon. Many inquiries were made about the organ which has only recently been restored and is maintained by Russ Sattur and his crew.

Jinny Vanore



Ashley playing for Easter Parade, Asbury Park, New Jersey.

Mike Ford photo

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Dan Bellomy at the 4/23 Robert-Morton, Saenger Theatre.

## GULF COAST

Pensacola, Florida

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We met in the historic district home of console builder/vice president/treasurer, B.D. Rhea, MD, with seven members present. Scott Brodie, President, presided. We had a rather "beefy" agenda. So much to be done at this time. We are striving to be included under the umbrella of the local Arts Council. This will help with publicity but, more importantly, with finances. The few of us are still struggling valiantly to keep our organ series going.

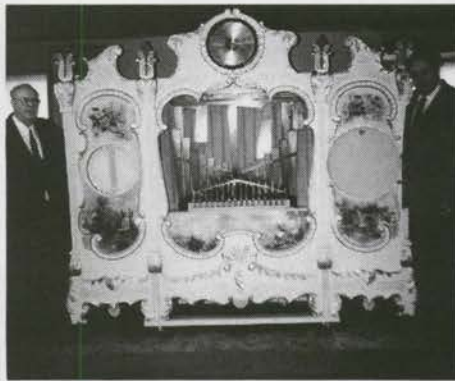
Speaking of which, our last concert on March 10 featured Dan Bellomy at our fabulous 4/23 Robert-Morton in conjunction with the local Pensacola Jazz Society. What a treat our listeners had! Lloyd Ellis, who formerly played with Pete Fountain, along with local jazzmen of fame, including Frank Horne, turned in a spectacular performance. We are grateful to member Norman Vickers, MD, who spearheaded this joint effort.

Mr. Brodie advised the Chapter of the purchase of two additional ranks for the organ, an Orchestral Oboe and a Kinura. Both are gifts of the FRIENDS OF THE SAENGER. These ranks were purchased after professional consultations with world-famous theatre organists who have played here. The experts agreed these ranks were top priority for the good of the organ. Our own technicians, Jimmy Scoggins and Curt Goldhill, will install these ranks for us.

We are hoping these will be operational by our first fall concert, scheduled for November 18.

To give our editor a summer break from too much editing, we'll keep this short by ending with: "we met, we discussed, we voted, we adjourned."

*Dorothy Standley*



The two Edward Lungens and the Wurlitzer Carousel organ that they recently restored.

## HUDSON-MOHAWK

518/234-3974

We have been enjoying a variety of programs. In December, at the home of Stanley Jones and Maud Dunlap, members Ned Spain, Carl Hackert and Bill Hubert presented a very educational program. We were given a very thorough outline of some ideas on key changing, transposition, and introductions. These were put to use during open console on Stan's Allen and our Christmas Party ensued in the true spirit of the season.

In January, we celebrated "Down South in Dixie" with Gus Pratt, John VanLaak, Ned Spain, and John Wiesner putting Proctors' "Goldie" through her paces with appropriate songs and a sing-along.

We had "Razz-Ma-Tazz" in February with Goldie and five Vaudeville Acts ... placards (by Lucy DelGrosso) and all. Carl Hackert was emcee and opened the program as Professor Hackert and Strings. Mark Cornell on the violin and Mike Gasparovic on the cello accompanied Carl on "Goldie." They delighted us with "Moulin Rouge," "Mr. Lucky," and "Spanish Serenade."

Miss Robin Griffin (Miss Fulton County of 1989) played two classical selections. Stanley Jones, our Scribe, and a man of many talents, entertained us with Scott Joplin's "The Entertainer" on the Steinway Grand Piano. Bruce Loudon brought his marimba and played two selections with Jinny Vanore on "Goldie." He, then, had his "Almost All Girl Band" accompany them with various rhythm instruments. Performers and audience had a ball!

Last but not least, Carl Hackert accompanied Ned Spain on the sweet potato, melodica, and uke. The membership enjoyed singing "Five-Foot-Two," "Tea for Two" and others with him. Open console followed, and members were intrigued with playing those rhythm instruments. The "afterglow" was terrific.



Edward H. Lungen at the keyboard and his son, Edward J., demonstrating the Estey Minuette.

At another meeting we had "An Interview with Jesse Crawford" at the home of Helen and Bill Menz. Tessie Tibia (Betty Pritchard) and Jesse Crawford (Ned Spain) gave us many interesting facts about Jesse along with many appropriate ad libs. We listened to several of Jesse's songs on Helen and Bill's Allen organ and tapes supplied by Merrill Locke and Bruce Loudon.

An interesting time was had at the home and shop of Edward and Mina Lungen. Ed and his son played the Wurlitzer Carousel Organ, Model 20-B, 1909, and the Estey Minuette in the shape of a grand piano that they had just finished restoring. What beautiful and good-sounding instruments! After a buffet supper, open console on their three-manual Allen theatre organ and duets with their Symphonique Ampico Grand Piano were enjoyed. Mary Farmer pleasantly surprised us all by playing several selections on the piano while her husband, Dr. Ed Farmer played the organ. It is at affairs such as these that hidden talent comes to light.

*Mina Lungen*

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IV tune list: Everything's Coming Up Roses, That Old Black Magic, You Made Me Love You, Can You Read My Mind, Give Me the Simple Life, If Ever I Would Leave You, Stompin' At the Savoy, Leibestraum, Misty, The Song is You, Blue Skies, Always, My Secret Heart, Moonlight Cocktail, Spring is Here, Between the Devil and the Deep Blue Sea, Love is Here to Stay, Angel's Chorus, En Revant, Saint Louis Blues.

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Nelson A. Cahill, left, receives "First President" certificate from Jesse Crawford Chapter President Steve Plaggemeyer. Note back wall: (L to R) Jesse Crawford's membership certificate (1954) in the American Society of Composers Authors and Publishers (ASCAP); Photo of Crawford at a Hammond; Photo of Crawford at New York Paramount Theatre; Crawford's ATOS Honorary Member plaque (1959-the first); "Forgotten Melody" mat. Ed Mullins photo



Montana-Northern Wyoming  
406/248-3171 or 406/259-5555

Chapter President Steve Plaggemeyer recently presented Nelson A. Cahill with a "First President" certificate in ceremonies at our Billings, Montana headquarters. Kay Kayhill (professional name) was founding president of the Jesse Crawford Chapter. We sincerely thank Kay for his four years of service.

Jesse Crawford's widow, Mrs. Lucy Crawford, died in a nursing home in Alpine, California, in December 1988. Her Estate bequeathed the Jesse Crawford Chapter five boxes of memorabilia relating to Jesse Crawford. Materials included Crawford's scrap books, recordings, photographs, radio scripts, fan mail, etc. Among the effects were Crawford's membership certificate in the American Society of Composers, Authors and Publishers, dated January 28, 1954, and

the 1959 Honorary Member plaque in ATOS. These and some photographs are now proudly displayed in society headquarters in Billings.

The Crawford materials will appear from time to time in future editions of our journal, THE POET. Dr. Ed Mullins is Curator of the Archives and Editor of the journal. There will be many items published for the first time.

Charter member Dr. John W. Landon has presented the Archives a complete set of Cassette tape recordings of all of the 78 rpm phonograph disc recordings known to have been made by Jesse Crawford. We welcome this valuable addition to the Archives and are most grateful to Dr. Landon for his kindness.

