

A PICTORIAL REVIEW . . .

1972

ATOS CONVENTION

"you should have been there"

Story by Editorial Staff – Photos by Bill Lamb

Our 1972 annual meeting was held in Washington, D.C., a location rich in history. The surrounding countryside is no doubt among the most eye-appealing in our nation.

Although the official opening was Monday, July 10, by Saturday night, ATOS badges had blossomed out and unofficially, the meeting was on its way.

With headquarters set up at the

Twin Bridges Marriott Hotel, the lobby began to buzz with conversations concerning the relative merits of Wurlitzer vs Robert Morton, stoplists, ranks, and all other subjects completely foreign to non-ATOS members.

Convention Chairman Woody Wise had done his preliminary work well, and as a result, the five days allotted to pipe organ activities were fun-filled with almost no ciphers in the harmony

of the occasion.

The Potomac Valley Chapter members, acting as hosts, were on hand to assist all visitors. They were extremely efficient in giving a helping hand to anyone needing help.

The official proceedings got underway at the Virginia Theatre in Alexandria on Monday as petite Jean Lautzenheiser moved to center stage to introduce Convention Chariman

INTERMISSION AT THE TIVOLI . . . The only theatre in town, the Tivoli in Fredrick has been tastefully refurbished to preserve its original charm. The 2/8 Wurlitzer is the last remaining in-theatre pipe organ in the state of Maryland.





The Virginia Theatre was without a pipe organ until 1968 when Woody Wise moved the 3/13 Barton from its original home in the Paramount Theatre in Newport News. The organ is unique because it was the last built by Barton (1931).



THE LONG AND THE SHORT OF IT . . . ATOS Circulation Manager Vi Thompson makes Tony Tahlman of CATOE look even taller by comparison.

Woody Wise. Woody traipsed very gingerly into the spotlight because he was caught by his intro with his shoes off. After a few words of greeting, he introduced the first artist for the afternoon. Up to that moment, there had been no sign of a console, not even an orchestra pit in the house. But, a blast of music indicated the presence of turned-on pipework and in a moment, a Barton console slithered out a-la Radio City Music Hall, with Dick Smith riding it in high spirits.

From the first blast of martial brass, Dick performed in his own colossal style, opening with an emotion-packed and thunderous patriotic medley which set the tone for the remainder of his program, right up to his walloping closer, "Granada". Dick never told his audience about an injury the day before which was still causing much pain in his right leg, although he managed to floor the crescendo pedal at will.

Next at the console was cute little Jean Lautzenheiser who has often played shows at the Virginia. Jean's style contrasted sharply with that of Dick Smith. Jean prefers to explore the romantic tone colors of the organ's more subtle voices, a true theatre organ style, amplified by the warm personality she projects while MCing her performance. Her program was spiced with standards and light opera tunes, plus her own arrangement of hoe-down music. Particularly pleasing was her "music for a nudie movie" "All of Her" which was a play on "Oliver".

Ed Welch is the current resident organist at the Virginia and he likes the big organ sound. Opening with "That's Entertainment", Ed displayed a good technique, spiced with imagination which he applied to all tunes



Over 600 attended the Annual Banquet, representing nearly all of the chapters in the American Theatre Organ Society.

"Youth, too," can be fascinated by the Rodgers theatre organ.



Lee Erwin at the Mosque in Richmond.



played. Ed doubled as vocalist for one selection and left his audience wanting more.

It was only a short walk to the cavernous Virginia Arena, the roller rink which boasts the former New York Radio City Centre Theatre 4/34 Wurlitzer which now resounds sans expression in the very live acoustics of the vast expanse of the arena. The resident organist, Jimmy Boyce, opened his program with an arena-filling "Amor" during which we noticed that ribbons attached to the fronts of the

**CAMEO
PERFORMERS**

VIRGINIA THEATRE
RONNY TEDLEY

TIVOLI THEATRE
JIM CONNOR
SHIRLEY HANNUM

MOSQUE
JONAS NORDWALL
DON THOMPSON
DENNIS JAMES
LYN LUNDE
BOB GULLEDGE
STAN WHITTINGTON
JOHN FERGUSON
KARL COLE

Tibia offset pipes were actuated by the wind to wave a merry "hello" to conventioners. Jimmy continued the program using his ability to show off the organ with romantic numbers, big brassy rhythm selections, and a boogie-woogie with a roaring pedal melody which wouldn't quit. Jimmy made his point many times over.

