

# 1968 ATOE NATIONAL CONVENTION

## LA CHAPTER CHAIRMAN RICHARD SIMONTON APPOINTS 1968 CONVENTION STAFF

### ROBERT S. CARSON NAMED CHAIRMAN

Convention planning in Los Angeles has resulted in the assembling of a special staff whose responsibility is to see that the 1968 bash is the greatest ever. Los Angeles Chapter Chairman Richard C. Simonton appointed former Chapter Chairman Robert S. Carson to the position of Convention Chairman, and gave him a free hand to select his crew.

Carson selected Bill Exner as Transportation Chief, the task being to see that conventioners are bussed to and from all scheduled events, and on time. In the program department, the office responsible for concerts, the banquet, organ crawls, jam sessions, seminars, receptions and displays (to name a few), Carson decided that it was a job requiring more than one planner, so he volunteered to hold down half the position if Dick Simonton would accept the other half. Dick accepted. The job of watching the budget, accounting, collections and disbursements went to another former Chapter Chairman, Jack Shemick. And yet another former Chapter Chairman will be in charge of reservations, badges, registration, credentials and housing—Lou Lynch. In charge of promotion and public relations will be BOMBARDE Editor Stu Green. "We hated to see Stu moping around with nothing to do," chorused the other Sub-Chairmen. Stu will worry about magazine and newspaper publicity, mail promotion ("flyers"), inquiries, the Chamber of Commerce help, and possibly a good will blast from the mayor. A special effort will be made to keep radio and TV interested in the convention.

Each of these Sub-Chairmen, in turn, has a free hand to select a working staff from the Chapter roster, and many more appointments were in the mill as we went to press.

### Many 'Side-Trip' Attractions in Southern California

ATOers planning to attend the Convention from afar will most certainly want to take in a portion of the great wealth of cultural and entertainment attractions in Southern California before and after the Convention. About sixty miles from the Ambassador Hotel is Santa Ana, home of Disneyland; Knott's Berry Farm and the Hollywood Wax Museum—all favorites with visitors. No plug need be given for Disneyland, but lesser-known Knott's Berry Farm is an authentic old western town, rife with relics and lore of the old West—including well-staged bank holdups and gun fights. The Wax Museum shows replicas in wax of famous stars of the past and of today, in settings from their famous film roles.

There will be concerts in Hollywood Bowl, stars' footprints-in-concrete in the entrance to Grauman's Chinese Theatre (for free!), television studio tours (and tickets to telecasts, which should be obtained well in advance), cruises to Santa Catalina Island, and the Beach Towns just a few minutes from Los Angeles.

There are many, many attractions for Conventioners, but those wishing to take in some of these goodies should plan to do so before or after the Convention. For example, a trip through Disneyland requires one whole day, at least. The same applies to Knott's Berry Farm. There just won't be time to enjoy both the Convention events and visit local attractions during the four days of the Convention. So, make those vacation plans now. Allow extra time for the areas you want to cover other than the Convention while in Southern California.

## ALREADY A 'GASSER,' FIRST RELEASE SHOWS

### More To Come

The ATOE National Convention planners started early this year to ensure a great experience for ATOers who attend. They started with instruments. Heard will be the recently restored 4-61 Robert Morton in the Elks Temple, the 4-37 Kimball in the Wiltern Theatre, the 3-11 Wurlitzer in the Pasadena Crown, the 2-10 Wurlitzer in the Pasadena Rialto, the concert Moller in the L. A. Shrine, and a host of home installations ranging from 8 to 36 Ranks.

Then there was the matter of talent. It was decided to draw mainly from the ranks of West Coast musicians, some world famous, all compelling and musically capable. Veteran organist Eddie Dunstedter was invited to play. So was Ann Leaf. Both accepted. And George Wright volunteered a tour through his famous but rarely seen recording studio with its 3-30 concert Wurlitzer—including a sampling of how George sounds "in person" at his own instrument. Gordon Kibbee has agreed to do a stint for ATOers, and those who know him only by reputation are in for a treat. The one exception to the all-West Coast talent cast will be former NBC organist Rosa Rio, who hails from Connecticut. The youthful "comers" will be represented by two fast-rising stars, Tom Hazleton and Lyn Larsen. That's only the beginning. There will be more to announce later.

ATOE Headquarters for the Convention will be the Ambassador Hotel on Wilshire Boulevard. The Wilshire has lowered its rates for ATOers attending the convention. And we'll be enjoying our banquet in the Ambassador's world-famous Cocomanut Grove.

There will be no need to fret about transportation during the convention. When a conventioner registers, his fee also pays for bus transportation to and from all scheduled events. Already, distances are being paced and timed, to insure the same moving precision which has characterized L. A. Chapter "organ crawls."