We recently purchased a steel, fire-proof file cabinet to preserve the archival materials. The Society hereby publicly extends our gratitude to the executors of the Lucy Crawford Estate for the priceless addition to the Archives. It was like a gift from heaven. These materials will also be helpful in our efforts to have the United States Postal Service issue a commemorative postage stamp honoring Jesse Crawford. Ed Mullins



## JOLIET AREA

Joliet, Illinois

The combined JATOE-CATOE social, April 22, at St. Mary of the Lake Seminary in Mundelein, Illinois, featured famed organist John Muri at the 4/24 Wurlitzer-Gottfried pipe organ. Mr. Muri presented a mixed program that he titled "A Variety of Rhythms and Tempos." The Mundelein organ is a fantastic instrument that filled the beautiful assembly house with its many splendid voices. At 84, Muri exhibited stylings that reflected his tenure as accompanist to silent films — something he did again in providing background music for the railroad buff film, *Pacific 231*.



Connie Purkey (left), John Muri and Joan McFadden at the JATOE-CATOE Special.

The retiring procurator of the University, Father Richard Schroeder was awarded a plaque by CATOE in appreciation of his support of the installation at Mundelein and his generosity in allowing the club easy access for socials and shows. CATOE Membership Chairman John Peters read a letter from "the owner of the organ" applauding the good father and CATOE for maintaining the organ in pristine condition — the owner being Joseph Cardinal Bernardin, Archbishop of Chicago.

JATOE has been fortunate during the past several months in receiving donations of stock and money as well as a small Moller pipe organ and two ranks of pipes for installation in the lobby of the Rialto Theatre in Joliet. The club has purchased and installed a complete English Post Horn rank in the Rialto and has hired noted technician and organ builder G. Fred Gollnick of Lake Geneva, Wisconsin, who has voiced several ranks and evaluated the condition and needs of the 4/21 Barton Grande at the theatre, in an ongoing upgrading of that fine instrument.

The club is looking forward to a busy summer season. Hal Pritchard

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## LAND O'LAKES

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What a beautiful weekend to cut the green, green grass for the first time this spring, and to observe the new "Earth Guide" of leaving the clippings on the lawn. Almost a whole week of rainy days the week before was "heaven sent."

I'm really stymied as to what to write for Chapter Notes! It seems that our organizers for Chapter/public theatre organ concerts are "burned out" after our last unsuccessful concert at the World Theatre featuring Tom Hazleton with a poor attendance, blamed on an important VIKINGS game on October 15 and a delightful fall day.

The Organaires, however, are back in the swing. We met at the home of Ted and Marguerite Espe in White Bear Lake on April 19. The camaraderie that we all enjoy when we meet each month makes a happy evening. Beryl Ponthan is a newcomer in our group and an inspiration, as well. Larry Koch, former member of the Organaires, who moved to Kingman, Arizona, in 1988, is busy organizing a chapter there. The Devtronix he has been building over the past several years is now housed in his beautiful mobile home there.

Don Johnson and Bob Scholer, and occasionally Bob Schmidt, a new member of Land O'Lakes, are still putting in their time at the Metropolitan Community Church, starting to put in a combination action on the chapter's Wurlitzerized Robert-Morton.

Glenn and Harriet Bateman, John and Betty Zetterstrom, Roger Dalziel, Mike Erie and Verna Mae traveled to Cedar Rapids, Iowa, to hear Walt Strony in concert at the Paramount Theatre on April 22. The Paramount Theatre is truly beautiful and Walt, as usual, did a super job.

*Verna Mae Wilson*



## LONDON & SOUTH OF ENGLAND

01-422-1538 or 093-256-6499

Our January concert at the Top Rank Kilburn featured a very fine artist, Walford James, who played a good selection of theatre organ stylings and music from many shows that we all still like to hear. We had an excellent cameo spot by our present winner of our chapter competition, Mark Aston. I promise you we shall be hearing a lot of this young man in the future.

In February we had our taste of the Blackpool style at the Cannon Theatre Harrow with Phil Kelsall playing to an almost full house. Already he has been booked for a return visit in 1991.

March 1 is our Patron Day in South Wales, being St. David's Day, and concerts are held everywhere to celebrate. The Memorial Hall Barry was no exception, and a special concert was arranged for the Support Group for Deprived Children. The artist at the Christie was Len Rawle who accompanied a harpist, Miss Scofield, who gave delightful renderings of Welsh Airs, along with Aber Male Voice Choir. Never has "There's Nothing Like A Dame" taken the roof off like this one — it was magic!

We were back at the Kilburn on March 4 to hear our USA artist Jim Riggs. It was good to have Jim and his charming wife on our side of the pond. He enjoyed the Kilburn Wurlitzer and played all the tunes we love to hear. We appreciate that our theatre organs are not the large models found in the USA, but Jim made it sound bigger than it really is. We look forward to his next visit.

Our Technical Team are extra busy getting the Tooting Wurlitzer console all painted up for the great day when it rises once again to entertain us. At the



*Jim Riggs at the State Wurlitzer.*

moment the theatre is undergoing refurbishment.

The Easter Bonnet Parade brought in 24 entries at Barry and six at our Windsor Dance. We gave the judges a hard time to choose the winners from all the lovely creations, but it was all good fun.

Our concert at Barry on March 11 was the third anniversary of the Christie installation. Our artist for this occasion was Douglas Reeve, "Mr. Brighton." He was most touched by the welcome he was given by the folk from South Wales. We are happy to report that the multiplex piston system is now ready for installation, which will make it easier for all the artists in the future.

April 22 we were back at the State Kilburn to hear the popular Nicholas Martin from Turners' Musical Merry-Go-Round Northampton. His music is lively and the content of his program suited all ages. Little did we think when he entered our chapter competition in 1979 that he would be one of today's busiest organists.

We are now anticipating our fall chapter competition and look forward to the new talent. Happy listening! *Edith Rawle*



*London Chapter promotion: (L to R) Mavis Sharp, Muriel Jackson, Edith Rawle, Ray Tibbetts.*

*John Sharp photos*



*Phil Kelsall at the Cannon Theatre Harrow.*



*Nicolas Martin at the State Kilburn.*



## Theatre Organ Society

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Stan Kann (well known to late night TV audiences as the "vacuum cleaner man") presented a great variety show for LATOS at the Wilshire-Ebell Theatre on March 18. Stan played a number of show tunes, movie themes, and medleys on the LATOS-owned and maintained 3/13 Barton installation at this mid-town venue. The first half of the program included a demonstration of the various voices of the organ for those of us who don't know the difference between a flute and viol celeste. Variations on "Twinkle, Twinkle Little Star" closed the first half of this concert. Following intermission, Stan returned, to demonstrate various vacuum cleaners and other unique gadgets, attired in a suit made entirely of pieces of vacuum cleaner bags with various well-known brand names from the past and the present. An original canister-type cleaner which required one person to push and generate wind pressure and a second person to hold the vacuum wand was most unusual and made all us appreciative of improvements that have been made over the years in both vacuum cleaners and pipe organs. After this bit of hi-jinx, Stan went back to the Barton console to accompany Charley Chaplin's silent film *Easy Street*. Stan closed the delightful afternoon with "What is This Thing Called Love" and "Temptation." Stan is only one of our generous members who is always willing to help us with an emcee job or mini-concert in conjunction with a meeting or social event and who is always entertaining to our old timers as well as newcomers to the theatre organ scene.

The weekend of April 6 and 7 found a number of LATOS members in Fresno at another exciting organ crawl. This annual event, which has almost become LATOS tradition, was jointly sponsored by LATOS and the Valley Organ Society



FRESNO CRAWL: At Left: Ed Smith, staff organist. Above Fresno Pizza & Pipes.