Monday evening's performance was played by Radio City Music Hall organist Ray Bohr at the arena organ. Ray is said to have worried some about the absence of expression on the

Dick Smith at the Virginia Theatre's Barton.



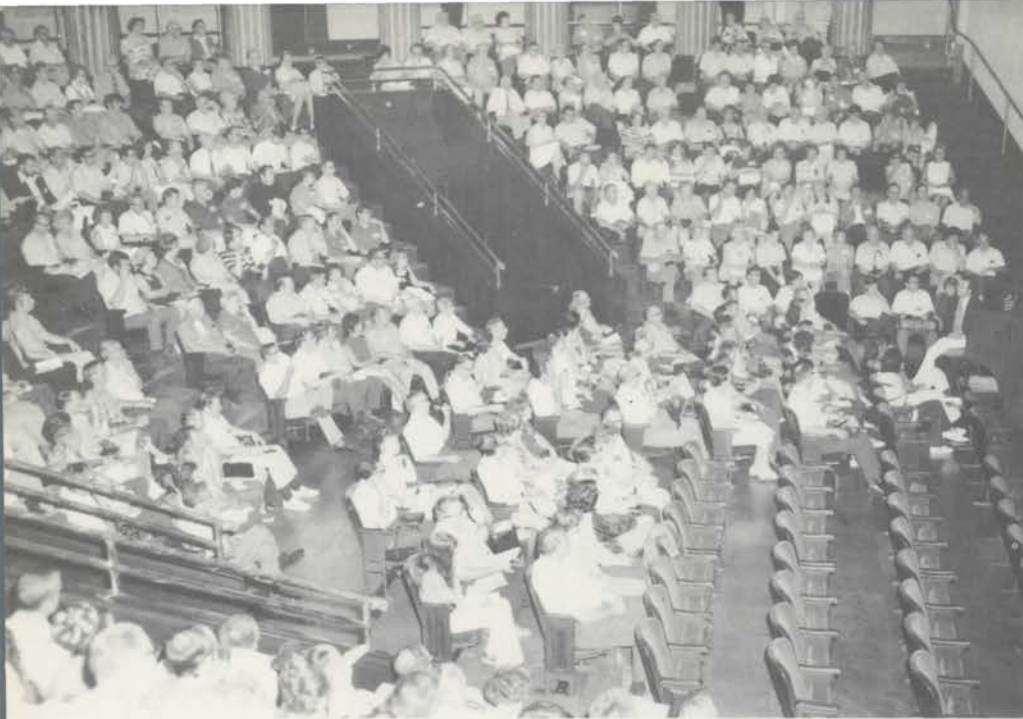
Dawn always seems to come too early during convention week. The busses always left on time.



Every ATOS member knows that theatre organ music sounds better on a full stomach . . . Here, at the Cozy Restaurant near Frederick, Maryland a group enjoys a family style turkey dinner, while other ATOSers dine at the Peter Pan Restaurant near Urbana.

Jean Lautzenheiser at the Virginia Theatre.





The big 3/40 Moller in the George Washington Masonic Memorial in Alexandria is really a fine concert instrument. Despite the extreme heat and humidity, the crowd listens intently to Ray Brubacher's program.



Midway through Convention-week, the Banquet allows a few hours to relax and enjoy a delicious steak dinner.

Tiny James at the magnificent Byrd Wurlitzer.



Don Thompson at the Virginia's Barton.



organ, because his technique employs judicious use of the swell pedal. But, if that were a handicap, it was not apparent to listeners. Ray played his familiar arrangement of "At Sundown" on a mighty phalanx of big-organ voices, then simmered down to Tibia and Vox for "Love Letters". "Talk of the Town" was large in volume, but sweet and a novel arrangement of "I Surrender, Dear" employed a generous array of rhythmic "clackers."

One of Ray's stunners was a tune composed by Dick Leibert. "Come Dance With Me" was often counterpointed with fragments of other tunes. Always popular Ray Bohr survived the heat of the balcony where the console is located, but must have lost a few pounds through perspiration. He was off to New York as soon as his concert was finished.

