

Hawaii Chapter

American Guild of Organists

UPCOMING AGO EVENT

Wednesday, October 31, 7:30 pm
Silent Scream: Nosferatu

Hawaii Theatre
1130 Bethel Street

“Is that your wife?
What a lovely throat.”

This original 1922 silent vampire film will be underscored throughout by the Hawaii Theatre Robert Morton Theatre Organ with **John McCreary**, theatre organist extraordinaire. The classic silent version of “Dracula” remains F. W. Murnau’s unparalleled masterpiece of horror. It has been often remade, but never duplicated for sheer poetic terror.

Tickets are \$10, available from the Hawaii Theatre box office or from http://hawaii theatre.com/event_calendar.html.

John was Organist/Choirmaster at St. Andrew’s Cathedral for 35 years and at Iolani School for nearly as many. He also served as Interim Organist/Choirmaster at St. James Episcopal Church on Madison Avenue in New York City, a job that was intended to last four months but



extended to ten. He had enjoyed retirement for just one year before accepting the invitation to New York. As his wife Betsy said, “He flunked retirement!” John is now happily working in his garden and on the three-manual theatre organ in his Nuuanu home.

DEAN’S COLUMN

Greetings from Italy! As some of you know, I have been on vacation visiting friends in Norway, staying with family in Germany, and then freelancing in Italy. Although this is an art/history vacation, I do manage to find organs in my wanderings. I actually attended an organ concert in Oslo, another in Halle, Germany, and even enjoyed the renditions of a vocalist & organ grinder in San Gimignano (Tuscan hill town). Italian towns can be wonderfully adorned by street musicians and performance artists of all kinds!



The organ concert in Germany was a unique experience. It was held in Halle (Westfalen) in the church my maternal great-grandparents and family used to attend. The resident cantor/organist had invited two choreographers from Berlin to work with over 100 middle and high school students for almost a month . . . together they presented a program entitled “Sacro TanzFieber”. Liturgical dance was choreographed with Bach, Mendelssohn and the like, and well done, I might add. I attended the second of three performances over a weekend, and the standing ovation was a long one!

I will look forward to a viewing of the Bach Pilgrimage slideshow upon my return to Hawaii. My thanks to Kathy and Carl Crosier and the Lutheran Church of Honolulu for presenting and hosting our September event. I hope that many of you were able to attend.

The next AGO program for this season will be held at the Hawaii Theatre, with John McCreary presiding at the organ. If you have not already made arrangements to attend and purchased tickets, I would encourage you to do so. It is sure to be a wonderful event! In November, we have scheduled the Clergy Appreciation Dinner to be held at Central Union Church, and I would ask you to make plans now to invite your clergy person/s to join you.

Thanks and Aloha!
Margaret Lloyd



HAWAII'S MAJOR THEATRES AND THEIR PIPE ORGANS

by Bob Alder

By the 1920s Hawaii's two largest cities offered many venues for the public to enjoy going to the movies. In both Hilo and Honolulu the largest theatres featured elaborate pipe organs installed for the accompaniment of silent movies and augmenting the theatre orchestras. The organists at these large theatres became local celebrities who frequently introduced new popular songs to the public.



PRINCESS THEATRE

The Princess Theatre opened in 1922. It was on Fort Street, mauka of Beretania. A four manual 16 rank Robert-Morton pipe organ was installed prior to the opening by Felix F. Schoenstein & Sons of San Francisco.

Edwin Sawtelle was featured organist at the Princess until 1929 when he left Hawaii for an extended concert tour of the mainland that was to last seven years. Other organists who performed there included Virginia Kahapea, Eddie Harmon, Gertrude Nellist and Alice Blue.

In 1936 Don George, who had been featured organist since 1932, was appointed general manager. George had introduced the Saturday morning Mickey Mouse Club for children that was soon to be duplicated in Hilo at the Palace Theatre. Before coming to Hawaii, George had performed in major theatres in New York, Chicago, and San Francisco. He was a prolific composer of popular songs in the hapa-haole style collaborating with bandleader Johnny Noble. Up until the outbreak of World War II, George was broadcasting on radio from the Princess several evenings a week. In the 1950s he was performing and recording in the Los Angeles area and managing the Hammond Organ factory store in Pasadena where he also taught. One of his pupils was a young Bob Alder who would eventually move to Hawaii and become the last organist at the Waikiki Theatre.

