

Letter from New York

Dear A.T.O.S. Member:

Many of you have kindly and considerably made known to us, through the A.T.O.S. National Office or through the Officers and Directors of the New York Chapter, your suggestions for and your concerns about the plans for the Fabulous Fifteenth A.T.O.S. Convention in New York, July 11-17, 1970. We deeply appreciate these communications because all our Convention planners and workers want this very special occasion to be a most enjoyable and memorable experience for *you*. We urge you to share your thoughts about the Convention with us by writing a note to the address below. (If we get an avalanche of letters, we may have to resort to form letters of acknowledgement, but we promise to give every suggestion full consideration.)

This Convention will be one of the longest in A.T.O.S. history. As plans now stand (and they're always subject to last-minute change) we will start with big 4-manual Wurlitzer and Robert Morton concert programs on Saturday, July 11; and we will end the formal Convention program with an unprecedented climax, Richard Leibert's Gala Midnight Concert at Radio City Music Hall on Friday, July 17. On Sunday morning, July 19, there will be a great

post-Convention afterglow at Radio City Music Hall with more opportunities to hear the twin-console 4/58 Music Hall Wurlitzer and the Music Hall's famous studio recording instrument, the Plaza Sound 3-Manual Wurlitzer. The Convention program will offer you a very full but, we hope, a very relaxed week of unparalleled enjoyment for you and your family.

Several A.T.O.S. members have asked for a shorter convention, mainly because of the widespread impression that "everything is so expensive" in New York. We have spent considerable time looking into this question thoroughly and we have concluded that the wide variety of instruments, the severe limitations and restrictions on times when the instruments can be available, and the very real need for "breathing space" between events make it virtually impossible to operate on a shorter schedule.

However, we are sincerely concerned for those who must attend the Convention on limited budgets and we recognize our responsibility to make Convention participation as inexpensive as possible. We have already taken some tangible steps toward meeting that responsibility. First, we have arranged for unusually attractive rates at the Convention Hotel, the Commodore (\$15 Single Adult, \$20 Double Adult,

\$24 Triple Adult, \$28 Quadruple Adult; kids under 14 free) and those rates are in effect for your entire New York visit, either immediately before or immediately after Convention week. Second, we are adopting, wherever we can, a plan for single-event registration so that you can, if you choose, attend part of the Convention without having to pay for the whole package. Third, wherever possible, we expect to have "family plans" for Convention events. Fourth, our Hospitality and Courtesy Committee, assisted by those of us who live in Manhattan, is preparing special information for you on New York's inexpensive restaurants, stores, and services. Fifth, our Transportation Committee is working very hard to see that you get the most inexpensive deal coming here and returning home and getting around while you're here.

We want you to enjoy the Convention. We want you to enjoy New York as much as we who live here do. We pledge to you our most careful efforts to make sure that your visit is carefree. We'll see you in July — with glockenspiels on!

— *Claud Beckham*

1970 A.T.O.S. Convention
Chairman
370 First Avenue, 6F
New York, N. Y. 10010

Eddie Weaver Returns To New Haven Paramount

by Al Miller

Just mention theatre organ in New Haven, and someone will remember Eddie Weaver. It is not surprising that the name Eddie Weaver is synonymous with theatre organ and the New Haven Paramount since Eddie rose to fame between 1927 and 1937, always delighting his audiences with his musical showmanship. So it was in 1967, and so it was again on October 17, 1969.

Eddie found that nothing had really changed except that the 2/10 Wurlitzer, which had just been completely rebuilt prior to his last concert here (see Theatre Organ Bombarde, October 1967), had been augmented with an English Post Horn. Eddie's artistry plus the catalysts of a responsive instrument and a receptive audience simply added up to an outstanding show.

Particularly outstanding in the program were Eddie's musical comment, "So, What's New?" which also included "Aquarius", with a good pizzicato Posthorn effect fingered on second touch, "Love Theme" from Romeo and Juliet played with the Glockenspiel and Chrysglott against the Vox Humana,



Eddie Weaver at the New Haven Paramount 2/10 Wurlitzer.

"Sunny", and other recent popular tunes; and a march sequence which brought a full parade right across the Paramount stage, including a bagpipe band and a most realistic Ferko String Band complete with strumming banjos. A French Medley ended with Eddie dancing the "Can-Can" on the pedals.

Eddie's cueing of the Laurel and Hardy silent, "Big Business" was most clever. This is the movie where the duo attempt to sell Christmas Trees and wind up destroying a man's house while he demolishes their truck. Perhaps this movie is a bit too violent for today's audiences, but we all laughed so hard it didn't really matter. The myriad scenes of ringing doorbells were exactly cued, but even more realistic was a perfectly executed "explosion" when the truck finally blew up.

As a finale, Eddie brought down the house with his most patriotic production of "America, The Beautiful". There was no doubt that Eddie had recaptured the hearts of his New Haven following and added many fans from a generation which had heard Eddie Weaver for the first time. □