Members wanting photos of convention contact:

BILL LAMB
P.O. BOX 174
PRINCETON, ILL. 61356

On Tuesday morning, the conventioners enjoyed listening to the organs in the demo rooms until 10 A.M. when buses departed for the Lautzenheiser home for a bout with "Genii", a computer which plays an organ with 40 fingers. Or, one could attend Lloyd Klos' seminar "Promoting Our Cause", a detailed course in how to make the theatre organ known to the general public, by the national ATOS organization, chapter or individual member. Members of Lloyd's audience were encouraged to add their suggestions concerning newspaper, radio, TV and magazine publicity — a most valuable session.

At 12:30, buses departed for Frederick, Maryland, and the Tivoli Theatre with its beautifully restored 2/8 Wurlitzer. The town where flag-brandishing Barbara Fritchie screamed defiance at the invading Confederate columns ("Shoot if you must this old grey head, but spare your country's flag", she said) is little-changed from Barbara's day in its architecture. Red brick facades still line the streets where mini-skirted girls now perambulate.

Entering the Tivoli is also a trip into the past, but the more recent past of the silent movie era. It's a well-maintained vintage theatre with such recent accoutrements as air-conditioning and a soft drink machine which broke down at the most inconvenient moment.

After Woody Wise introduced Ray Brubacher, Ray jumped onto the bench before the brightly tinted console (very red) and played a fast "That's Entertainment", then quit.

But, with a reason. The day before, the blower motor had burned out some wiring and immediately, the Tivoli was a beehive of activity. It was decided to try to rewind the motor over night, and the possibility of success was very "iffy". It turned out a complete success but the happening had taken its toll of Ray's practice time, not to mention his frayed nerves. So, Ray used his misfortune to introduce an artist new to the theatre organ world, diminutive Hector Olivera, an experienced church organist, but also a dry comedian in the Desi Arnaz tradition. With a South American accent he explained each selection in fractured English, then proceeded to make his points perfectly clear with an entertaining style of music which revealed an ability to improvise and



The official "wand-of-office", a Tibia pipe, is given to newly elected President Erwin Young by outgoing President Stillman Rice during the banquet.



Keith Edgar from Quebec, designer and manufacturer of the new 4/32 Majestic electronic theatre organ.



Lloyd Klos (The Old Prospector) voices his approval of Stu Green's rendition of the "One Note Samba" at the Rodgers, displayed in the registration room.

Doug Bailey at the Loew's Richmond.



Hector Olivera at the Tivoli in Fredrick.





John Seng acknowledges applause following his banquet program on the Yamaha.



MARACCAS, CAT'S MEOWS, LAMB BLEATS AND CRACKER JACK . . . "Brother Charlie's" contribution to an evening of fun at the Mosque with Eddie Weaver.



Conventioneers marvel at the big sound of the 4/34 Wurlitzer in the 65 foot high Alexandria Arena. Originally from the Center Theatre in Rockefeller Center, and now unenclosed, the Wurlitzer is used daily to accompany skaters. The Alexandria Arena was the site of the founding of the Potomac Valley Chapter in 1959.

Ray Bohr and Jimmy Boyce at the Alexandria Arena Wurlitzer.



John Steele at Dick Kline's Wurlitzer.



develop a theme. He is also an accurate imitator. "Have you Met Miss Jones?" was a close approximation of the Buddy Cole recording. One adjective which describes the Olivera approach to a tune is "florid". He closed with an improvisation based on a folk tune given him on the spur of the moment by Ray Brubacher - "Pop Goes the Weasel". Needless to say, Hector ran the weasel ragged to the delight of his listeners. He's a good comedian in the Jose Jimenez manner and a fine musical entertainer.

Following a brief intermission to give the audience time to locate a working soft drink machine, President Stillman Rice called the general membership meeting to order. He listed the accomplishments and condition of ATOS and explained some of the decisions made during the Board of Directors' meeting which had consumed six hours on Sunday evening. President Rice was much more concise.

After the club had approved the decisions, the formal meeting was adjourned and cameo performances at the console followed. One particularly appealing performance was played by Shirley Hannum of the Delaware Valley Chapter.