By the late 1940s Johnny DeMello performed regularly at the Princess. DeMello was also a manager for Consolidated Theatres at the neighboring Liberty Theatre where he played the Hammond electric organ that had originally been at the Waikiki Theatre for its opening in 1936.

The Princess Theatre pipe organ was played by several organists up through the 1960s. With its fairly large stage and excellent sightlines, the Princess had been a popular concert venue for the Honolulu Symphony, touring artists



and Broadway musicals. During the 1950s it was modified for the wide screen Cinerama movies. It was closed for demolition in 1969.

HAWAII THEATRE

The Hawaii Theatre also opened its doors in 1922. It was designed on a scale that had never been seen in the islands. The Robert-Morton Pipe Organ Company built another four manual sixteen rank instrument that was installed with the console on a water-powered hydraulic lift that rose majestically from the orchestra pit. This was the only organ console elevator in Hawaii.

The first organist at the Hawaii was Percy Burrison. Additional organists who performed there during the 1920s and 1930s included Alice Blue, Gertrude Moffett, Eddie Harmon and Don George.

In 1937 the Hawaii Theatre's pipe organ was removed by Leo Schoenstein to be rebuilt and reinstalled in the year-old Waikiki Theatre. The main chamber of the Hawaii became a storage room. The solo chamber was used by the advertising department for painting custom movie posters. The organ console elevator was locked at the lowest orchestra pit floor level.

In 1969, with the closing of the Princess Theatre, a group of volunteers, who were to become the Aloha Chapter of the American Theatre Organ Society, moved the Princess organ into the empty chambers of the Hawaii Theatre.

The Aloha Chapter maintained and rebuilt this instrument from 1969 through 1988, and presented many successful concerts featuring organists Johnny DeMello, Don George, Gaylord Carter, Bob Ralston, Frank Loney, Bob Alder, David Kelsey and Lew Williams.

In 1984 Consolidated Theatres closed the Hawaii. Aloha Chapter members Frank Loney, Bob Alder and Scott Bosch formed the non-profit organization now known as Hawaii Theatre Center with the goal of preserving and restoring the theatre to its former glory.

As the restoration of the Hawaii Theatre progressed, organ consultant Allen Miller was engaged to survey the organ and recommend changes for expanding its stop list. New plans called for adding a second row of

stops on the four manual console with expanded unification on all four manuals. Richard Harger, of Pipe Organs Hawaii, completely rebuilt the console. It now has over 200 stops and a full combination action with several memory levels.

WAIKIKI THEATRE

In the mid-1930s Consolidated Amusement Company embarked on a massive project to upgrade all of their older theatres and construct new theatres featuring the latest technological developments of the movie industry. The Waikiki Theatre was to become their crown jewel when it opened in 1936 to great fanfare. Combining elements of streamline modern and art deco, the Waikiki's auditorium was an atmospheric tropical garden with artificial foliage along the side and rear walls, and two large coconut palm trees on either side of the stage. The proscenium arch was a rainbow with changing colors controlled by motorized dimmers in the projection booth. As the houselights dimmed, projected clouds would drift across a dark blue sky.



Organist Edwin Sawtelle returned to Honolulu to become musical director and organist at the new theatre.

He brought with him a brand new Hammond Model "A" electric organ that was installed in the Waikiki with large speakers on either side of the movie screen. From all reports, the sound of this early Hammond was not very satisfactory. The auditorium of the Waikiki had been designed with minimal reverb to ensure the best possible

acoustics for the RCA movie sound system. As a result, the Hammond didn't have the acoustical environment it needed.