Zirfotos

(VOS) and was organized almost single-handedly by long time member Dick Shaefer. Two busloads of pipe and electronic organ buffs from the Los Angeles area were joined in Fresno by visitors from the Nor-Cal, Santa Barbara, and San Diego chapters for a packed weekend of organ music and food hosted and managed in a most efficient and professional manner by Sequoia Chapter. The bus trip included a Saturday noon box lunch on the way to Fresno and a champagne picnic on the Sunday Afternoon return trip to Los Angeles. Saturday evening began with an early dinner at Pipes and Pizza with Ed Smith entertaining at the mighty 3/23 Wurlitzer with its mighty Post Horn. After dinner, the buses took us to Bethel Temple Church to hear Warren Lubich play the relatively small, but sweetest sounding 3/10 Robert-Morton anyone could imagine. The talented Warren Lubich did a tremendous job showing off this mellow sounding organ with its chimes and percussions. Then it was back to Pipes and Pizza for more beer and a jam session with open console.

Sunday morning brunch for the hardy group was provided by Larry Moran and his crew at Pipes and Pizza who did a first rate job of serving something quite

different from their usual offering of a variety of pizzas. Dave Moreno, who had spent a non-stop week preparing each of the organs heard, was fantastic at the console. A dual concert at the Warnors Theatre on the big 4/14 Wonder Morton, which rides to concert level on an unusual round lift and operates on 25" wind pressure, may very well have been the highlight of the weekend for many of those present. ATOS President John Ledwon, playing mostly contemporary show tunes and music of living composers, made this instrument sing like a bird and roar like a lion! After intermission, Larry Vannucci brought the musical portion of the weekend to a close with a concert of pretty Italian ballads and some nasty Fats Waller and Count Basie. Many of those who enjoyed the weekend "preview" are looking forward to a return trip to Fresno in October when Sequoia Chapter hosts the ATOS Regional.

Clark Wilson, a versatile young man from Organ Stop Pizza in Mesa, Arizona, and Minnesota, made his debut concert on the chapter 3/16 Wurlitzer at the San Gabriel Civic Auditorium on April 22. Clark plays in an orchestral style making extensive use of the vast tonal resources of the organ. Like many of our truly prof-

(continued...)

## Chris Elliott

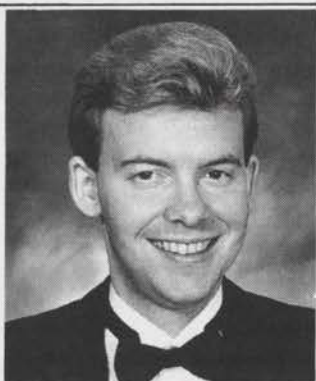
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professional artists, he is trained in classical organ and is comfortable playing this type of music as well as theatre organ music. In addition to his popularity as a performer, he is also much in demand as a tonal finisher of organs, both classical and theatre. The concert was a superbly balanced mix of classical and theatre organ music including the "D Major Trumpet Tune" by John Stanley, "Two Cigarettes in the Dark" in the style of the late Jim Roseveare, a Jesse Crawford "Valencia," selections from *Les Miserables* as well as other show tunes and older popular music. Clark displayed exceptional abilities using combinations to create voices that are not included on this organ and have not previously been heard in this venue. Irv Eilers, LATOS resident musicologist; has revealed that the mystery encore, presumably unknown even to the organist was "I'd Love to Call You My Sweetheart." The San Gabriel organ, thanks to the talented LATOS organ crew that maintains the instrument and which recently rebuilt parts of the console, is in great shape, and many people observed that it has not sounded better in recent years than during this concert.

Wayne Flottman



## MOTOR CITY

Detroit  
313/537-1133

Melissa Ambrose was presented in concert at the 3/10 Barton at the Redford Theatre on April 28. Her varied program included selections from *Les Miserables* and was very well received. The Rackham Symphony Choir, under the direction of Frederic de Haven, performed in the second part of the program and included medleys from *Camelot* and *My Fair Lady*. For their finale, Melissa and the choir joined in a rousing rendition of "The Battle Hymn of the Republic." A graduate of Oakland University, Melissa has been accepted into the Masters Degree program at the University of Michigan where she will study organ with Dr. Marilyn Mason in the fall. The program was videotaped by the City of Detroit and will be part of a promotional tape to publicize the city.

A Shirley Temple Festival was held at the Redford Theatre on March 30 and 31. Two Shirley Temple films, *The Little Colonel* (1935) and *Wee Willie Winkie* (1937), were shown each night. Patrons had been encouraged to bring an original Shirley Temple doll and those who did received a prize. Many contestants participated in a Shirley Temple look-alike contest held on stage each night during intermission with prizes for the winner and runner-up.

The grant committee, chaired by Harold Bellamy, has assembled a final presentation to be submitted to various foundations and corporations to secure funds to continue theatre restoration and improvements. Two have already been submitted.

The chapter music library continues to grow. Anyone looking for a particular piece of sheet music is asked to call Margaret Tapler at 313/533-2282 to see if it is available.



Melissa accompanies the Rackham Symphony Choir in the Redford Theatre.  
Bo Hanley photos



Lorraine Robinson, whose program featured a series of medleys each built around a specific theme, was the artist at our free Fourth Sunday presentation at the 3/16 Barton at the Royal Oak Music Theatre on March 25.

Dwight Thomas will appear at the Redford Theatre on October 13; Father Jim Miller will be at the Redford on November 24, and Tony O'Brien will be featured in concert at the Redford on December 8.

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



Redford Theatre patrons proudly display their original Shirley Temple dolls at the Shirley Temple Festival.  
Peggy Grimshaw photo

July 29	Konzerthaus, Vienna, AUSTRIA
August 4	Art Museum, Seattle, Washington
August 13	Spreckles Organ-Balboa Park, San Diego, California
September 14 thru October 10	Glass Music Tour, FRANCE
October 13	Symphony Hall, San Diego, California
October 16	Austin Symphony, Austin, Texas
October 26	Carpenter Center, Richmond, Virginia
October 29	Castro Theatre, San Francisco, California
October 30	Wharton Center, Lansing, Michigan
October 31	I.U. Auditorium, Bloomington, Indiana
November 2	Walker Art Center, Minneapolis, Minnesota
November 11	Art Institute, Cleveland, Ohio
November 15	Oscar Meyer Theatre, Madison, Wisconsin
November 17	Symphony Hall, San Diego, California
November 30	Pacific Film Archive, Berkeley, California
December 2	Music Sources, Berkeley, California
December 10	Castro Theatre, San Francisco, California
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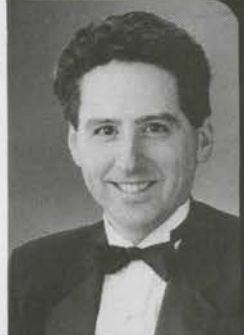
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Left to Right At the LIU/Brooklyn Paramount Wurlitzer: Hector Olivera, Ralph Ringstad, Mel Robinson.

## NEW YORK

914/457-5393 or 201/302-1255

We prepared to greet spring with a March 18 concert at Long Island University in Brooklyn, featuring organist Ralph Ringstad, followed by an open console session. The LIU/Brooklyn Paramount 4/26 Wurlitzer is always a thrill to hear, and Ralph's performance was no exception. He opened the program with a rousing rendition of "Broadway Rhythm," and continued with a variety of theatre organ favorites. Highlights included Kreisler's "Liebesfreud" and an impromptu arrangement of "Under the Double Eagle," played in response to a request from the audience. A delightful medley of Irish tunes, fitting for the day after St. Patrick's Day, closed the program. Many members stayed to play at open console or to socialize with old and new friends.