Then the group split into three sections and each was bused to a restaurant for a late afternoon meal. Each section was taken to Dick Kline's sylvan home on a lake, at staggered hour-and-forty-minute intervals for concerts by John Steele, playing Dick's 4/28 Wurlitzer. John's selections leaned heavily on Walt Disney movie scores. The music was presented in a pleasing, uncomplicated style which made good

use of the organ's well-integrated facilities. Listeners crowded into the music room and spilled over onto the terrace where Dick had placed a hundred folding chairs. As we gazed into the clear waters, of the abandoned rock quarry beyond the terrace a monstrous, ugly snapping turtle paddled his way to the surface, took a deep breath, caught a sight of Stu Green leering down at him and retreated underwater with an expression which might have said, "Look at the head on that one!" Spontaneous ciphers were heard from the ducks and geese who also reside on the water.

Frederick, Maryland, rich in colonial history, greeted the ATOS junketeers with a display of "Welcome ATOS" signs while the changeable letter sign on Routzahn's On-the-Square Department Store, proclaimed "Welcome American Theatre Organ Society." THE FREDERICK NEWS & POST carried a story concerning our visit to the Tivoli Theatre, all of which made our group feel extremely welcome in this picturesque community.

Back to the buses and a return to the Marriott for a round of visits to the Baldwin, Rodgers and Yamaha rooms which were filled with music lovers well past midnight.

The annual banquet was held Wednesday in the Marriott's Persian Room.

Since the business meeting had been held previously at the Tivoli in Frederick, the banquet was devoted

Woody Wise (R.) makes a Convention Chairman's Award to Tommy Landrum who maintains all three in-theatre Richmond instruments.



Even local businesses in Frederick were aware they were being invaded by bus loads of ATOSers and not muddy flood waters.



The 5,000 seat Mosque Auditorium provides more than a retreat from the heat . . . the magnificent acoustics give the 3/17 Wurlitzer a rich full sound that fills every inch of the mammoth auditorium.

Eddie Weaver congratulates his student, Bob Gullede, after Bob's cameo appearance at the Mosque. He is currently staff organist at Loew's Richmond.





During registration, Ray Brubacher and author Stevens Irwin find time to discuss a favorite topic . . . theatre organ, WHAT ELSE?



Once again "Time Surrounds a Wurlitzer". Ray Brubacher entertains at the "Stump" Miller residence,

Potomac Valley "Family" Portrait



to giving awards which included Hall of Fame recipient Lloyd G. Del Castillo, honorary member W.S. Green and a special convention chairman award to Tommy Landrum as outstanding chapter member for his work on preparing instruments for the convention.

The balance of the banquet was given over to socializing and listening to the Yamaha organ which featured John Seng, assisted by Karl Cole, Bob Dove, and Turley Higgins.

The conventioners were based on Thursday morning to a most impressive edifice, the George Washington Masonic Memorial, where Ray Brubacher was scheduled to play a concert on the 3/40 Moller player organ in the memorial's large indoor amphitheatre. Ray appeared at 9:30 and this time, really played his concert. The Moller produces the typical big church organ sound

Any member attending the Washington Convention wishing to comment on the Marriott should write:

WILLARD MARRIOTT
5161 River Road
Washington, D.C. 20016

from three divisions above the stage; it is a clean-sounding organ, well balanced in its ensemble. He used many changes of registration, mostly untrem'd. His most imposing effort was an arrangement of music from *Gone With the Wind*, just as he performed the Max Steiner score on the Tivoli 2/8 Wurlitzer for his current

recording. The Moller was especially effective during the climactic passages, and Ray performed with great sensitivity to generate a magnificent sound. Before completing his program, Ray turned the playing chore over to the roll player for a stirring performance of the William Tell Overture which effectively demonstrated the automatic equipment. (An eerie experience to many.)

The next concert was scheduled at the Virginia Theatre. The hot, soggy weather, plus occasional sprinkles, had affected the instrument to the extent that Don Thompson had to fight it throughout his afternoon concert. Hardly had Don gotten through his opener, "I Feel a Song Coming On", when whole ranks of pipes seemed to go out of tune in unison. In other ranks, it was single notes which went out, usually on a note on which the melody lit for a few beats. Then, the tremors started to chop. Despite the handicaps, Don made the dissonant "March" from the oldie movie *Things to Come* seem both dramatic and commanding. For years, Don has been playing "Butterflies in the Rain" with a slight melodic error. He did it again, but this time, we felt so strongly about his "man-versus-machine" struggle that the melodic misadventure became a trifle. At no time did Don allow the misbehaving organ to throw him or divert him from giving his very best.