In 1937 Consolidated decided to move the little used Robert-Morton from the Hawaii Theatre to the Waikiki. Leo Schoenstein supervised this project. An acoustical engineer designed new pipe chambers which had to be built behind the proscenium and above the "sky" ceiling. Tone chutes directed the sound out through grills cut into the "sky" ceiling just behind the artificial palm trees. It was a huge project. The console was placed in a small pit just in front of the stage. The entire installation was done very well with excellent consideration given to accessibility for service and maintenance. Expanded unification of certain ranks was done which made significant improvements in the organ.

The Waikiki Theatre was built with a radio broadcast booth next to the projection room. Edwin Sawtelle did regular broadcasts from this theatre from 1937 through World War II that were picked up all over the Pacific area. Neighbor island residents recall being able

to hear these programs at night. In 1946 Consolidated Theatres opened the Kuhio Theatre a few blocks from the Waikiki. The showtimes at both theatres were the same, so Sawtelle's pre-show music at the Waikiki was broadcast over telephone wires to the Kuhio Theatre to entertain its waiting audiences.



Sawtelle recorded several albums at the Waikiki during the 1940s. Some of these featured the Waikiki Girls Chorus, the singing usherettes.

When Edwin Sawtelle retired, in 1955, Johnny Demello became the new house organist and played every weekend until his retirement in 1977. He recorded an LP album in the 1950s. In 1978 Frank Loney was hired for the opening of "Superman". Bob Alder took over from 1980 until 1997.

To their credit, Consolidated Amusement Company always treated this organ as an important asset and spared no expense in its maintenance and/or repair. In 1982 the Waikiki underwent an extensive remodeling and upgrading to a state-of-the-art major movie theatre. Included in this upgrading were several improvements to the pipe organ. The console was refinished and enlarged with all new stop assemblies, and the four manuals were rebuilt.

By 1997 the attendance at the Waikiki Theatre had fallen off. It was a victim of the multiplex movie houses in suburban malls. The organ intermissions were discontinued in May 1997. On the bright side, this organ had entertained movie audiences in this one theatre for 60 years. And it had 15 years, before that, at the Hawaii Theatre. 75 years all in all. Quite a record.

In 2001 the parent company of Consolidated Amusement Company agreed to donate the organ to Hilo's Palace Theatre.

HAWAII'S THEATRE PIPE ORGANS, cont.

PALACE THEATER

Hilo's landmark Palace Theater opened in 1925. The original plans included installation of a Mighty Wurlitzer pipe organ. For its opening, the old Wurlitzer photoplayer-style pit organ from the former Gaiety Theatre played from the orchestra pit.

In 1929 the Robert Morton Pipe Organ Company of Van Nuys, California completed work on a three-manual, seven rank instrument that was shipped to Hilo and installed in the Palace Theatre.



Alice Blue moved from Honolulu to be the featured organist for three years.

In 1932, John DeMello transferred from the Kaimuki Theatre to replace Alice Blue. In 1940, both John and the organ were moved to the new Hilo Theatre, designed by CW Dickey. Johnny was musical director for stage shows and provided organ music before movies and during intermissions. He also played for broadcasts six times weekly over KHBC radio, continuing a tradition that began in 1936 at the Palace.

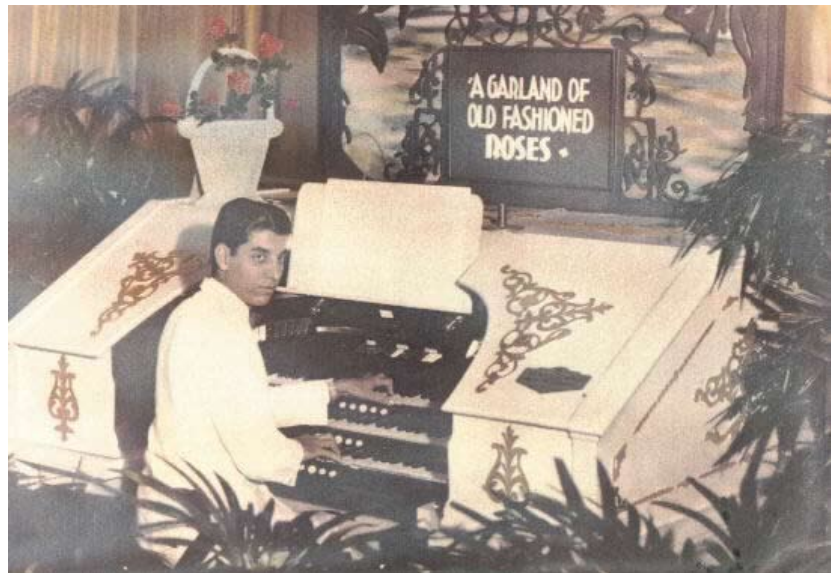
The radio programs ended at the start of the war, and John moved back to Honolulu. The organ continued to be played by some of his former students. In 1946 a tsunami hit Hilo, and the console was under water. The organ chambers, located high alongside the stage, completely escaped damage. The console was taken to Honolulu for repairs, and did not return until two years later.