On April 29, we returned to Long Island University for a truly unforgettable theatre organ experience with Hector Olivera at the console. Hector kept the audience

spellbound with a performance marked by varied and contrasting musical selections and arrangements, extraordinary tonal dynamics and his prolific talent at the keys and pedals. He took full advantage of the unique cathedral-like acoustics of the LIU basketball arena, formerly the Brooklyn Paramount Theatre, playing what he referred to as the "Wurlitzer ala St. John the Divine."

The program opener was "That's Entertainment," a song title that accurately predicted what the rest of the afternoon would bring. Hector moved from such melodic masterpieces as "I'll Follow My Secret Heart" and "Pieces of Dreams," showcasing the tremendous orchestral capabilities of both artist and instrument, to jazz arrangements and improvisations on "Sweet Georgia Brown" and "The Trolley Song." A selection from Cantata #29 demonstrated the ability of both the artist and the Wurlitzer to perform the music of J.S. Bach. Every selection was a highlight, but Hector's moving arrangement of "Don't Cry For Me, Argentina" and his closing medley

that included "Tico Tico" and "The Flight of the Bumble Bee" (the latter played on the pedals) brought the audience to its feet. Their reward was an encore, a brilliant orchestration of "The Battle Hymn of the Republic."

Hector seemed to enjoy playing the big Wurlitzer every bit as much as the audience enjoyed listening. At one point or another in the course of the concert he used every stop on the organ. And, much to the credit of Bob Walker and crew, they all worked! *Tom Stehle*



## NORTH FLORIDA

901/268-9537 or 904/353-5812

Our March meeting was hosted by member Verdi Frampton and her husband, Bob. Verdi was also our guest artist and really showed us how theatre organ music is played on her Conn 635. And rightfully so as her organ teacher is well-known Conn artist Carol Jones. Verdi is also in charge of the organ department at Kelly's Music Store, the area Yamaha dealer.

April's meeting was hosted by Jim and Shirley Lawson of Palatka. Our guest artist was Norm Nelson, "Mr. Tibia" himself. Norm was a concert artist representing the Gulbransen firm through the 1970s and now lives in St. Augustine. Norm demonstrated his smooth, smulzy style as he showed off the wonderful sounds of the Conn 653 with its added speakers.

Along with our monthly general meetings/socials, other events representing our chapter are happening. Maryann Miller and Carrie Renwick worked together to provide music, special vocal selections and a sing-along at Southside Nursing Home here in Jacksonville this past February 3. On April 28 an organ/piano recital was provided for the residents of the Westely Manor Retirement Community. Erle Renwick provided the labor and organ for use in their main auditorium which seats 200.

President Erle Renwick continues to maintain efforts to accomplish three main objectives: 1) continue increasing public awareness of our organization; 2) find a home base for regular meetings and special events, such as a meeting hall, church or public auditorium; and 3) search for and accept a theatre pipe organ for our chapter to install, maintain and use on a regular basis. *Chris Secrest*

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## NORTH TEXAS

Dallas-Fort Worth

214/256-2743 or 214/233-7108

Our chapter organ in the Lakewood theatre is finally nearing the point where it will be back in the fine condition it enjoyed before it suffered water damage a little over a year ago. Though we have been able to play the organ since last November, many loose ends have had to be taken care of, including all of the tuned percussions and the toy counter. As of our April 1990 meeting in the theatre, all percussions are now playing and the actions for the toy counter are releathered and back in the chambers (but not yet operating). In some regards, the organ is improved since the accident. We have refinished the console and bench in a new white and gold finish. We have also provided plug-in wiring to all of the chests to facilitate the rewiring when we eventually add the projected solid-state relay. And almost all leather is now renewed, including some that was not renewed when the organ was refurbished for installation in the Lakewood theatre several years ago.

For you technicians in other chapters with problem console lights on their Robert-Morton console, be advised that our chapter president, John Beckerich,

WHEN JOHANN SEBASTIAN BACH  
WAS ASKED ABOUT PLAYING  
THE ORGAN, HE REPLIED,

*"There is nothing to it.  
You only have to hit the  
right notes at the right time  
and the instrument plays  
itself."*

has found that some judiciously placed epoxy cured the flickering and intermittent outages that have plagued us. Since we have been unable to find suitable replacements, we are not only very pleased but also keeping our fingers crossed.

One of our newest members, John Batten, played the program on the Lakewood Robert-Morton at our April meeting. John has been well known to several of our members for his Hammond organ playing, solo and in combo, in the Dallas area. We somehow, however, hadn't made the connection to invite John to the pipe organ world of ATOS until member Dee Johnson did so after hearing him play at the Horse Show in the Dallas State Fair Coliseum recently. After John got his first "taste" of theatre pipes, he was an immediate devotee and joined our chapter. Though with only a very limited exposure to theatre pipes, John did not hesitate when asked to play our

program and has also joined the staff of member organists who play intermission music at the Lakewood.

John has made the transition from electronics to pipes beautifully and presented us with a most entertaining program of popular music, including show tune medleys, Big Band transcriptions and ballads. As might be expected, John has only limited experience with the subtleties of theatre organ registration, but his fine musicianship and keyboard mastery showed through his most enjoyable program. We are delighted to have John Batten with us now, and we look forward to hearing much more of his large repertoire of popular organ music. *Irving Light*



John Batten at the Lakewood Theatre. *Irving Light* photo

## JEFF WEILER Organist

"The melody, forceful and dramatic at first, became a haunting echo, and then a lighter, almost lilting refrain. Finally, with another resounding crash, the hall went dark and the movie screen hanging above the stage flickered to life..."

*The Herald Journal,  
Logan Utah*

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Our March meeting was a delightful open console/open house at the Elsinore Theatre in Salem where members Clayton, Richard and Jeff Parks are installing a theatre pipe organ that was once in their home. This enthusiastic group has 15 ranks now playing, and we are sharing their excitement as the project grows. Vice-Chairman Loren Minear welcomed the group and introduced Rich Parks who gave a brief history of the organ and then led off the open console. Clayton led tours of interested buffs through the chambers while others were playing the organ. We are looking forward to the completion of this installation and will have a full story forthcoming in the Journal at that time.

*Don Feely*



*Jim Riggs at the Organ Grinder.*

In our last report, we reported that Jim Riggs had been unable to play for us because he had injured a finger making chicken soup. That bad news was changed to good news this month when Jim was guest artist for our April 21 meeting at the Organ Grinder. Jim really did justice to the magnificent 4/48 Wurmlitzer with his virtuoso styling and technique. He started with the show-stopping



*Elsinore Theatre in Salem. Irv Ewen photos.*



*Richard Parks at the console in the Elsinore*

"Paramount on Parade" and a 1929 novelty tune, "Singin' in the Bathtub." Jim said that very little has survived from the Golden Years of Hollywood except the music and that meant, for us, George Gershwin and Cole Porter with some Jesse Crawford styling tossed in. The Sydney Torch tune, "Dance of the Blue Marionettes," was sheer delight. We sang "Happy Birthday" to our own Paul Quarino, and when someone asked him how old he was, he answered, "I'm the same age as Dennis Hedberg." to which charter member Dick Raupach re-



*Lobby of Elsinore Theatre.*

sponded "Nobody is *that* old!" That brought Jim back for the second part of his program which he concluded with a rousing rendition of "Twelfth Street Rag," a true workout for both the organ and the organist. After wiping his brow, he returned to play an encore for us, and the members of our chapter knew that they had experienced a morning of real entertainment.

