

"Showtime in Chicago" Huge Success



— Photo by Bill Lamb

ATOE ANNUAL MEETING 1969

From early afternoon, July 3rd to late evening, July 7th, Chicago could be considered the true capital of the theatre organ world as CATOE hosted the annual ATOE conclave.

The officers and members of CATOE can be proud of their efforts as the careful planning and good scheduling was evident throughout. No doubt the responsible officers suffered many anxious moments and sometimes felt the world had caved in. However, the general happiness and friendly repartee amongst the conventioners indicated all was running smoothly and everyone was having a joyous time.

It is difficult for any group to sustain or improve the quality of ATOE meetings and it is to the credit of CATOE that our 1969 gathering maintained the high quality of the past and introduced innovations which heightened the general enthusiasm.



— Photo by Tom Yannitell

QUOTABLE QUOTES

"One of the best conventions we have ever had."

"I loved the chartered buses. You didn't have to worry about parking and I met so many interesting people on the buses I might not have otherwise. A great idea!"

"Oh, those darned Steak and Cheese Sandwiches (in the Fairfield Inn, the Marriott Coffee Shop open 24 hours). I ate three yesterday alone!"

"You know, these conventions are getting better every year!"

"It only took a few trips on the buses to realize that the ones with the longest hoods had the thickest and softest seats. The newer the bus, the harder the seats."

"Chicago certainly has a lot of short nights . . . especially on Saturday."

"No one can complain about the accommodations at the Marriott."



— Photo by Tom Yannitell

Judd Walton was just another conventioner when this picture was taken while talking with Bill Lamb, Stan Hendricks and Lee Erwin. (See page 29)



— Photo by Bill Lamb

Bob Arndt (left) and his father (right) displaying items from their portable "Pipe Organ General Store," Keyboard Entertainment Products Co., during registration in the Marriott lobby.

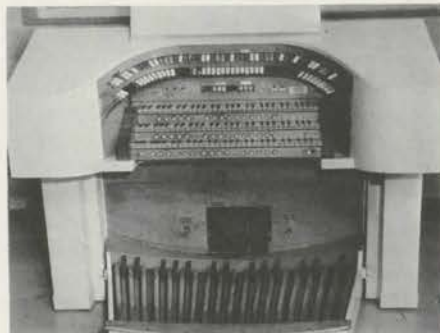


July 4, A.M. — WGN Studios

A visit to hear the WGN 3/11 Wurli-Kimball began the tour of installations. Due to the size of the studio, attendance was limited to three groups of 100 apiece.

The instrument, originally installed in the Drake Hotel in the late Twenties, has been moved several times until today it is located in a TV studio.

Staff organist, Hal Turner took his audiences on a tour of the instrument, and played several selections which highlighted the interesting voices. All agreed that the program was too short, but the organ can be heard weekly on WGN-TV's Channel 9, with Hal Turner at the console. Over the years, other well-known organists served as staff organists, such as Len Salvo and Preston Sellers.



Catoe Seminar on Presentations

Included in this year's schedule of events, was an informative seminar concerning the planning and execution of events, especially those designed to attract the general public.

Bill Benedict conducted the meeting, which was well attended by chapter representatives, he explained in detail the necessity of acquiring the respect and trust of theatre managements.

To do this, Bill pointed out that a strong, practical and honest approach is a must, and contracts with theatres, unions, and artists must be carefully worked out with all details included.

Benedict also stated the requirements for getting adequate newspaper publicity.

CATOE is in position to give advice on the subject since it has produced a number of "sell-out" shows in the Chi-

cago area, including the "Farewell to the Oriental". The success of this show astounded all concerned, including the theatre management which had taken a dim view of the idea when it was first suggested.

July 4, P.M. — Elm Skating Club

The afternoon tour took several busloads of enthusiasts to the Elm Skating Club to see and hear the 4/24 organ. The instrument contains components from several organs — a Geneva console, the 10 HP Orgoblo from the Southtown Theatre, Barton ranks from an Oshkosh theatre and so on.

To say that this organ produces "the big sound" is putting it very mildly. Four post horns do more than their share in keeping the pipe organ sound reverberating to all corners of the spacious skating rink. Two chambers containing exposed percussions and 16 ranks are situated over the rink, while the remaining 8 are on a balcony near the elevated console.

Tony Tahlman, the house organist, gave a fine demonstration of the organ's capabilities in performing selections of varying tempo. Personable Tony has been responsible for the organ since its installation in 1956. He was going strong without a break, up to the time of our leaving, a truly devoted performer.

One of CATOE's innovations at this session was the offer of free skates to join in the skating fun.