In 1960 another tsunami struck Hilo and washed the console over the seats to the back wall of the auditorium where it broke apart and was completely destroyed. Again the chambers were spared. The Hilo Theatre was closed, never to re-open.

The remains of the organ were inspected in the theatre late in 1963 and it was found to be in surprisingly good condition. Roger Angell, of Honolulu, offered to buy the instrument. In 1964 it was removed from the theatre and on its way to Honolulu. Chambers had been built below the living room of the Angell family home where it was to be installed. A replacement console was added and the organ was rededicated by John DeMello and Gaylord Carter in 1972.

Back in Hilo, the Palace Theater was eventually closed in 1981. It sat empty, stripped of its furnishings and equipment, until it was purchased for the Hilo Downtown Improvement Association in 1990. This began the long process of restoring the Palace to full operation. Roger Angell donated the organ back to the Palace in 1991. It was placed in storage for several years until the building was ready for its reinstallation beginning in 2000.

Scott Bosch and Bob Alder, along with numerous other volunteers, have been working on the project since then. Consolidated Amusement Company donated the Waikiki pipe organ to the Palace to be added to the project. The combined organ will eventually have 25 ranks of pipes. As of this writing,



there are 13 ranks playing. A fourteenth rank will be added soon.

The former Waikiki/Hawaii console, originally built in 1922, has been rebuilt and modernized with a new capture combination system.



On Friday evening, November 2nd, the Palace Theater and HTOS will present the German silent horror classic “NOSFERATU”, accompanied by Bob Alder on the organ. More information can be found on the Palace Theater website at <http://hilopalace.com/>

UPCOMING PROGRAM YEAR 2007-2008

October 31, “Nosferatu,” silent movie accompanied by John McCreary at the Hawaii Theatre, 7:30 p.m.

November 26, Clergy Appreciation Dinner at Central Union Church, 6 p.m.

December, No meeting (Christmas)

January 26, 2008. “Organ Crawl, Part I” to St. Mark’s Episcopal Church and to Iolani School’s “Virtual Organ,” a Macintosh computer running Hauptwerk virtual pipe organ software, with two manuals and pedal.

February 2008. “Organ Crawl, Part II” to Central Union Church and the Lutheran Church of Honolulu.

March 2008, No meeting (Easter)