*Connie Hodges*



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- Nov. 23 . . . Rochester Theatre Organ Society - Detroit, Michigan
- 1991
- Oct. 19 . . . . . Detroit Theater Organ Society
- Nov. 2 . . . . . Gray's Armory - Cleveland, Ohio



## PIEDMONT

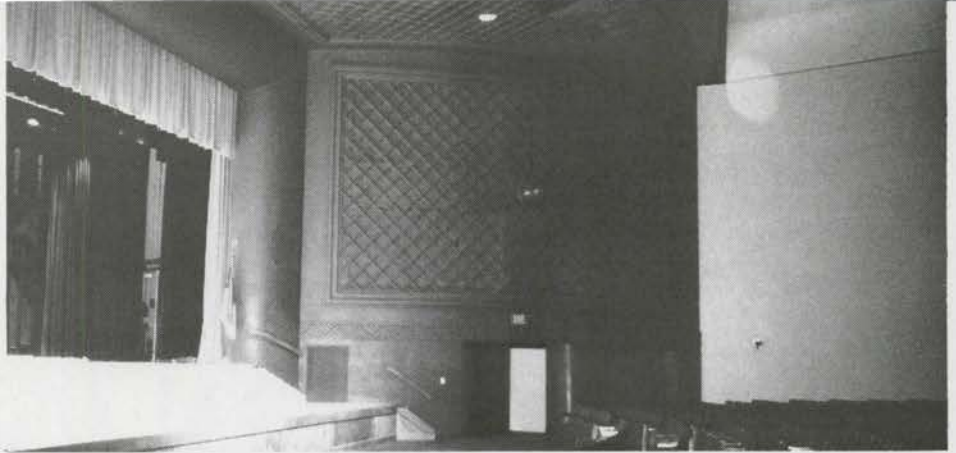
Graham, North Carolina  
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Our ranks are silent right now, but chapter members meet about every three weeks to work on the many projects in the Piedmont (North Carolina) area. Here are just a few of the projects we have going at this time:

*Carolina Theatre, Greensboro, NC - 2/6 Robert-Morton.* The theatre is closed at this time while they complete renovations. However the Main chamber, blower and relay suffered severe damage when roofers failed to connect drains and water from a storm flooded the building. At this time all endangered pipework is out of the chambers and we are preparing to start repairs after the chamber plaster ceiling is replaced.

*Carolina Theatre, Lumberton, N.C. - 2/8 Robert-Morton.* Eight years ago when Dr. Paul Abernety replaced his 2/8 Robert-Morton with a 3/8 the chapter was given the smaller organ. The organ remained in storage until the Carolina Theatre in Lumberton (at least every city had a Carolina Theatre) asked us to help them find an organ. There was one major problem. The organ would have to be installed on one side of the building only as the old Solo chamber was now an equipment room. Plans are to have the organ playing by the end of the summer.

*Paramount Theatre, Bristol, Tennessee 3/11 Wurlitzer.* You may well remember the organ at Elon College, N.C. It was about this time last year that the College let us know that they were no longer interested in the organ and it was to be given to the chapter. The chapter found a home for the organ at the Paramount Theatre in Bristol, Tennessee. A group of interested parties there have joined together and, with technical help from Piedmont Chapter, have begun the task of getting the instrument ready for installation and started fund raising. The three-manual Kimball console (as it came from the Paramount Theatre in Charlottesville, Virginia) can be seen in a store front win-



*Williams High School, Burlington, N.C. Solo and Choir chambers, note the two sets of shutters for each.*



*Carolina Theatre 2/8 Robert-Morton.*



*Carolina Theatre, Lumberton, NC. Solo chamber is above Main chamber.*

dow on State Street in downtown Bristol. Plans are to have BABY, as she is affectionately called, playing for the reopening in February '91.

*Walter Williams H.S. Burlington, N.C. 3/17 Wurlitzer-Marr & Colton (with a Barton Console).* This sounds like a collection of parts, but this will be THE ORGAN OF THE CAROLINAS. The high school had a 4/64 Standaart given to them in 1952, which after falling into disuse, was removed by the chapter. The chapter then arranged for a gift of a theatre organ to be made to the school. The organ would fit into the Great and Accompaniment chambers with room to spare and two more chambers to expand into. All chambers have four sets of shutters giving plenty of tone opening and enough height to double the organ if space ever becomes a problem. Each side of the building has its own blower with plenty of wind. This organ is in the clean-up stage with just minor repairs needed to make her playable.

*Chinqua-Penn Plantation, Reidsville, N.C. 2/15 E.M. Skinner.* This was an original installation residence organ with a roll player. In 1952 the organ was given to a local church which had the organ overhauled. This resulted in the removal of the roll player. Now the church has a new sanctuary and organ and is in the process of changing the old building into an educational building. Plans are to install it as it originally was and replace the missing roll player with a digital recording/playback system. *Buddy Boyd*

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## POTOMAC VALLEY

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Our chapter-owned 2/9 Wurlitzer (in the Harris Theatre of George Mason University, Fairfax, Virginia) made a surprise debut on March 6, played by member Lou Hurvitz, in "An Evening of Opera." Colonel Arnald Gabriel, conductor of the George Mason University Symphony Orchestra knew about the organ and requested that it be used, on very short notice. The organ and organist performed beautifully. Organ curator George Johnson instructed Lou Hurvitz on what is now and what isn't yet!

Our 3/10 Kimball at the University of Maryland, College Park, had Warren Thomas as its curator for many years until (sadly for us) he moved to Daytona Beach. Happily, our new curator is long-time member/organist Ken LaCapria, an audio/electronics technician who works out of a Muzak truck! Volunteers are most welcome. Good luck, Ken!

Jack Little



Lou Hurvitz really enjoys a responsive Wurlitzer. Dan Swope photo



Don Walker at the Capitol.

## QCCATOS

### QUAD CITIES

319/359-8303 or 309/762-3209

The "Hard-Hearted Vamp of Savannah" has nothing on the "cold-hearted vamp of Davenport, Iowa" — the Capitol Theatre, that is. She was cold at our April gathering, coat-and-hat-cold. The weather outside was not delightful either. A splendid turnout, notwithstanding the negatives, proved that true organ buffs are made of the right stuff — real grit. No less stalwart was our own Don Walker who brought the Wicks Organ to life after a long winter dormancy. A glitch or two, instrument-wise, did not phase him, as he jogged around them masterfully. The youthful 24-year-old was chosen for this performance in keeping with our theme for 1990. He displayed great confidence, poise, and personality in his music and commentary.

To paraphrase Don, "I'm a medley man. You see, that way it isn't necessary to talk so much." And he did play medleys, and played them well, including medleys of Noel Coward music, and tunes from *Sugar Babes*, and *Rosemarie*.

As it turned out, Don is also a sing-

along type. He ended his program with "We'll Meet Again" which was an excellent choice considering the conditions. Yes, Don, we will meet again, on a SUN-  
NY day.

Don is a 1989 graduate of St. Francis College in Joliet, Illinois, with a Bachelor of Business Administration Degree with a minor in music, and is employed in the Operations of First American Bank. He started his music career at the age of 12 with the accordion and later switched to the guitar, which only lasted a few months. At 16, with the encouragement of his aunt, Norma Peters, he started his formal study of the organ for five years.