— Photo by Bill Lamb

(Upper left) Inside of the WGN south chamber not seen by our groups. (Lower left) WGN Kimball console in new television studios on Chicago's north side. (Above) Tony Tahlman and ATOE'rs at the Elm Skating Club.

July 4, P.M. — The Aragon Affair

The specially prepared program at the Aragon Ballroom effectively transported the membership back to the roaring twenties and early thirties.

CATOE having arranged for a 15-piece dance orchestra under the leadership of Frankie Masters and Hal Pearl at the 3/10 Wurlitzer, played music of the era in which the Aragon flourished.

The atmospheric decor of the famous ballroom seemed well preserved, and with the use of the many lighting effects available, the era of the big band was effectively re-created.

Again, CATOE introduced something new for annual meetings by encouraging people to get on the floor and dance.

After introductory remarks by Master of Ceremonies, Ben Hall, Hal Pearl opened the program at the console of the 3/10 Wurlitzer and very effectively demonstrated the tonal qualities of this beautiful instrument. At the conclusion of Hal's segment, the stage curtains parted to reveal the dance band of Frankie Masters which then took over, playing danceable music which enticed many ATOErs to the floor. Those seen on the floor included President Al Mason and wife, Betty. Following the orchestra's stint, Hal returned to the console for a set of numbers. This pattern was repeated throughout the evening, as was the custom in the banner years of the opulent ballroom.



— Photo by Bill Lamb

"Shall We Dance?" . . . Frankie Masters orchestra at the Aragon Ballroom.

July 4, P.M. Uptown Theatre

Those who attended the Aragon Ballroom-Hal Pearl show were afforded the opportunity to view the interior of one of Chicago's most lavish and huge (over 5000 seats) vaudeville-movie houses, the Uptown. It was only a short walk from the Aragon to the Uptown and Mr. Manzell, the theatre's manager, held the house open for nearly an hour following the end of the film show to allow hundreds of conventioners to wander among the many aisles and corridors, through the large pillared lobby and to inspect the elevator-equipped or-



— Photo by Bill Lamb

In a little Spanish town? No . . . Hal Pearl and ATOE'rs in the organ balcony amid the Spanish decor of the Aragon Ballroom.

chestra pit. Ben Hall spoke briefly about the theatre's accoutrements and history, and then the theatre's youthful manager took over to tell about how he is trying to get the house back to its once proud physical condition so that perhaps live shows can be re-instated. An example of the kind of problems faced is the number of light bulbs for which there are sockets in the house—over 200,000. And most of them need to be replaced.

July 5, A.M. Mont Clare Theatre

After a lively evening at the Aragon Ballroom, a sizeable group of enthusiasts was "up and at 'em" the following morning for a most interesting program at the Mont Clare Theatre. The organ in this house is a sweet-sounding 3/10 Barton, opened in 1929 by Al Melgard.

As late as 1942, the organ was used for special events.

Artist for this two part program was Jack Hadfield, a personable chap who most adequately demonstrated the excellent voices of the instrument, with his style so reminiscent of Lew White and Jesse Crawford.

After intermission, John Mallow, a famous WGN personality, did a words-and-music stint which took his attentive listeners back to the golden days when many radio stations employed an announcer with organ music in the background to present a "Thoughts For Today" type of program. It was another original idea for this convention which was germinated in the fertile "Idea Department" of CATOE. This session, indeed was a high point on the convention schedule.



— Photo by Bill Lamb

John Mallow, announcer for WGN, reads poetry selections accompanied by Jack Hadfield at the Mont Clare organ.

July 5, P.M. Chicago Stadium

Nine busloads of enthusiasts were on hand to hear the 6/62 Barton in the Chicago Stadium, and if they came to hear the super-big sound of the organ, they weren't disappointed. Al Melgard put the giant through its paces as only he can. After a spectacular beginning via the National Anthem, sung by Bernard Izzo, Al played numbers symbolic of about 25 states, with those from these states, standing as their favorite theme was heard. After about an hour, Al turned the huge console over to the assistant organist Ron Bogda, followed by one of Al's students, Walt Strojney, age 13.

The two-hour session was ended by the entire house rising to sing "America, The Beautiful" with Mr. Izzo leading the singing.



— Photo by Tom Yannitell

ATOers are amazed by the over-whelming sound of the giant Chicago Stadium Barton.