One of the Cameo performers was radio organist, Dr. C.A.J. Parmentier. (Cass informs us that he never liked his given names so he uses only the



Woody Wise (center) introduces George Stitzer, manager of the Byrd, and retiring manager R.H. Coulter, who presided over the restoration of the theatre.



Motor City members Emily Sheridan, Frances Morehead, and Larry Gleason wait for the ATOS Music Store to open in the Marriott. Sales of recordings, tapes, books, and music reached an all time high.

The Byrd Theatre is literally alive with color and gilding, having recently undergone a total restoration . . . Truly Unbelievable!





Potomac Valley members sort the various tickets and schedules in the convention package prepared for each ATOS convention member. Some 750 were registered.



The convention chairman must be involved in every phase of the convention from planning to actual operations . . . Here, 1972 convention chairman Woody Wise prepares identification badges during registration.

Ray Brubacher at the Masonic Moller.

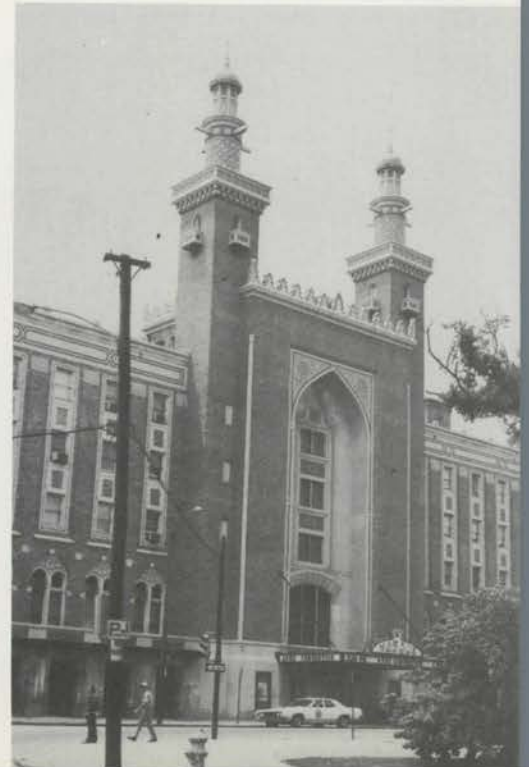


initials). Now in his 70's, the veteran organist plays as effectively as he did over the CBS network in the 30's, and radio listeners of that era will agree, he was one of the best. Dr. Parmentier, with a recent record release to his credit (from masters cut in the 30's) had the appearance of a much younger man as he approached the Barton console. His playing enhanced this impression; the improvisation often drew on the latest harmonic diversions. Then came the curse of the theatre

Media coverage for the ATOS Bash was good with all four T.V. outlets filming at the Virginia at the Lautzenheiser "Genii" demonstration. Stations WTTG, WMAL, WRC (NBC) and WTOP participated. This coverage was set up by member Doug Bailey. Fridays issue of the Washington Evening-Star carried notices regarding the meeting.

organist — a cipher! It was a low-pitched bassoon-type honk; it never phased Parmentier. He played simple themes which centered around the miscreant tone (e.g. "Three Blind Mice" and "Goodnight, Ladies") until the Woody Wise organ-fixers thundered to the door beneath the ciphering right chamber with the speed, grace and enthusiasm of a volunteer fire depart-

In Richmond, the Mosque's impressive facade seems to welcome ATOSers from all points of the globe.



ment. In a moment, the honk vanished and Dr. Parmentier continued with his fascinating improvisation, no longer bound by deference to a single determined note.

After a roundtrip by bus to the hotel for dinner, it was once again to be an evening at the Virginia Theatre, this time for a full concert by network organist, Rosa Rio, whose stunning white and pink pants suit and gem-encrusted eye glasses were indeed an eye-ful in the bright beam of the spotlight. But, what about that misbehaving Barton? Never fear; in the three hours between concerts, the Woody Wise Vigilantes had not only tamed the bucking trem, but had also tuned the whole thing — all eleven ranks.

Rosa Rio's program was nostalgiantinted but it also acknowledged such current musical phenomena as "Jesus Christ, Superstar" and "The Godfather."