Well, some of you missed it again! What I am referring to is the "Meet-the-Artist-Potluck" at the McFadden residence on April 28. I keep telling you about all of the great food that the members bring, but you don't do anything about it, so I am not going to tell you again. Come and see for yourself. And all of the fun, fellowship, and music. The guest artist plays and thrills us, the players at open console entertain us, and everyone enjoys the sing-along.

On April 29 we held our spring "Theatre Organ Spectacular" at the Capitol Theatre in Davenport. What a pleasure it was to have a young, talented, and professional artist grace our presence.

(continued...)



Organ curator George Johnson points out some features of the theatre to Lou Hurvitz. Dan Swope photo

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### QUAD CITIES cont.

Dave Wickerham, born in Los Angeles, California, in 1962, began playing the organ by ear at the early age of four. At five, it was discovered that Dave was blessed with the very special gift of perfect pitch. He formally started organ lessons at the age of seven with Geraldine Dana, who was noted for her teaching techniques with ear-gifted students.

From early on, Dave has enjoyed sharing his talent with people. Making his concert debut at the age of seven, and a half-hour radio broadcast that very same year, it was evident that performance was in his future. Playing many recitals, concerts, pageants, and other functions, Dave continued to grow musically. Soon Dave was competing in musical competitions and finishing with highest honors. His awards were many. They included two scholarships for higher education presented by the Los Angeles Professional Organist Club and awards of merit for outstanding achievement presented by Yamaha Musical Corp.

Dave first encountered a theatre pipe organ at the age of ten at Pipes 'N' Pizza in Reseda, California. By the age of twelve, he was one of the staff organists. In addition to this, he also held positions in two churches.

In 1976, Dave moved to Arizona. He continued his career as an associate organist with the famous Organ Stop Pizza Restaurants in Phoenix, Mesa, and Tucson. While in Arizona, his higher musical education continued with Rosemond Crowley, one of the few living descendants of the Louis Vierne line of students. Dave attended the University of Arizona in Tucson on a full musical scholarship, pursuing classical organ studies for six years with Dr. Roy Johnson.

In 1984, Dave moved to the Chicago area to take the position as staff organist with Pipes and Pizza in Lansing, Illinois. Aside from his performances at the restaurant, he enjoys concertizing regularly as well as ministering musically at various churches. He has enjoyed recording

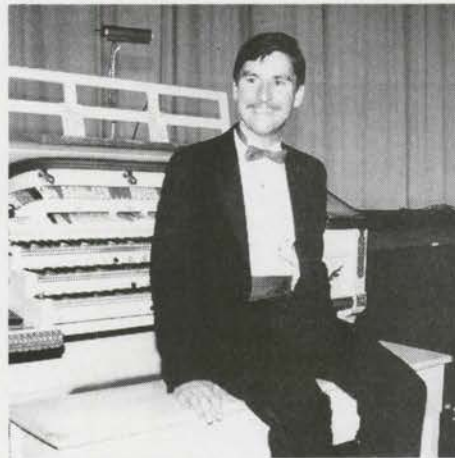


The crew at our concession stand at the Capitol Theatre.

Withenbury photos.



David Wickerham entertains guests in the McFadden residence.



David Wickerham at the 3/13 Wicks.

and is now enthusiastically working in the digital audio field.

Space does not permit listing his program, but if it did, you would know what to expect if you see his next performance. The only way to describe his presentation is "variety." The console rose to our favorite college song, "Iowa" (I-O-Way), which brought forth a rousing response from this Iowa audience. His program consisted of ragtime, jazz, marches, old-time favorites, classics, theatre organ standards, a hymn, a medley from *Phantom of the Opera*, and a sing-along. In keeping with the modern trend, he used some digital equipment to accompany a vibrant presentation of "Brazilian Sleigh Bells."

After intermission the audience was treated to an old silent movie favorite *Putting The Pants on Phillip*, starring Laurel and Hardy. Dave's performance was exceptional; his timing was perfect as he followed the action and used the various toys. The changes he made in melody, rhythm, registration, expression, and volume were very appropriate and imperceptible. Gaylord Carter once told us that when accompanying a silent movie the organist should play in a manner that the music is part of the movie and not discernable as the organ itself. Is there another Gaylord Carter in the making?

Richard P. Withenbury

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## RED RIVER

Fargo, North Dakota

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We had a scare one night in February as we saw live coverage of a fire in downtown Fargo. Just two store-fronts away from the Fargo Theatre on the north corner, an old hotel was on fire. Fortunately, the wind was from the south and the theatre was in no apparent danger. It was tense seeing the scene on TV, with the marquee twinkling in the foreground and flames and smoke billowing in the background. The hotel and the three other businesses in it were gutted.

Many chapter members spent eight Saturdays this spring painting and generally spiffing up the dressing rooms and hallway area at the theatre. We decided that the one dressing room reserved for guest organists and other stars needed special attention, and had it done by a local decorator, Dawn Morgan. With several live shows in April, we had a deadline. The first star to use the "new" room was Gregory Hines. He appeared on stage for half an hour as part of a program with Red River Dance and Performing Company, and delighted the audience with his fabulous footwork. Not many days later, Cloris Leachman came to the Fargo Theatre to begin her current tour of the marvelously entertaining "Grandma

Moses: An American Primitive" with three performances.

Also in April, it was Silent Movie Night time, the 20th and 21st, as we presented the Fargo Theatre Big Band All Stars; under the direction of James Ployhar the Fargo Theatre Singers (quintet), and a special appearance by members of Red River Dance and Performing Company, in a tribute to the music of Glenn Miller. Emcee Kenn Bennett introduced each number with a bit of history on Mr. Miller's career. The show opened with "Serenade in Blue." The dancers performed (four couples) with "Little Brown Jug" and "St. Louie Blues March." Among the many other numbers, "Chattanooga Choo-Choo" and "In the Mood" were definite crowd pleasers. The first half of the evening closed with all performers on stage for "Moonlight Serenade."

Three comedy classics filled the second half. Buster Beaton in *Neighbors* (1920) scored by David Knudtson, theatre manager; Harold Lloyd in *Never Weaken* (1921) and Laurel and Hardy's *You're Darn Tootin* (1927) with scores by Lance Johnson. Pre-show entertainment was provided by David Knudtson on the lobby grand, and intermission music by Lloyd Collins and Lance Johnson on the lobby organ.

The beginning of May opened with another big production at the theatre with the Fargo-Moorhead Civic Opera giving four wonderful performances of Gilbert and Sullivan's *Pirates of Penzance*. According to the Fargo Forum newspaper review, the Mighty Wurlitzer was a defin-

ite hit, also, "Contributing greatly to the musical experience is the pairing of the Mighty Wurlitzer Organ, played by Lloyd Collins, with a string quartet. Conductor David Martin keeps the two elements balanced throughout and successfully incorporates some of the organ's unique capabilities into the performance. The result was a joyful sound just right for Sullivan's score." *Sonia Carlson*

### 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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Preceded by luncheon at the Olde Country Buffet, our March 24 meeting was held at the Bellevue Little Theatre, in Bellevue, Nebraska. Our host for the meeting was member George Rice, who serves on the board of the theatre. The Bellevue Little Theatre is the home of a 2/5 Wurlitzer, installed by George in 1967. Following a short business meeting, Dick Zdan played for a sing-along and then cued a 1920's era newsreel and Laurel and Hardy's feature silent film, *Big Business*. The films were furnished by Harold Neuman of Council Bluffs, Iowa, our adopted film historian. The program was capped-off with refreshments in the lobby.