Ron Bogda



Walt Strojney

— Photos by Bill Lamb

July 5, P.M. Indiana Theatre

The Indiana Theatre, nestled among the forest of smoke stacks of East Chicago and its nearby neighbors in this industrial area just south of Chicago, was the scene Saturday night for a gala show featuring the artistry of John Muri at the 3/11 Wurlitzer. John couldn't have been more at home for it was here, over 40 years ago, that John played for crowds that daily

flocked to the Indiana to escape, for a few hours, the smokey haze. Thanks to the staging skills of Fred Kruse, Paul Lewis, and Fred Wolf (whose dad projected slides for Muri's "organlogues" at the same theatre 40 years ago), conventioners were treated to an authentic pops concert, sing along, silent movie, and top-notch vaudeville show. The concert was "typically Muri" at his best which means unlike anything you are apt to hear elsewhere.

After intermission, John accompanied an early "Our Gang" comedy and missed no opportunity to milk laughs by supplying the appropriate musical effects to supplement the visual impact of a well produced silent comedy (even to a realistic frog croak).

Then came the vaudeville acts. It was wonderful to see live entertainers framed by a proscenium arch, colorful

backdrop, effective lighting throughout the theatre, and hear the music, the singing, the humor, and the audience reactions — the irresistible magic of "show biz".

Performers were the Vargus Brothers, a harmonica duo with humorous patter and a spectacular mastery of their instruments, and the "Ivy Five", a vocal group with a distinctive tonal blend. The latter, three men and two very pretty girls, performed with enthusiasm, a fine sense of staging and a thorough familiarity with their material. Most impressive was John Muri's precision work at the organ during these acts. He was always "on cue" in a welcome revival of the almost lost art of underscoring vaudeville acts. Probably very few present were aware that the factor which is so important to a live presentation—timing—was at



— Photo by Tom Yannitell

Fred Kruse (extreme left), CATOE Cuties and vaudeville acts applaud John Muri at the close of the gala show at the Indiana Theatre.



— Photo by Tom Yannitell

Original song slides in John's "Serenade to Air Pollution" were as humorous to ATOers at the Indiana Theatre just as they were 40 years ago.

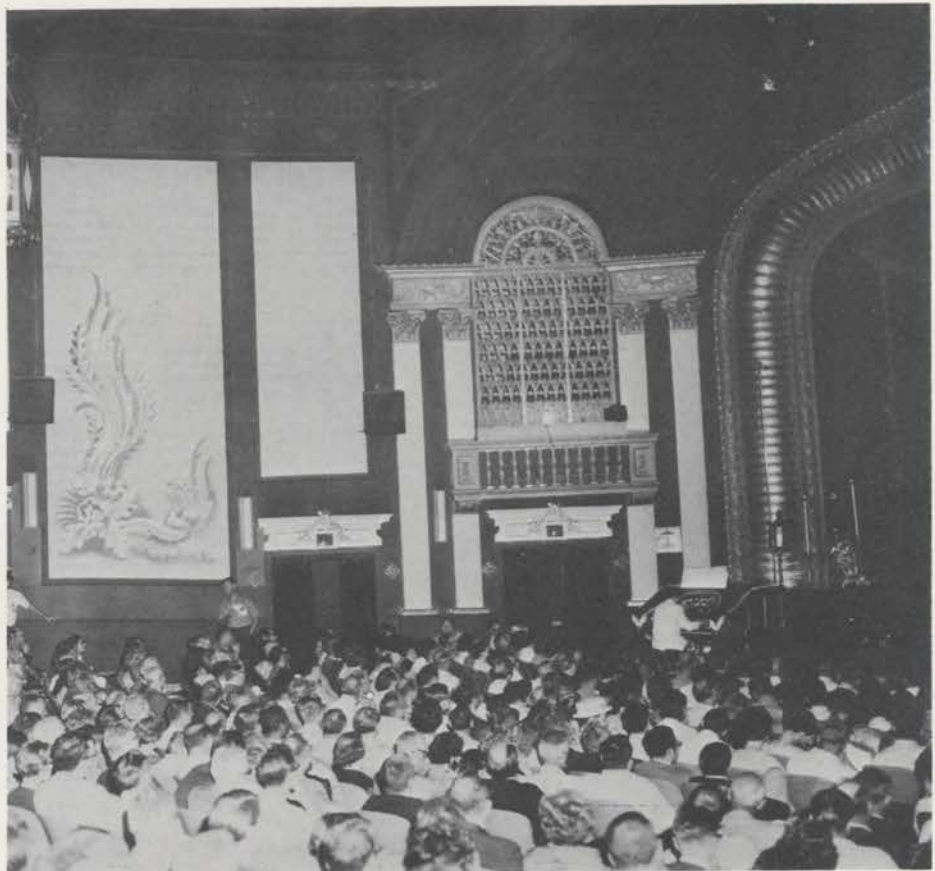
all times in the control of the organist, John Muri. He is truly one of the great ones.