She recreated the "Organ-plus-poetry" radio broadcast by accompanying two short verses, "A Hundred Years From Now" and "Jenny Kissed Me." Read by local chapter member Tom Gauger of WMAL Radio. On stage, Rosa presented the two "Joy Boys" (Ed Walker and Willard Scot) from the local NBC radio station in an episode from their continuing soap opera *As the Worm Turns*, complete with manually-produced sound effects. Also on Rosa's musical menu was a

Thomas Warnell of Kingston, Jamaica said, "With no theatre organ in the West Indies, I have to travel a bit to hear one."



West Coast organist Helen Dell chats with East Coast C.A.J. Parmentier.



Our official photographer, Bill Lamb, caught at a rare moment without "picture takin" equipment weighing him down.



Rosa Rio and an NBC television crew at the Virginia Theatre



FIVE PAST NATIONAL PRESIDENTS . . . Rare indeed is the occasion when six of the eight ATOS Presidents can be together (L. to R.) Dick Simonton, Tiny James, Stillman Rice, President Erwin Young, Carl Norvell and Al Mason. Unable to attend were Judd Walton and Dick Schrum.





As Vi Thompson hurries for the bus, Bill Schumacher and Robert Gliddon, from Australia, take time to pose with Betty Mason.



Our English Cousins . . . The largest group of ATOSers yet to travel to a convention from the British Isles indicates the growing enthusiasm for theatre organ abroad.

The Eberson stars may no longer twinkle, and the clouds are gone at the Loew's Richmond, but the 3/13 Wurlitzer endures, and is again heard daily.



rare Will Rogers silent movie, *Don't Park Here* in which the comedian found the mounting problems of parking a horseless carriage a headache, which started in the early twenties. Naturally, Rosa's score included "Crazy Over Horses" in deference to the means of transportation the "tin lizzie" was even then replacing. Rosa's deft handling of the movie score and her organ solos made conventioners forget the heat and humidity which had invaded the theatre because the air conditioner wasn't working.

Friday was a truly "colossal" day. The buses for the two-hour drive to Richmond, Virginia, left at 7:30 A.M. In some of the buses, songleaders sprang up and led the congregations through all the old chestnuts which could be covered during the journey. Others were quiet so riders could

Many excellent home installations were visited, these included:

DICK KLINE
 LEM KELLER
 MARVIN LAUTZENHEISER
 GEORGE JOHNSON
 ED WELSH
 BOB LANE
 GEORGE MERRIKEN
 WARREN THOMAS
 WALTER MILLER

continue their night's sleep in peace.

The first stop was at the Byrd Theatre in Richmond, the most elaborate neighborhood house imaginable. It's a large house with a 4/17 Wurlitzer, the console rising through a hole in the center of the covered-over orchestra pit. It's a proud theatre, well maintained by manager George Stitzer and retiring manager R. H. Coulter. The artist was northern California's Tiny James, long a welcome fixture at Bay Area theatre consoles during the era when organs were used chiefly for intermission music. Tiny's big, broad style, which often features a lefthand tuba melody embellished with engaging frippery in the righthand accompaniment, was best illustrated by such vintage tunes as "Baby, Where Can You Be?" and "Hindustan".

"Chestnut Time", as Tiny called his program, sometimes simmered down to a pretty waltz such as "On Miami's Shore", but his closer, a rousing "King Chantleer" was more characteristic.

THEATRE ORGAN

Tiny liked the house, the organ and his enthusiastic audience, and they let him know they liked his music in his only ATOS Convention concert since the very first one in 1958.

The buses then perambulated the crowd downtown to Loew's Richmond for a session with TV and radio personality Doug Bailey, playing the 3/13 Wurlitzer. This is a smaller house than the Byrd but it is just as immaculately maintained. Doug was introduced by youthful staff organist (yes, staff organist) Bob Gullidge, and as the console rose, he played a smooth "While We're Young." In fact, "smooth" describes Doug's style as applied to such tunes as "One Morning in May" and "How Long Has This Been Going On?" One of his novelties was an original, pieced together from fragments of several standards. And from a telephone number, he improvised a selection he called "Tango Very Much." Doug is a fine entertainer with an audience-pleasing line of patter and music to match. The instrument is a very good one.

Next on the schedule was Lee Erwin, playing the 3/17 Wurlitzer in the Shrine-built Mosque, a large auditorium with two balconies and brand new, comfortable seats. Like the other Richmond houses visited, it was in top shape and the organ flawless.

