

at the pizza parlor. Kevin is scheduled to perform at the 1991 National Convention in San Francisco, and we are looking forward to hearing him again.

A no-host lunch was available at the Pizza & Pipes before the busses loaded for the trip to Fresno Pacific College for Paul Quarino's concert on the 3/20 Hybridizer. This organ is so named because it was erected with parts from eight different builders and brought into an ensemble by organmen Tom DeLay and Dave Moreno. The setting is unique in that the console is placed in the center circle of a basketball court, the chambers are located high on one wall of the gymnasium and the audience sits in bleachers on the opposite side.

Paul's program was sparked by a whimsical sense of humor, by songs that ranged from his famous "Elks Lodge Medleys" to classical arrangements, Gospel, and by some pyrotechnics with the computer system that rendered Tom DeLay speechless and the audience in stitches. At one point Paul remarked that the reverb in the gym

reminded him of a roller rink and he followed this with a 92-Blues version of "Green Door" which had many reaching for their skate bags. His closing number was, he told us, a number that today would be titled "Hey, Dude," but turned out to be a classical interpretation of the famous "Hey, Jude."

We were still chuckling when we arrived back at the hotel for a social hour and dinner before embarking for the Warnors and the final concert of the convention. Dan Bellomy was the fourth Warnors artist and we understand he is the "Unofficial House Organist" there. He brought his own automatic rhythm unit, a nimble young drummer named Brenda Myers, who managed (with very little rehearsal) to meld with Dan's style of Big Band jazz and ballad production numbers. His program built to a rousing "Surrey With The Fringe on Top" and encore "Something Wonderful." Which it was.

This wonderful weekend of madcap, dynamic, uninhibited, memorable music was emceed by the vibrant, vacuum-man,

Stan Kann. Stan added his own winsome humor and vivacious manner to the necessary informational announcements as well as to the introductions of each artist.

The success of this event must be credited to Tom DeLay and the Sequoia chapter members who gave so much and so freely to see that all were in the right place at the right time and were having a good time. One fact became particularly noticeable at this convention, and perhaps other chapters that may be reluctant to sponsor a regional could take note of it: You can present four organists on one organ and have the equivalent of four organs! The Robert-Morton in the Warnors Theatre showed four distinct personalities as each of the artists registered his own select sounds. So, if your chapter has only one or two venues available, take heart from what happened in Fresno. It was inspiring!

(Special thanks to Tim Kreifels, Bill Taber, and Harry Heth for help with the coverage, and to photographers Paul Quarino, Randy Rock and Jim Koller. And once again, Claude Neuffer was an invaluable source of help with the pictures!)

The Production Staff . . .



Head honcho Tom DeLay. PIQ



Bus CEO Colonel Cor Barnents with his bus captain Chuck Turner. PIQ



The crew: (L to R) Harold and Adena Roque, chapter treasurer; Cid and Tom Borgstrom, chapter president. PIQ



Claude Halstead (left) and Dave McFiggen. PIQ

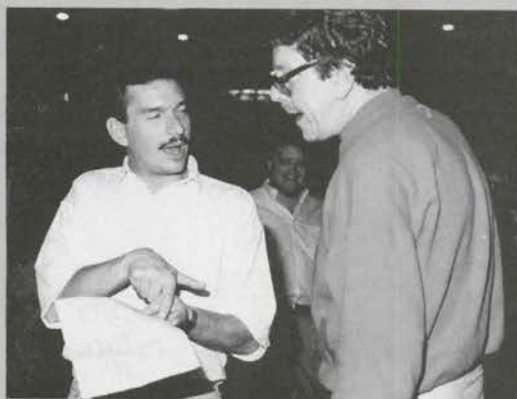
Introducing the Stars . . .



Emcee Stan Kam in suit made entirely from vacuum cleaner bags.



The four Morton-men featured in Fresno. PJO



Kevin King explains schedule to John Seng. Randy Rock photo



Lew Williams and John Seng stay in shape while Randy Rock takes their picture.



Drummer Brenda Myers with Dan Bellomy. PIQ



Jim Riggs at Warnors. PIQ



Paul Quarino at Fresno Pacific.



Kevin King



Lew Williams



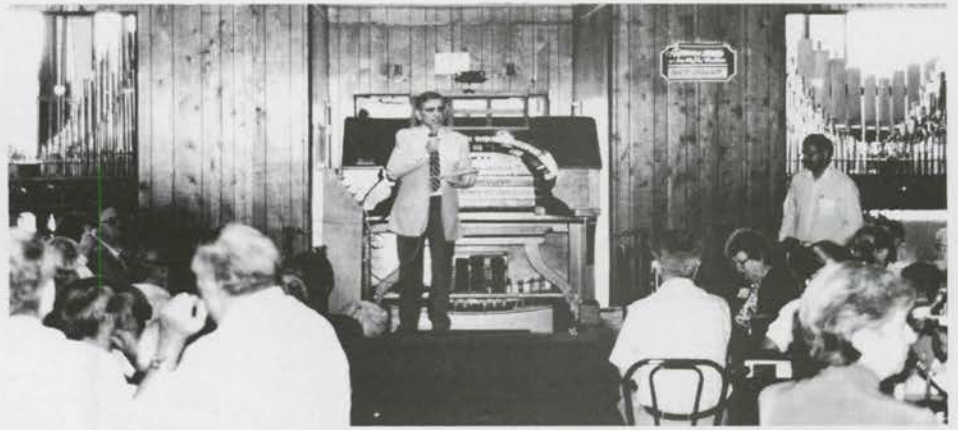
Ron Rhode



Tom Hazleton



Fresno Pizza and Pipes.