July 5, P.M. Hoosier Theatre

Only 30 minutes after the nostalgia of a vaudeville show, Eddie Weaver, master musician - showman, was presented at the 3/11 Wurlitzer in the newly decorated Hoosier Theatre in Whiting, Indiana. (Details of installation on page 20 of June 1969 issue.) Eddie played his show on about 1/5 of the planned installation and if he felt in any way handicapped, it never showed. He spiced his performance with novelties and skits. During his "Those Were the Days" medley which included "Chloe", there appeared a roly-poly (who looked like Stu Green) blubbering through the audience with a flashlight looking for "Chlo-eee" and beseeching her to come back ("Where are you?—You old Bat!!!").

Many a titter ran through the audience when Dottie MacClain was drafted by Eddie to turn pages during his 'unmemorized' "Tiger Rag". He played it so fast the turning pages were a blur and the problem was to "hold that Dottie".

Eddie achieved a dramatic peak during "The Impossible Dream" when the curtains opened to display the 4/28 Wurlitzer Console which will one day



Buses 'depositing' sleepy-eyed conventioners at the Oriental after the shortest night during the entire convention.

— Photo by Bill Lamb

— Photo by Bill Lamb

Eddie Weaver performs in the newly decorated Hoosier Theatre late Saturday night.

command up to possibly 61 ranks of pipes. The Wurlitzer from Chicago's magnificent Uptown Theatre now has a home.

July 6, A.M. Oriental Theatre

It was a flock of sleepy-eyed enthusiasts who stumbled out of the buses at the Oriental Theatre on Randolph Street to hear young Tom Sheen at the 4/20 Wurlitzer. The theatre maintains its far eastern splendor in spite of its 30 years plus. It was always considered one of the top houses in the Windy City.

Rumors are rife that the theatre will be double-decked, thereby ending the full sound and sweep of which the Wurlitzer is capable. The draperies have been removed from in front of the chambers, and the big sound is made even bigger in the process. Young Sheen deftly put the organ through its paces in ballads as well as the rhythmic selections. Much credit must be given to the crew which made it possible that the organ could be heard; they literally sweat blood for weeks to restore the instrument to playable condition so that what might have been the last big audience to hear it, could carry memories of its great voice for years to come.





HAL TURNER majored in music at the University of Nebraska. He then studied abroad for a couple of years, joining WGN as staff pianist in 1934. He left for Navy duty in 1943 and upon his discharge in 1945, he re-joined WGN, becoming staff organist.



TONY TAHLMAN, having studied piano, nevertheless preferred the pipe organ. He nurtured a desire to play in a skating rink, even while playing piano in Chicago restaurants and lounges. That dream was realized in 1956 when the Elm Skating Rink was opened. A charter member of CATOE, he performs for Elm club members in comedy and dance.



HAL PEARL studied piano, majoring in music at the University of Illinois. He accompanied films at the Midwest, Sheridan and Granada theatres in

Chicago as well as hotels. Eighteen years at the Aragon Ballroom, he also has starred in WGN network broadcasts.



JACK HADFIELD was hooked on the theatre pipe organ when, at an early age, heard the Oriental Theatre Wurlitzer. At 16, he was given an old pump organ, rebuilt it, learned to play it, and was given the chance to perform on it in a small theatre for two years. Music director and staff organist for Selter Broadcasting, and featured at Soldier's Field in 1967, he does occasional guest shows and teaches.



AL MELGARD, native of Denmark, started piano lessons five years after his family located in Chicago. He attended the American Conservatory of Music, and later accompanied films on a piano. Through his radio programs and recordings, he has become a famous personality. Staff organist at the Chicago Stadium for almost 40 years, he has headed the organ school for the Barton Co.

Biographies have been taken from the convention brochure published by CATOE.

Conven

Photos by Phil Gorden



TOM SHEEN began piano lessons at 6, and at 13 began classical pipe organ studies. Becoming interested in theatre organ during his college days, he later made a record on the New York Paramount studio organ. He has played night clubs and industrial shows in Chicago, Milwaukee and Washington. Heard at the 1964 ATOE convention, he concertizes and teaches.



JOHN MURI got his start as accompanist of silent films at 17 in the Temple Theatre at Hammond, Indiana. He later played at the Hoosier at Whiting, Ind. and then came in 1927 to the Indiana where he created such a following that he stayed until the end of the organ's use in theatres. A radio artist on WWAE and WIND, he also was organist for the Hammond Civic Center. Featured in several ATOE conventions, he gives frequent concerts in the mid-West.

on
Artists

mb and Tom Yannitell.