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## 1968 Convention Artists and Organs

First Official Announcement of Los Angeles Convention Instruments and Performers will be found in the centerspread on pages 22-23.

### Complete Details Next Issue

## CONVENTION (Cont.)

Naturally, there will be concerts galore, but what other kinds of entertainment will be offered? What more appropriate place than the cradle of the film industry for some movie nostalgia? Already, several silent movie stars have been contacted, and one of the greatest has already agreed to appear. There will be a great silent movie presentation—a comedy, of course. And to cue this vintage gem (you'll get the title in a mailer, coming soon!) none other than Gaylord Carter! In addition, there will be a movie premiere—the first showing in the USA of a new movie dealing with theatre organs.

Visitors to Hollywood naturally gravitate toward the film studios. Convention planners will give conventioners the full treatment: a tour of a world-renowned film studio equipped with a theatre organ! Naturally, the organ will be heard during the tour, which will require several hours in order to survey the entire movie-making scene.

Then there are the home and studio installations, among them famed recording organs such as Dick Sominton's "Grande Wurlitzer," Harvey Heck's 4-27 Wurlitzer, Bob Carson's 3-27 studio Wurlitzer, Lorin Whitney's 4-34 studio Morton, and (if installation has been completed) Frank Lanterman's 4-36 San Francisco Fox "Crawford Special" Wurlitzer.

And that's just the start! Plans are still jelling. Watch the postman for a flyer coming your way with complete registration information about May first.

A BOMBARDE Technical Feature . . .

# REITERATION MADE EASY EASY EASY EASY EASY

by Ernie Manly  
Puget Sound Chapter

Have you been contemplating adding "reiteration" to your single-stroke Xylophone, Glockenspiel, Marimba and Piano but dreading the job of adding the necessary contact blocks, shorting bars, switches—plus rewiring each instrument? All of the required effort can be eliminated by using present-day technology. The method presented here is a transistorized keyer unit, inserted in the ground return line of an instrument. This unit will close or open the ground line, causing the instrument to reiterate. Reiteration speed may be regulated by the organist from the organ console.

With a little more effort, the ground return line of each magnet of an instrument can be divided between two ground lines and the keyer unit will alternately close or open these two ground lines for a "marimba effect," where the hammers are alternately striking while a chord is held. This is a very pleasing sound when using Piano 16', 8' and 4'; it brings back those "old piano roll" days.

Incidentally, this article was "born" when Bob Jones of Edmonds, Wash., stopped by while I was adding this keyer unit to a new type of tremolo. Bob commented that he could use the keyer unit on his pipe organ piano stop. Bob had already worked out the best note

grouping combination for the marimba effect and had his piano magnets re-wired. Bob and I thought others might be interested in the keyer unit.

For those who are interested in the technical details of the keyer unit, a short description is presented here. The block diagram shows the basic circuit configuration. The timer circuit uses a unijunction transistor to trigger a "flip-flop."

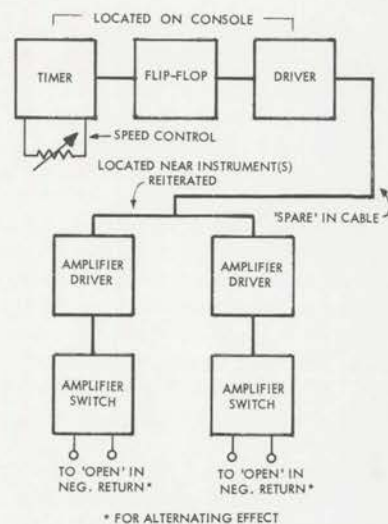


FIGURE 1. BLOCK DIAGRAM OF ELECTRONIC REITERATION CIRCUIT

The output of the flip-flop is a symmetrical square wave which turns the driver and the amplifiers on or off. The DC amplifier switches act as a single-pole, double-throw relay, but there are no arcing contacts to worry about and each amplifier switch will handle approximately three amperes of current. The reiteration speed control is like an ordinary volume control which controls the speed of the timer circuit.

The keyer unit is built on two 4"x4" printed circuit cards. The timer, flip-flop and driver circuits are on one card, and the other card is used for the DC amplifiers. The timer card should be mounted somewhere in the console, and the reiteration speed control can be placed within reach of the organist, or mounted on the card. This card may be used to drive a 12-volt relay, magnet, etc. The DC amplifier card should be located near the instrument being reiterated.

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CONVENTIONERS WILL BANQUET HERE—The world-famous Coconut Grove—with its red and gold decor, top cuisine, excitement and glamour—will be the setting for ATOE's annual banquet. Top entertainers and orchestras are standard fare in this exquisite dining room, frequented by Hollywood celebrities and personalities of international renown.