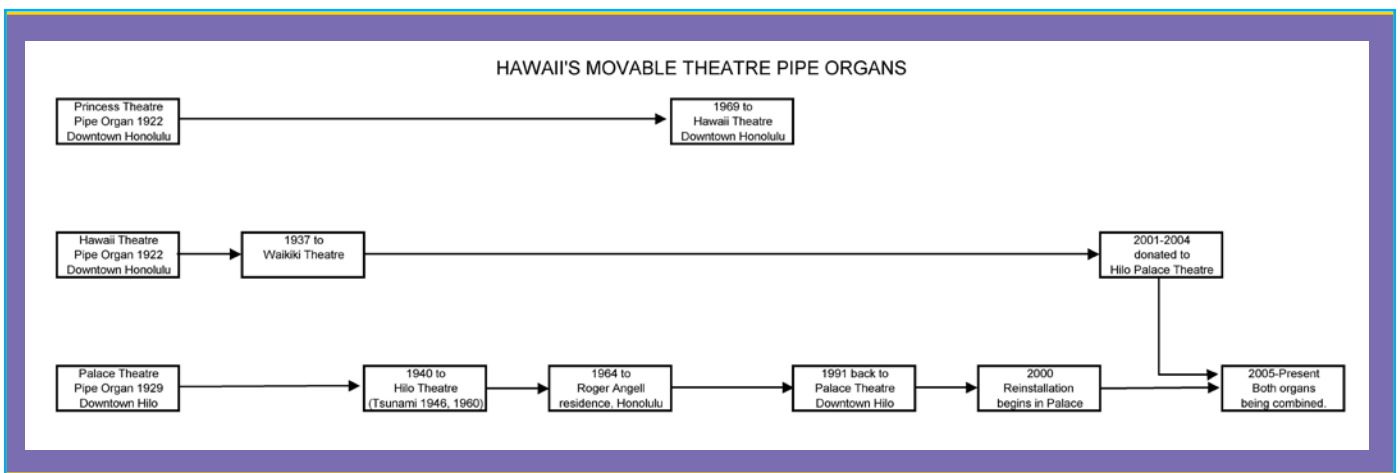
April 26, 2008. “The Young Organist,” featuring AGO scholarship students and other young organists at the Lutheran Church of Honolulu.

May 2008. Annual Dinner Meeting, election of officers.

June 13, 2008. Paul Jacobs Concert at Central Union Church.

The future of the Palace Theater pipe organ is very secure. The organ is now owned and maintained by the Hilo Theatre Organ Society, a chapter of the American Theatre Organ Society. It will remain in the Palace under a cooperative agreement with the Friends of the Palace Theater that ensures it has a permanent home.

The two organizations jointly present several silent movie shows every year, with live organ accompaniment, that have become very successful and popular. Organists who perform at the Palace include Tommy Stark, Dwight Beacham and Bob Alder. The organ is also featured in a weekly Hawaiiiana show every Wednesday morning at 10:30am. Complete information on the Palace organ project can be found online at <http://htos.palacehilo.org/>





Kathy Crosier took this picture of a sausage vendor in Leipzig. His grill is completely free-standing!

"A BACH PILGRIMAGE" REVIEW **September 14, 2007**

Submitted by Dr. Holly Lindsay

On Friday, September 14, members of the Hawaii Chapter of the American Guild of Organists and the congregation of the Lutheran Church of Honolulu were treated to a "wunderbar" evening of delicious German food, Lutheran hospitality, and international travel. The Teutonic theme was firmly established early in the evening as we sat in the courtyard of LCH and ate our way through many of Deutschland's specialities. Our "gute essen" (good eating) included mounds of mouthwatering sauerkraut, bratwurst, stroganoff, gurkesalat (cucumber salad), apfelstrudel, brot (bread), kartoffel-salat (potato salad), kuchen (cake) and more.

All of these delicacies were then topped off with a "playful" serving of Carl and Kathy Crosier's delightful adventures during their Bach Pilgrimage in Europe during the summer of 2007. Wearing matching ensembles of fashionably black Bach Festival t-shirts, the Crosiers' travelogue began with Carl's adamant disclaimer to the audience that the whole evening was "Kathy's idea." The Crosiers' trip began with their rendezvous in Boston including Carl's participation in a Corpus Christi service honoring Edith Ho and a mouth-watering visit to Boston's landmark restaurant, Legal Seafoods,

Kathy then dished up some examples of German church music ranging from the expected to the unexpected. Kathy stated that despite the inclusion of a polyphonic mass setting by Buxtehude, the reenactment of a Bach service they attended at St. Thomas Church in Leipzig could not be compared

to an actual service during Bach's time because the modern version lasted a mere 2 hours and 20 minutes!

Kathy went on to explain by example that German hymn playing includes a chorale prelude by the organist, the singing of the first verse by the cantor and the inclusion of the congregation with the singing of the remainder of the verses "a capella." She treated us to an example of chorale playing on the Beckerath organ and after cantor Allen Bauchle led us through the singing of a few of the verses in Hoch Deutsch, the audience was left feeling extremely grateful we were not required to sing all 18 verses of the hymn as our stalwart German counterparts are expected to perform.