The Boardwalk Cafe in Omaha was the site of our April 29 dinner meeting. Our hosts for the evening were renowned Omaha organist Sandy Anderson and partner Hugh Stuckey, who own and operate the restaurant. The dinner was a delicious hot and cold buffet, served by the Boardwalk's staff. During cocktail hour, chapter President Dick Zdan entertained at the console of Sandy's Wersi electronic organ. Our star performer for the evening was Sandy Anderson, a



Chapter members and friends at the Boardwalk Cafe.

Tom Jeffery photos

classically trained musician who operated Sandy's Keyboards for about 15 years. He has served as a church organist in Omaha and during Army service, for many years. Sandy was the recipient of an AGO Scholarship. He opened his program with a medley of Big Band tunes and TV themes. His rendition of "Misty" was truly memorable. He continued with an array of Broadway show tunes that included excerpts from *My Fair Lady*.

Sandy closed his program with requests from the audience, including "Battle Hymn of the Republic" and "Memories" from *Cats*. An attentive audience of 60 members and guests offered their enthusiastic applause.

Tom Jeffery



Chapter President, Dick Zdan favored us with dinner music.



Sandy captured an attentive audience with his unique keyboard stylings.



Sandy Anderson, our host and star entertainer.

*Patti Simon*

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Ours is a fast growing, fun loving organization that is meeting the challenges of the 1990s. With the blessing of much talent and forward thinking we are having a very exciting year and would like to make fellow members aware of some of our special programs for 1990.

Our spring and summer programming will range from our second annual amateur organist showcase at Denver's Paramount Theatre, with guest organist Scott Smith, to our "Meet The Artist" concert series, with organist Ashley Miller, at the Riser's Music Hall, Henderson, Colorado. Developing new interest in theatre organ has paramount priority. One of the ways we get the "word out," is to put the club on the road. The summer gives us great opportunities to have booths at fairs and other public gatherings. Our members have a great time talking with people and spreading the gospel of theatre organ.

We are well-known for putting on a good party, so in September we are having a big one. The weekend of September 14, the Friends of the Wicks (a sub-group of RMCATOS) will be presenting a Mile High Weekend, when many of the fine theatre organs of the Denver and Colorado Springs area will be presented. This weekend has been designed to be low in cost and high in entertainment. For \$45 our guests will be treated to concerts from some of the finest theatre organists in the country, and a Jam Session that will not be forgotten. For more information or to make reservations, call us. We take Master Card and Visa.

October is time for an event that all of us are looking forward to. The Organ Festival for the Denver Public School Kids. This series of concerts and lectures will introduce over 8,000 students to the possibilities of theatre organ. The concerts will have a Halloween theme, so many of our members help by becoming "ghostly" friends to make the concert a real memorable program.

If you are planning a trip to the Denver area please look us up because there is a good chance that there will be something going on during your visit, or we could make a party happen. *David Love*



Quentin Bellamy outside the Fresno Warnors Theatre where he played for the February meeting.  
*Alexis Downer photo*

## SEQUOIA

Fresno, California

209/431-4305

1990 is proving to be a big year for us. We are very excited about presenting the Regional Convention in October. All artists have now signed on and are ready to roll. We will have a superb lineup of artists and a few optional extras if folks desire. Information is in this issue.

We started our year with a classical organ program by member Scott Horton on the 2/17 Murray M. Harris in the Hanford Episcopal Church of the Saviour. This magnificent organ was built in 1910 and is virtually intact except for the console destroyed some years ago in a fire.

In February, temporary resident of Nor-Cal Quentin Bellamy played for us. Quentin is attending an Episcopal Seminary in Berkeley. He played a fine program of popular music, some light classics and not-so-light classics on the 4/14 Robert-Morton in Warnors Theatre. In May, he will be heading back to Great Britain and assume his post as an Episcopal priest. We wouldn't be a bit surprised if someday one of his parish churches grows forth with a big brassy Christie organ!

March saw the return of Dennis Scott to play Pizza and Pipes' 3/23 Wurlitzer. Dennis had the instrument and the audience at his complete disposal. He included many show tunes and, as it was Saint Patrick's Day, a good selection of Irish music.

In April, we hosted the "Fresno Organ Crawl" by members of LATOS and Valley Organ Society from Burbank. In slightly less than 24 hours, Sequoia, LATOS, and VOS members heard Warren Lubich at Bethel Temple's 3/10 Morton, Dave Moreno at Pizza and Pipes, and ATOS President John Ledwon and Larry Vannucci at Warnors Theatre.

*(continued ...)*

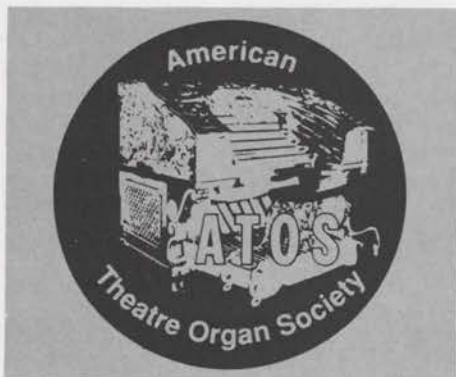


Scott Horton at the 2/17 Murray M. Harris in Hanford.

All inquiries regarding membership matters should be addressed to . . .

**DOUGLAS C. FISK,**  
Executive Director of ATOS  
P.O. Box 417490

Sacramento, California 95841



*New ATOS Labels!*

## Frolic in Fresno!

## October 19-21

SEQUOIA cont.



Dennis Scott played for Sequoia chapter on St. Patrick's Day, Pizza and Pipes, Fresno.

In May, Dave Hooper played his first concert for Sequoia. He has been heard many times by Nor-Cal, Sierra, and AGO chapters, to say nothing of his 15-year stint at what is now Angelino's (ex-Thundermug) Restaurant 3/13 Wurlitzer in San Jose. Dave played a fine selection of concert melodies for which he is very well known. His Saturday morning program took place at Pizza and Pipes.

The Sequoia Chapter 2/10 Wurlitzer organ is now fully installed and playing. It is a tremendously powerful little beast and capably fills every square inch of the 1200 seat FOX-Hanford Theatre — and quite probably half of the Presbyterian Church next door! In fact, the brassy Solo chamber CAN be heard in the city park across from the theatre. We'll have to watch the 2 a.m. practice sessions with that reputation. We are planning a private chapter sneak preview of the organ early this fall. The organ will be heard in its public premiere during the Central California Regional Convention with Ron Rhode, then two days later in a public concert by Tom Hazleton.

We hope to see as many folks as possible at the regional, but remember, it is limited to 400. Get your registrations in early!

Tom DeLay



Rex Koury plays dedication of Sierra chapter's new console.

**SIERRA**  
Sacramento

916/961-9367 or 916/967-9732

I have always said, "When you have a good artist, you will have a good audience." Our dedication program for our new console, played by Rex Koury on April 22, more than proved that. We had a SRO, put in 50 extra seats and still had to turn people away. The audience loved and respected this man as he presented an excellent concert for Sierra Chapter.

Rex could do no wrong in the eyes of his following. His choice of selections were of a great variety, played in a very tasteful style and technique. His program included Chopin's "Valse Brillante," plus show tunes and "Jamaican Rhumba." I was totally surprised when Rex announced that he was going to play my composition, "Blue Ice." He did a great rendition and I want to thank him. This was a dedication well done. I am sure that Buddy Cole would have been proud to hear this program on his old console, now looking so new. Thanks, Rex, the audience sure loved you.