EDDIE WEAVER studied piano with his Mother, attended Rochester's Eastman School of Music, and got his first theatre job at 17 at Batavia, New York's Lafayette Theatre. He later took advanced lessons from Henry B. Murtagh, and then played theatres in New York and Florida for the Paramount chain. After studying with Mr. & Mrs. Jesse Crawford, he moved to Richmond, Va. where he held long engagements at the Byrd and Loews theatres.



PEARL WHITE began classical piano training at 7 and started pipe organ lessons at 9. At 13 she began accompanying silent movies and song slides with the B&K circuit and other prominent circuits in Chicago. At 14, she was making player piano rolls for 4 companies, and then played over WBBM and WCFL. Featured at several ATOE conventions, she entertains nightly at a Chicago restaurant.



JOHN GRUNE started playing baritone horn in the school band at the age of eight. He started piano at eleven and organ at fourteen. John attended the American Conservatory of Music and University of Chicago. He has given concerts in the Chicago and Detroit area, is organist and choir master of St. Mark's Lutheran Church in Chicago, and is associated with Villa Park Music.



NORM NELSON began his musical career when he studied accordian at age 5. He has appeared on radio and television and is a former director of music for the Gulbranson Organ Co. He now has his own organ store in La Grange, Illinois.



LARRY ROOU took piano lessons at 4 and organ studies at 11. He was

graduated from Vander Cook College with a music degree. After advanced study, he taught band and chorus in Joliet, Ill. schools for 10 years. At present, he is organist at Martinetti's Restaurant in Crystal Lake, Ill.



KAY McABEE, a lover of music from youth up, determined to make it a career, which began in 1951 when he became staff organist for the Kimball Co., and organist for Kimball Hall. Then came concerts about the country for the Conn Organ Co. In 1954, he and other organ buffs rebuilt the 3/14 Wurlitzer in Aurora's Paramount Theatre. This was followed by restoration of the 4/22 Barton in the Rialto in Joliet. A past performer at ATOE conventions, he also records, concertizes and is organist at St. Peter's Church in Frankfort, Ill.



JOHN SENG's piano lessons began when he was 6, and at 11 began pipe organ training. Although he studied at the American Conservatory of Music in Chicago, most of his technique is self-taught. At 18, he became staff organist for NBC in Chicago. He traveled, and arranged for the Wurlitzer Co., has made several records. He is now concertizing for Hammond, and his spare time is devoted to maintaining the organ at Mundelein.



— Photo by Bill Lamb

Pearl White and admirers in the Patio lobby following her show.

July 6, A.M. Patio Theatre

"All aboard" was the cry after the Oriental session, as the buses made their way to the Patio Theatre to hear the 3/17 Barton handled by that mistress of the console, Pearl White. Having created a sensation at the Buffalo convention in 1964, and a year later in Chicago, this sensational performer did not disappoint her vast following this time. Known primarily as a rhythm and fast-jazz organist, not only did she perform the numbers associated with the theatre organ in the Twenties and Thirties, she did a great job in accompanying a short Mack Sennett comedy. For this reviewer, her stint at the console was much too brief. Her fast playing, coupled with the interweaving of melodic strains was something to behold. Let's hear more from this gal!



— Photo by Bill Lamb

Pearl White at the Patio Barton before bringing the console up for her opening number.

July 6, P. M. Ben Hall Seminar, Marriott Hotel

Our Master of Ceremonies, Ben M. Hall is noted as a lifelong student of the era of the Golden Age of the Movie Palace, as his history of that subject, "The Best Remaining Seats" will show.

This event on the convention schedule was perfectly timed, as the weather became rainy, making it disagreeable if we had to travel to a session. The affair was labeled "From Movie Palaces to Popcorn Parlors," and was illustrated by slides as well as a movie, synchronized by a tape from the old David Brinkley Journal TV show of 1964.



And what a wealth of information this session revealed! Exteriors and interiors of the large theatres were lavishly shown, both in color and black and white. A rare series showed the Poet of the Organ, Jesse Crawford at his first recording session in Chicago. This was even before the days of his Victor recordings.

It is easy to see why Ben's services as a theatre historian and lecturer are so in demand, both by the general public and the newspapers, magazines and TV and radio media.



— Photo by Bill Lamb

CATOE Chairman Bill Benedict welcomes guests at the Annual Banquet.

July 6, P.M. Annual Banquet Marriott Hotel

Putting on their best bib and tucker, over 500 ATOErs gathered in the main ballroom of the Marriott for the annual banquet and meeting. John Grune did a tremendous job of playing the 3 manual Conn electronic organ during the cocktail hour which preceded the banquet. Following dinner, MC Ben Hall took over his familiar post at the head table amid considerable horseplay concerning his newly-acquired moustache. After things settled down, the annual roll call of chapters enabled one to see the representation of each. Australia and Canada were also represented this year.