The outstanding moments of Lee's show were those devoted to a recreation on the old WLW (Cincinnati) late-night soporific mix of organ music and poetry, *Moon River*. The poetry was fed into the PA system from a small tape deck Lee operated from the organ bench. Memorable organ solos were "Cabaret", a Gershwin-Berlin medley, "Promises, Promises", and his finale, the overture he composed for the Valentino film, *The Eagle*. His slide-accompanied sing-along was another highlight. Lee handled the big Wurlitzer as though he had been playing it for years. His audience approved of him and his music.

The closing concert was played on Friday evening at the Mosque by that sly showman, Eddie Weaver, whose method of mounting an organ bench must have been practiced on a gymnasium "horse" (hands flat on the middle of the bench while legs go around each end in quick succession).

Newly elected ATOS President Erwin Young introduced Eddie who opened his show with a rousing arrangement of that old warhorse



LONG TIME, NO SEE . . . Fourth National president Carl Norvell flew in from Corsicana, Texas for ONE day of the convention . . . Business commitments had kept him from attending since 1965.



Another successful seminar by Lloyd Klos prompted many constructive ideas from those who attended.



The Dick Kline residence offers a sumptuous repose for countless busloads of ATOSers. Two of the chambers are in the gallery to the left above the console.

All aboard . . . as busses prepare to depart for another residence installation during the home tours.





One of our newest chapters, Southern Arizona, is represented by Larry and Lois Seamands from Tucson.

**POTOMAC VALLEY CHAPTER
Committees for
Annual Meeting and Convention**

Chairman:
Woody Wise, Jr.

Co-Chairman:
Marvin Lautzenheiser

Artists:
Jean Lautzenheiser

Transportation:
George Johnson

Banquet:
Norman and Frances Thiebeault

Brochure:
Ray Brubacher and Doug Bailey

Information:
Doug Greene

Home Tours:
Jerry Cunningham

Registration:
Bob and Margie Lane

Maps:
Russell and Anna Wilcox

Store:
Ray May and Jean Fairbank

Recording:
Lucien Phinney and Richard Neidich

Gatekeeper:
Bill Alexander

Named above are the "Chiefs", the assisting "Indians" are to numerous to mention.

Luella Wickham from Syracuse.



Ed Welch at the Virginia



"Veradero". Eddie's "brother", Charlie, amused with his carefully orchestrated gourd solo, reading every "swish" from the music on the rack. Then, he provided "meows" for "Alley Cat" and sheep bleats for the "Whiffenpoof Song." When he tipped his hat during his applause, it became obvious that his toupe was attached to his hat, not his head.

An impressive operatic medley followed, then the "Archie Bunker Theme", with a realistic imitation of Edith Bunker's pitch-innocent voice. A presentation of the rare Harold Lloyd two-reeler *Haunted Spooks* followed with plenty of mirthful reactions apparent. Later, Eddie counterpointed "Secret Love" with "Dancing Tambourine" for a somewhat mind-boggling effect.

The second silent comedy was an early Laurel & Hardy with Jimmy Finlayson as the impatient commanding officer of a company of soldiers containing one most incooperative rookie - Stan.

During Eddie's pop medley, he was heckled by brother Charlie's selling of Crackerjacks in the aisles.

The closer was a stirring "Granada" which used the full resources of the Wurlitzer. Eddie Weaver always "leaves 'em wanting more" and this was no exception.

Closing remarks were made by President Young and Jean Lautzenheiser, chairman of Potomac Valley ATOS Chapter. Then, the conventioners boarded buses for the two-hour ride back to Washington and a return to reality from the magic of five days escape to the incomparable world of the theatre organ. □

**TAKE A
LOOK
AT THIS...**

**1972 CONVENTION
SOUVENIR BOOKS
\$2.50 EACH**

Make check or money order payable to
Potomac Valley Theatre Organ Society

Mail to . . .

Woodrow W. Wise, Jr.
6014 St. John Drive
Alexandria, Virginia 22310

PLUG-IN ALLEY

POPULAR CONVENTION SPOT

There was music downstairs in the Marriott Hotel convention headquarters during the week of the annual bash. Yamaha, Rodgers and Baldwin exhibited their finest models in spacious rooms which just couldn't seem to hold all of the interested and curious.