Jim Koller Stan Karn introducing Kevin King. PJQ

The Audience



- ◀ Schlotter on Tenth Avenue. TLD
- ▶ Harry Heth, Sam LaRosa, Grace McGinnis. PJQ

Below: Jam Session at Pizza and Pipes. Randy Rock photo



Dave Moreno explains fine points of organ in Pizza and Pipes. Randy Rock photo



Jack O'Neill, Paul Quarino and Bill Taber take a break.



Stan Kamm talks to early arrivals at Fresno Pacific.

Randy Rock photo



Group from Chicago: (L to R) Cyndae Diaz, Emma Lu Baker, Connie Purkey, Edla and Bill Horn.

Jim Koller photo



"Rocky" and Florence Lydon with longtime friend Paul Quarino.



Don and Alva James. PIQ



Tina, the TO dog, came all the way from Los Angeles with master Don Linton. PIQ



Jack O'Neill takes a ride at Pizza and Pipes. PIQ



Ralph Beauty. PIQ



Terry Robson and Bob Shafter.



Theatre owner, restorer, plumber, janitor Dan Humason with Tom Hazleton. Wilma Humason photo



Larry Vannucci tries some of his hot jazz on the FOX-Hanford Wurlitzer.



Vannucci and Hazleton do a three-hand version of "Honeysuckle Rose."



L to R: Russ Evans, Bill Exner and Bill Hale at Pope residence in Visalia.

Fresno Regional Follow-Up

by Ralph Beaudry

Following the Fresno regional many stayed through Monday evening to hear Tom Hazleton's first public presentation of the FOX-Hanford Wurlitzer. Some drove to nearby Sequoia Park in the morning, but most visited the Wurlitzers in the Pope and Sweeney residences in nearby Visalia.

At two o'clock open console began at George and Anabelle Pope's "mini-San Sylmar Museum" with its antique cars and music makers including, of course, their unique style 185 Wurlitzer. It's opus 321, a two-manual instrument with all eight ranks installed on *one* chest (a rarity, indeed!) Originally in Modesto's Covell Theatre (circa 1920) and after many years in Dr. William Stover's home in Porterville, it was only recently erected in the Pope home. Kevin King played a mini-concert and then it was on to Pete and Shirley Sweeney's nearby residence.

Larry Vannucci was presented in concert at the Sweeney's newly combined Wurlitzer/Devtonix organ. The Wurlitzer

part was originally opus 1296, a Style D (2 manuals, 6 ranks) installed in Akron, Ohio's Orpheum Theatre (1926). Later enlarged to nine ranks, it also boasts the original Wurlitzer piano from Grauman's Million Dollar Theatre in Los Angeles. Within the past year the Sweeneys have added a Devtronix Publix 1 model, four-manual console with 16 electronic voices. This instrument had been in the Roy Caldwell home in Escondido, California. The Wurlitzer console can play the pipework, and the Devtronix console can play the entire organ so it's now the only known residence pipe organ with *two* consoles!

Due to the genius and hard work of Dave Moreno and David Schutt the electronic and pipe voices blend beautifully and Vannucci's program was a complete delight!

By 6:00 most were on their way to a soul-satisfying, genuine "home-cooked" dinner at Peden's Restaurant directly behind the FOX Theatre in Hanford.

The organ's public debut drew over 600

from the Hanford area in addition to the nearly 100 organ buffs who stayed over to hear Hazleton's program on the near-duplicate organ to South Pasadena's Rialto Wurlitzer — which was the first Style 216 built! Hazleton, working with organ builder Tom DeLay and the Sequoia chapter's crew, had voiced, regulated and registered the organ to recreate the "Rialto sound." His widely varied program encompassed both the magnificent Bach transcription of Vivaldi's "Concerto in A Minor" and Vannucci's low-down, jazzy arrangement of the "Colonel Bogie March" as Tom remembered it from San Francisco's Lost Weekend bar on Taraval Street!

Throughout the evening Hazleton's stylings blended the Wright touch with Vannucci flourishes. As one organ buff stated, "It's like a Lost Weekend at the Rialto!" Or, as Tom said after the program, "Wasn't it *deja vu*?" Indeed it was, and the perfect conclusion to one of the finest ATOS events ever held!