Bill Benedict, chairman of arrangements for CATOE then mentioned the names of the prominent members who had labored long and diligently to make the convention a success. Next, Al Mason, ATOE President told of the changes which the maturing organization had caused to be made. The proposition to alter the name of ATOE was voted upon by the membership as provided for in the by-laws. By a vote of 156 to 128, the name American Theatre Organ Enthusiasts will become American Theatre Organ Society, Jan. 1, 1970.

Last order of business was the naming of the Honorary Member. By unanimous vote of the Board of Directors, charter member and past president, Judd Walton was added to the distinguished list of honoraries.

Following the adjournment of the meeting, Norm Nelson took over the Gulbransen theatre organ for the evening.

Keyboard Entertainment Products Mfg. Co. provided prizes given away at the drawing during the banquet in the Marriott Ballroom.



— Photo by Bill Lamb

Board members and publications staff look very serious contemplating business at hand.



— Photo by Bill Lamb

Larry (Abe?) Coleman, active CATOE member.



— Photo by Bill Lamb

CATOE members Tom Yannitell, "Abe" and "Mary Todd" — sorry — Fern Coleman.



— Photo by Tom Yannitell

Round tables make for easy conversation over a delicious meal of Prime Rib.



— Photo by Tom Yannitell

CATOE CUTIES



Lloyd Klos, Eddie Osborn, Leon Barry and Cap. Quimby in front of the rest of the directors and circulation staff.

— Photo by Bill Lamb



July 6, P.M. Annual Banquet Hall's 'Cookieduster' a Sensation

Each convention has its running gag and MC Ben Hall is a master at cooking up fresh "outrages" each year. This year he wiped out a running gag of several years (his "romance" with Martha Lake) and instituted an undernose project which might still be around next convention time.

Ben did this very simply; he just did not apply the blade of his 1926 Gillette to his upper lip each morning as he had done in the past. Then he made references to the hirsute growth during his MCing chores. The result was that he divided the conventioners into two factions—the Pro-and Anti-Upper Lip Fuzz Fans. Controversy raged throughout the convention and there were rumors of a couple of "brannigans" in the bar, but Stu Green denies it. Martha Lake dropped Ben via a telegram: "Don't think me fickle but mustaches tickle!". Ben even divided his bevy of admirers, the four mini-skirted usherettes who followed him everywhere in servile captivation. These shapely "CATOE Cuties" (as Ben called them) had definite opinions as to the advisability of upper lip adornment and whether they approved or not, all admitted that bristles tickle. There were even posters in evidence just before the annual banquet — mostly in favor of Ben's "soupstrainer".

The climax came during the banquet when Ben admitted that the "smooth lippers" had influenced him most, so right before the assembled eaters, he lathered up and applied Gillette to lip. But when he wiped away the "best remaining lather", — the mustache was still there! The pro-fuzz group had stolen the blade!! When the convention ended, Ben had not located another blade to fit his vintage razor so he took the bristles back to New York for a subsequent run in Gotham.

—Effie (fuzz-lip) Klotz, Chicago

theatre organ bombarde

July 7, A.M. Pickwick Theatre

In what could be described as the ideal setting, the final day's activities opened with a concert by Larry Roou at the beautiful neighborhood theatre, the Pickwick.

Architecture of this excellently-maintained house and its decor can be described as modernistic. Suffice to say, the theatre is a jewel box.

The big gem in this jewel box is the late-model 3/10 Wurlitzer. The console was refurbished to an attractive cream with gold trim, and the entire instrument has been completely restored to top condition.

Larry Roou did a superb job for his attentive listeners. Much of his music was devoted to the gay tunes of the Twenties, interspersed with present day showtunes and ballads. An innovation to the program which was a pleasant surprise was an amateur vaudeville act from Crystal Lakes High School — 4 girls in roaring twenty costumes with megaphones, and 5 boys with ukeleles. Normally, the group is augmented by 21 others, but with the vacation schedule, those remaining carried the ball. And a fine job they did!

After the concert, someone said: "Boy, that was the ideal combination—beautiful theatre, excellent organ, and an organist who really knows his business." We can't improve on that comment!

July 7, P.M. Patio Theatre

Nine buses of conventioners returned to the atmospheric Patio Theatre, this time to hear the artistry of Kay McAbee. The listeners were not disappointed. Kay did a superb job on the 3/17 Barton to create the really big sound.



— Photo by Bill Lamb

Kay McAbee talks to the crowd assembled at the Patio for his concert.



— Photo by Bill Lamb

Crystal Lakes High School vaudeville team perform at the Pickwick.