Eddie Osborn brought two Baldwins and a talented young man named Jack Doll Jr. to play when guests weren't crowding the consoles.

Bob Dove, assistant sales training

director, managed the Yamaha showroom, and he was assisted by organist Danny Brown and Turley Higgins. Again, able conventioners usually took over the instruments. One was veteran radio organist, Dr. C.A.J. Parmentier, who improvised some reminiscences of his CBS radio days with the practiced skill of an old pro.

The Rodgers Company had only one instrument in its showroom — the new custom model 340 which is an

offshot of the now legendary recreation in electronics of the Wurplitzer style 260 theatre pipe organ built for Bob Power of Camarillo, Cal. Jonas Nordwall represented Rodgers as product specialist. He was assisted by district manager, Joe Goodwin and Richard Torrance.

It was the first exposure of the model in the Washington area and it generated not only much interest but several orders for the model.

Manufacturer showrooms were well populated whenever there was time between buses and at night into the wee hours. They fitted into the scheme and intent of the convention perfectly and were visited over and over by conventioners because the "floor show" was always changing.

One fast check found Luella Wickham of Syracuse, N.Y. (She admits to at least 80 winters), thrilling her Baldwin listeners with the kind of silent movie music she played 45 years ago at the Syracuse Rivoli. Next door in the Rodgers salon, Dennis James was thrilling his listeners with a brilliant rendering of current pops. In "Yamaha-land", college student (music, of course) Lew Williams was titillating the longer memories with his well-constructed recreations of Jesse Crawford classics.

The presence of these three top-rated builders was a welcome addition to the ATOS convention. □



Jonas Nordwall of the Rodgers organ Company is proud of this three manual model, played during convention week by amateurs, and professionals alike.

Dennis James experiments with the large Yamaha electronic . . . one of the three instruments displayed by the firm. "Very interesting."



The electronic exhibits are always a popular spot to congregate . . . Dottie Whitcomb entertains Jack Doll Jr., Eddie Osborn, Tiny James, husband Grant, and Ashley Miller (seated) on one of the Baldwin organs displayed.





ERWIN YOUNG NAMED ATOS PRESIDENT

Long time member Erwin Young was elected as president of ATOS during the annual board meeting in Washington, D.C. July ninth.

Erwin has a strong background in ATOS affairs, having served on the national board, vice president (3 terms), and has performed on a number of committees in the interest of ATOS. A charter member of the Potomac Valley Chapter, he was voted national honorary member in 1967.

Prexy Young is an airline captain serving United Air Lines with 27 years seniority.

"Cap" Young lives near Middleburg, Virginia with his wife, Joyce. The Young's have a son, Glen, and daughter Nina who will serve as executive secretary for National Headquarters. □

"CAPTAIN YOUNG-YOU DROPPED
THIS-UH-MANUAL!"



ATOS takes to the air.



A stunned Stu Green accepts his award from George Thompson on behalf of Elmer Fubb, G. Bandini, Hal Steiner, Effie Klotz, etc. — (Bill Lamb Photo)

W. "Stu" Green 1972 HONORARY MEMBER

By unanimous vote, the National Board of Directors bestowed the honorary member award, upon W. "Stu" Green.

His accomplishments have been many mostly through his written contributions.

He has collected, researched, and documented theatre organ history for a period of over 22 years. Ten of these years have been devoted mainly to ATOS and its official publications.

As "Stu" stated in his impromptu remarks during the presentation, "you could have knocked me over with a fender"!

He also said, "I share my hide with such alter egos as Elmer Fubb, Effie Klotz, Guano Bandini, and several others who emerge from time to time — my staff".

The amount of work he has done

for ATOS including Record Reviews, Vox Pops column, Special Features, and as co-editor of THEATRE ORGAN-BOMBARDE, and editor of BOMBARDE, would take pages to list.

Stu also published, at one time, his own informative magazine known as *Post Horn*. He suspended this publication upon joining the ATOS magazine staff. Stu's devotion and personal integrity are best summed up in his closing remarks:

"Whatever I've done to deserve this honor, I couldn't have done it without the help of my wife, Peg. Not only has Peg ghosted for me and my staff of zanies, but everything I've ever written for ATOS has passed through Peg's typewriter where the misspelled words and bad grammar got corrected."

"In all humility, for Peg and for me, thank you for the honor". □