Kathy then contrasted this rather "traditional" hymn delivery to one the Crosiers experienced in Nuernberg, where a rather fanatical organist accompanied the congregation with hymn settings which were "excruciatingly dissonant and polytonal." Kathy described the finale of one hymn with the organ on a G major triad, the brass in F major and the congregation ranging in confusion somewhere in-between!

The slide show in which Kathy served as photographer, editor, designer, producer, director and sound production manager wowed the audience who sat spellbound in amazement. The professional quality of the photographs, the artistic expertise of the graphics, the high quality of the musical as well as the well-crafted quality of the entire presentation rivaled anything to be seen on the Travel Network.

The Crosiers and their companion, Vreni Griffith, truly had a remarkable Bach Pilgrimage. Their attendance at the Bach Leipzig Festival consisted of ten days of 80 formal performances, numerous impromptu performances of street musicians, including a marimbist playing the Toccata & Fugue in D minor, as well as their culinary adventures throughout Europe. Pictures of various organs and various German meals made the audience drool in envy.



A bench in the shape of an organ pedalboard!

While words themselves cannot possibly do justice to the wealth of adventures the Crosiers experienced throughout Germany, Switzerland, and Italy, a couple of Kathy's hilarious comments must be included here. In order to highlight the importance of the Lutherans in all of these adventures, Kathy mentioned their visit to see the Cranach altarpiece in St. Peter & Paul Church which depicts Martin Luther preaching at the crucifixion while Jesus' blood spurts onto the head of Philip Melancthon.

Also, Kathy's descriptions of the communion practices they experienced on their pilgrimage were enough to turn our stomachs which, up to that time, had been feeling quite content. Kathy stated that communion in Boston consisted of white wine and red grape juice while in Leipzig they were served red wine and white grape juice. Other churches offered wine and grape juice in both colors making it impossible to predict what you would actually be getting. Kathy's remark that the priest's lack of use of a cloth to wipe the chalice after each communicant's use as well as there being no practice of intinction made the Crosiers' communion challenges hilarious at best.

The words of Christopher Lindsay, eight year old organist wannabe and the youngest, wiggliest participant on the Crosiers' Bach Pilgrimage summed up the event quite accurately, "That was the best evening we've had for a long time. And it was YUMMY!"

FROM ST. CLEMENT'S EPISCOPAL

The Rev. Liz Zivanov writes: We are happy to announce that St. Clement's has a new organist/pianist. She is Dr. Deborah K. Zuercher who is a tenure-track member of the faculty at UH in the Master of Education in Teaching Program. She has two BAs, one in Piano Performance and one in Choral Music. She is also an accomplished organist, with extensive experience in Anglican and Lutheran congregations. Her dissertation work was done with indigenous populations, among the First Nations people in Canada and among the indigenous people of American Samoa.

PRAISE AND THANKSGIVING Organ Concert by Young Pak

Young Pak will play a concert at the Korean Christian Church on Sunday, November 4, 2007 at 4 p.m. Her program will include: Thanks Be to Thee (G. F. Handel), Toccata in F (Dietrich Buxtehude), Fantasia in G (J. S. Bach), Laudamus Te from Gloria (Antonio Vivaldi) with Soo Yeun Myung, soprano; Sally Swanholm, mezzo soprano; Sonata No. 4 in Bb Major (Felix Mendelssohn), Now Thank We All Our God (Sigfried Karg-Elert). Three jazz organ preludes (Johann Matthias Michel), and Rubrics: "Hallelujah, has been restored..." (Don Locklair)

The program will also feature the Ringing Angels, guest handbell choir from Logos Korean Church.