There was something for everyone in his program. Ballads which used the beautiful tibias, show tunes which used percussions, and some classic numbers which showed the true dynamic range of this instrument. A particularly apropos medley included "Stardust," "Indian Love Call" and "Smoke Gets In Your Eyes" which was perfect as the stars overhead twinkled, and wisps of clouds floated by.

The artist was rewarded by a thunderous ovation, which in turn was rewarded by encores. Let's hear more from Kay McAbee.

July 7, P.M. Mundelein

John Seng is one of the few contemporary organists who has had the opportunity to create an instrument in line with his own needs. His conception

of a modern pipe organ differs from the average theatre organ both in voicing and unification. He leans toward a brassy ensemble rather than the more conventional tibia-based organs.

John opened his program with a new application of the unit orchestra in a most unexpected simulation of an unseen orchestra tuning their instruments. At the close of his first number, program music arrangement of "Pageantry", the curtains opened revealing the ebony console on the stage. His newly-installed, console-controlled grand piano was featured through out the evening in a variety of arrangements from jazz brass to baroque interludes. A tribute to his friend George Wright, "Dizzy Fingers" came out all Wright. Selections from his new album closed the program.



— Photo by Bill Lamb

John Seng informally chats with the audience during his Mundelein concert — last scheduled event of the convention.



**1969 HONORARY MEMBER:
JUDD WALTON**

The selection of Judd as Honorary Member was very likely the easiest task at the Board meeting.

Judd was the spark plug in organizing ATOE. He not only worked with Dick Simonton, Tiny James, Mel Doner, and other charter members, he also did much of the organizational work, such as by-laws, arranging for setting up of chapters and handling legal details. In fact, most of the early spade work was done by our Honorary Member.

ATOE has many highly dedicated people who have helped in the growth of our hobby, but it would be nearly impossible to select a person more worthy than Judd Walton.

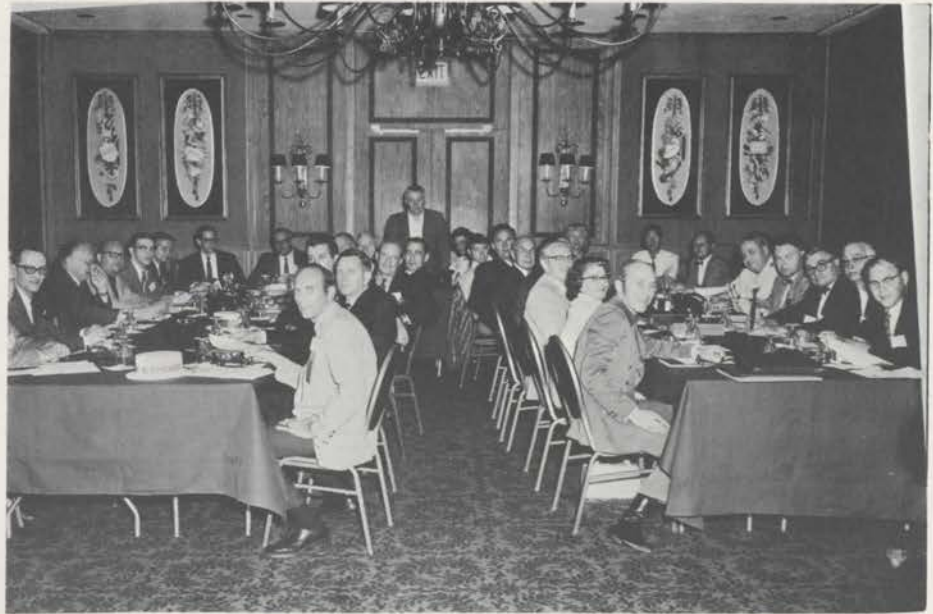
Congratulations, CATOE!

The National ATOE congratulates the members of CATOE who worked so diligently to make the 11th Annual Meeting and Convention in Chicago the success that it was.

CATOE BOARD OF DIRECTORS

William T. Benedict *Chairman*
 Paul Lewis *Vice-Chairman*
 William Reiger *Secretary*
 Jack Smith *Treasurer*
 Charles Peterson *Membership
 Chairman*
 Kenneth Shirey *Vox CATOE Editor*
 William F. Barry *Board Member*

Welcome to our newest chapter
CANTON CHAPTER



Resume of the National Board of Directors Meeting July 3, 1969

The meeting was called to order by President Mason at 8 p.m. with 5 elected Board members and 22 chapter representatives present. Minutes of the previous two meetings were read and approved with corrections. The financial and projected statements were read showing a deficit of \$4300 at the end of 1968 and projected deficit of \$2555 at the end of 1969.