Sierra Chapter also wishes to acknowledge those who helped make this program such a success: Don Myers and Barbara Harris, Ushers; Mary Koury, Record Sales; Kay Ruland and Key Robinson, Programs at the door; Mac Wurtzbaugh, furnishing and operating the spotlight; and Charles Robinson for serving as emcee.

Bud Taylor

*The other arts persuade us,  
but music takes us by surprise.*

EDUARD HANSLICK, 1854

**THEATRE ORGAN  
AD SIZES & RATE  
INFORMATION**

**AD SPACE SIZES AVAILABLE**

	Width	Height
Full Page (Bleed)	8-3/8	10-7/8
Full Page (Regular)	7-5/16	10
2/3 Horizontal (3 col.)	7-5/16	6-5/8
2/3 Vertical (2 col.)	4-7/8	10
1/2 Horizontal (3 col.)	7-5/16	5
1/2 Vertical (2 col.)	4-7/8	7 1/2
1/3 Horizontal (3 col.)	7-5/16	3 1/4
1/3 Horizontal (2 col.)	4-7/8	4-7/8
1/3 Vertical (1 col.)	2-3/8	10
1/4 Horizontal (3 col.)	7-5/16	2 1/2
1/4 Horizontal (2 col.)	4-7/8	3 3/4
1/4 Vertical (1 col.)	2 1/4	7 1/4
* 1/4 Special	3 1/2	
* 1/4 Special	3-5/8	4-1/8
1/6 Horizontal (2 col.)	4-7/8	2-3/8
1/6 Vertical (1 col.)	2-3/8	4-7/8
1/8 Horizontal (2 col.)	4-7/8	1-7/8
1/8 Vertical (1 col.)	2-3/8	3 3/4
Professional Card Size	3 1/2	2

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Trim Size ..... 3-3/8 x 10-7/8"  
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## SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

It finally happened! Our 3/10 Robert-Morton is silent no more! Our March meeting was held at Tulsa's Broken Arrow campus Vo-Tech High School, with real music (no more manual pipe poking) on our own theatre pipe organ. Since we knew everyone wanted a chance to play, our program for the evening was open console "by the numbers." As chance would have it, first on the bench turned out to be Don Kimes — an appropriate lucky draw, since Don has been one of our most faithful installation-crew members. Twelve others played, each with their own unique stylings. The sound of our instrument is truly magnificent, and everyone present thoroughly enjoyed its re-awakening.

The first meeting was so successful we decided to have a repeat performance in April. Again, it was open console "by the numbers," with ten persons drawing numbers to play. Our players are becoming more familiar with the organ's capabilities as they feel their way through its registrations. *Dorothy Smith*

## TOLEDO AREA

Ohio

419/691-0870 or 419/865-0111

On March 10, John Lauter of Detroit, Michigan, was the feature artist at the chapter Marr & Colton. In addition to a fine performance on the organ, John accompanied the Harold Lloyd silent film classic *Never Weaken*.

Our resident organist, Bill Yaney, performed pre-show at the "Mini-opera" *Cinderella* in March before an audience of about 900 school children. In May, TATOS met at Paul Wasserman's "Hobby House." Following the meeting, new member Lenny Norman entertained us on Paul's 3/8 (mainly) Wurlitzer. Paul's organ was originally the 217 instrument installed in the Toledo, Ohio, Pantheon Theatre in November 1919.

*F. Michael Hornyak*

## WESTERN RESERVE

Cleveland, Ohio

216/521-7269 or 216/941-0572

We celebrated an early St. Patrick's Day with chapter member John Lane at the console of the Cleveland Grays' Armory 3/16 Wurlitzer on March 4. Following a medley of Irish songs including "When Irish Eyes are Smiling" and "My Wild Irish Rose," performed with John's easy-going artistry, open console time and lots of socializing were enjoyed by all.

Several members enjoyed a concert by Hector Olivera at Akron, Ohio's Holy Trinity Lutheran Church on April 20. After an all-classical half-concert on the church's freshly expanded classical pipe organ including Guilman's "Marche Religieuse" and Handel's "Cuckoo & the Nightingale," Hector brought down the house by introducing his famous "P-1 Orchestra." Selections on his electronic marvel included "All of Me," "New York, New York," and a medley from *Phantom of the Opera*. As an encore, Hector astounded the audience with a "Duet" — accompanying himself from the organ with a pre-performed O-1 arrangement of J.S. Bach's "Sinfonia To Cantata #29." Bravo!

Pooling resources with the Cleveland Chapter of the AGO, Western Reserve members enjoyed a Saturday afternoon, April 21, bus trip into the rural regions southwest of Cleveland. Our first stop was at the Schantz pipe organ factory in Orrville, Ohio (also famous as the home of Smucker's Jelly) for a close-up look at the manufacture of classical pipe organs. After an educating tour and lecture, we continued to our Program Director Jim Shepherd's alma mater, the College of Wooster for an interesting tour of three diverse pipe organs. Associate Professor of Music Jack Russell demonstrated the highlights of the 1953, 53-rank Holtkamp electro-pneumatic organ in the College's McGaw Chapel and then contrasted them with a 1980 tracker-action Wilhelm instrument in the First Presbyterian Church. Finally, a tour of the newly constructed

Scheide Music Hall and its Wilhelm tracker action practice organ rounded out the afternoon. Before the return bus ride, an all-you-can-eat buffet at the College of Wooster's award-winning student cafeteria was enjoyed by everyone. Our thanks go to the AGO and the staffs of the Schantz factory and the College of Wooster for a delightful and educational extravaganza!

On May 5, Western Reserve Chapter assisted the Cleveland Grays in the production of Larry Ferrari's unprecedented tenth appearance at the Cleveland Gray's Armory 3/16 Mighty Wurlitzer. A traditional Cleveland area favorite, Larry's spirited performance that night left no one disappointed, as his selections included Clarke's "Trumpet Voluntary," "Gigi," and the *Music Man's* "76 Trombones."

A rainy spring Sunday saw us travel to Mansfield, Ohio, on Mother's Day for a concert and tour at the fabulous Mansfield Renaissance Theatre. After its decline into the porn-film market and eventual closing in the 1970s, this former movie palace is now one of the premier restorations in the country. Equally history-laden is the 3/20 Kearns/Carson/Nelson Mighty Wurlitzer featured there. Selections by artist Jim Ackley including "Body & Soul," "Waitin' for the Robert E. Lee" and "The Perfect Song" — played to honor the fact that this was the instrument used by Gaylord Carter to accompany the *Amos & Andy Show* — made it a difficult choice for aficionados to decide what the afternoon's summit truly was. With the addition of abundant open console time, the only sure thing is that everyone who attended had a good time. *Jim Shepherd*

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## LARGEST CROWD IN TWO YEARS

Bob Ralston's third appearance with us on May 5, 1990 drew the largest crowd we've had in two years.

*Bob & Shirley Flowers, PATOS*

## 2200 HAPPY PATRONS

It was wonderful seeing over 2200 people enjoying themselves so much when Bob Ralston played our 4/27 Wurlitzer on April 21, 1990. We're still hearing praise about his concert.

*Peter Botto, Mgr. OAKLAND PARAMOUNT*

## DOUBLE THE ATTENDANCE

The Southeast Texas Chapter was privileged to have Bob Ralston here on April 7, 1990. The attendance was more than double our best previous concert attendance.

*Floyd Broussard, Chairman, SETCATOS*