PIPES IN THE DESERT -

FEATURED PERFORMERS AND VENUES

The AGO Region IX Mid-Winter Conclave (Pipes in the Desert) will be held in sunny Tucson, Arizona, January 20-24, 2008. Among the featured organ recitalists are Paul Jacobs, chairman of the Organ Department at the Juilliard School in New York; Pamela Decker, composer, organist, and Professor of Organ and Theory at the University of Arizona; and Richard Elliott, Tabernacle Organist, Mormon Tabernacle Choir. Choral concerts will be given by the world-renowned Phoenix Bach Choir, known as one of the finest professional choral ensembles in America; and by the University of Arizona's select Arizona Choir, the premier choral ensemble at the University's School of Music.

The venues will feature organs by David McDowell/Pipe Organ Artisans of Arizona; Schönstein; Quimby; Aeolian Skinner; Schlicker; and Schantz. The Phoenix Bach Choir will be heard at the historic St. Augustine Cathedral in downtown Tucson. !

Please visit the conclave web site at www.agoixaz.com. Special registration rates are available until November 15, discounted hotel rates until December 20.



Schlicker organ at Christ United Methodist Church in Phoenix, AZ.

A "DIVINE ADDICT"

By Dareyl Nance, Director of Music
St. Vincent de Paul Catholic Church,
Houston (via PIPORG-L)

Many great musicians recount having experienced an epiphany at some point, some in their youth, others later.

One day ...without warning you experience a sound that utterly captivates you. Be it the gentlest gedackt, a noble montre, a majestic plenum, or a transcendent bank



of celestes, whatever... you stand transfixed. The wind through the pipe sings to you, the shape of the pipes point somewhere beyond this world, the very mechanism fascinates you. You will never be the same again. This visceral reaction to the moment burns itself into your being forever.

Ultimately, you are compelled to follow a path of learning about how to produce these sounds with your hands and feet. It is the sounds of the instrument, which dance in patterns in time. These movements of sound carry your being beyond here, an experience to which you find you must return again and again to feed upon.

In order to satisfy your growing hunger for greater accuracy in your playing, you repeatedly surrender to an irksome task of arduously practicing your music making. At some point you find that what otherwise is repetitive, mundane, boring, instead soon begins to also feed something within your being. Your fingers and feet begin to more nimbly find their ways down paths of melody, dissonance, consonance, within the fabric of time.

Before long you find yourself less painfully and more frequently returning to this addictive behavior, maybe to satisfy others; but, most definitely to experience another dose of this marvelous addiction. Surrendering to this culturally acceptable addictive behavior of music making indeed is a necessary addiction for one to master any music instrument - and yet, it truly is a classifiable psychological addictive behavior. Any less and you won't perfect the necessary skills to play proficiently enough to be acceptable to others, or yourself.

When the music ultimately originating

from your being has transported you away, you may discover that it is surprisingly akin to "doing the open road" on a Harley, "riding a wave" on your surfboard, or holding the delicately balanced posture of a yoga headstand. It is a moment of delicate balance between accuracy and abandon. It is just you and the moment as one - though you remain extremely aware, the physical world around somewhat fades from your perception.

As life passes, other career opportunities may beckon, even in the face of age or infirmity when skills become less accurate, you find that your music making has indeed become as ingrown as the tap root that cannot be amputated from your life and being. So stealthily powerful is art that civilization has suffered many times from the artist whose creative urges abandoned, thus turns destructive upon humanity in retribution for their unacknowledged loss.

If one's gift of music be from the Divine creator, so be it; it is placed in your trust as a talent for the duration of your time here, to be nurtured and increased until the Master returns to claim what was entrusted you. Alas, you realize that contrary to the logic of our culture, centered within your art much of everything else is indeed peripheral.

Now on a completely different vector, for one who supplies organ music as part of the fabric of worship, you are most gravely responsible for the musical component you create for worship for the many that communally assemble for prayer. Whether the spirituality be Pentecostal, Evangelical, Liturgical, Catholic, Baptist, Buddhist, or whatever, you have accepted a grave responsibility for creating again and again, upon demand, mystical moments of communal spirituality. This is a trust so far beyond "What I like", "What I've always wanted to do", and "I know this is what is really best for them". According to the Near Death Experience-ers whose experiences are chronicled in the volumes NDE research literature, all that we consciously choose here will be revisited and personally experienced after one's time here.

Thus ...choose wisely!

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