Dues were raised \$1.00 making a total of \$8.00 due for 1970.

We are to print a National roster as of November 1, 1969. Anyone who does not wish to be listed in this book must notify National Headquarters by October 1, 1969.

A hard cover binder will be available soon that will hold six issues of your magazine. (More about this in the October issue.)

The convention for 1970 will be in New York City with headquarters at the Commodore Hotel. Tentative dates are July 10 through 17.

The suggested By-law changes were approved subject to legal advice as to California laws.

The election made Albert T. Mason, President, Allen W. Rossiter, Vice-President, Dorothy (MacClain) Whitcomb, Secretary-Treasurer and Betty M. Mason was appointed Executive Secretary.

By unanimous vote, Judd Walton was made Honorary Member for 1969.

The Los Angeles Chapter situation was discussed and voted closed.

One new chapter this year—Canton (Ohio). The chairman, Craig Jaynes, announced a contract has been signed with Billy Nalle along with the Canton Chapter of the AGO for a concert at the Palace Theatre on October 14, 1969.

A letter was read cancelling the Kaw Valley Chapter. This was held up pending further investigation.

It was voted to send a letter to the Los Angeles Chapter requesting they use the same calendar year for membership as the other chapters to eliminate confusion.

The connection between the Northern California chapter and the magazine "Tabs and Drawbars" was discussed. An official letter requesting elimination of a subscription to this periodical from the dues will be sent to the chapter chairman and the result will be taken up at the next annual meeting.

It was voted that we change our name to American Theatre Organ Society with all changes to be completed by January 1, 1970.

Meeting adjourned at 2:30 a.m. July 4, 1969.

GENERAL MEMBERSHIP MEETING JULY 6, 1969

President Mason opened the meeting at 8:15 p.m. following the banquet by introducing the new officers and board members for the coming year.

The approval of the members was requested to change the old rule of 20 chapter representatives to the board of directors to one from each chartered chapter as we now have 33 chapters.

Tiny James made a resolution, seconded by Judd Walton, to retain the name of American Theatre Organ Enthusiasts. After a full discussion, this motion was defeated and the majority agreed to become the American Theatre Organ Society.

Meeting was closed at 10 p.m.



TOB EDITOR — AND CHIEF. TOB's Senior Editor George Thompson, and wife, Vi (who is the mag's entire circulation department) chuckle at a Ben Hall witticism during the Al Melgard session at the Chicago Stadium. Al honored Vi with Happy Birthday.

— Stufoto

July 8, P.M. Hermes Residence

To a hard core of conventioners, five days of activity was just not enough and Tuesday afternoon found nearly one hundred die-hards at Fred Hermes, currently 5/30 Wurlitzer residence installation near Racine, Wisconsin.

John Muri played a group of selections which showed off the organ's many resources; then accompanied a Laurel and Hardy comedy in the Muri manner. John dedicated "The Lost Chord" to the greats who have passed on and "from whom we, who are left, learned so much — Jesse Crawford, Arthur Gutow (who played this organ while still in the Michigan Theater in Detroit), Buddy Cole, Ray Shelly and Leonard MacClain". "Stars and Stripes Forever" concluded his scheduled program.

After intermission, Fred Hermes answered questions about the installation then Fred, Jr. played several numbers while the Hermes' "new" Brenograph wove artistic patterns on the screen behind the console.

Kay McAbee, one of those organists whose music is always an adventure, is incapable of dullness and the post-convention session at the Hermes residence was a good example of the kind of excitement he stirs up. His overture was a wild "Fandango" during which it is safe to say that all 30 ranks spoke simultaneously. Then came a tender "Where or When" which featured sweet Tibias. In complete contrast was that old warhorse, "Poet and Peasant Overture" with its contrasting moods and tempos. In the able hands (and both feet) of Kay, it was something wild. These three have been singled out to show the contrast in material which Kay can perform expertly.

The "Patio-ettes", lyricists Sandy Ellis and Shirley Cole, plead with Ben in song to keep his mustache.

— Photo by Bill Lamb



Hard working CATOE Secretary, Bill Reiger.



— Photo by Bill Lamb

CATOE recording crew headed by Jim Stemke (left) at the Stadium making master tape.



(LEFT) Bill Lamb, our congenial official convention photographer.

(RIGHT) CATOE transportation coordinator Alden Stokebrand muses over what would happen if the buses ever failed to appear. They didn't.

— Photo by Bill Lamb



GAMBA INSPECTOR — TOB's Editor Emeritus Stu Green, drinks in the music of Al Melgard at the Stadium from a reclining position — the better to watch the passing parade.

— Photos by Tom Yannitell

