



Conventioneers converged on San Francisco in a drizzly summer down-pour on Tuesday, July 15, to sign in at the Hilton Hotel. As always, the lobby was a mass of humanity, many of them ATOSers, looking for the club registration desk. This vital office was located at the farthest corner of the lobby and as soon as Stu Green and Lloyd Klos doctored the direction signs (the arrows were at the wrong ends) and taped them to the walls, registration started. Registrants were pleasantly surprised to learn that, instead of the usual picture-studded brochure of artists and organs, the convention packet of goodies included a recording of music played on a number of Bay Area organs by well-known organists (including one played by Jesse Crawford!) Convention registrar Ida James reported a total of 875 were signed in.

Registration went on all afternoon and once signed up, registrants

pinned on their badges and started renewing old friendships and beginning some new ones. The badge-bearers all had at least one thing in common — sufficient regard for the theatre instrument to travel, often great distances, to be with those who share their enthusiasm.

At 5 p.m., the fast-moving express elevators had started rocketing loads of conventioneers to the observation tower, 45 floors above, for a look at the San Francisco skyline just before the twilight of a rainy afternoon. It was a scene of wall-to-wall people, some holding glasses of tinkling ice cubes, others just talking. Multiplied 500-fold, the noise level was heavy in decibels. Then, it was out to supper. The rain stopped and window-shopping in the “city by the bay” was in order — if one is disposed toward

ATOSers “Home away from Home” — the San Francisco Hilton and new 46-story tower is the largest hotel west of Chicago. ▶





Registration does a capacity business on opening day.



Mike Prideaux-Brune was in charge of the fleet of buses which ferried conventioners to pizzerias as far as Sacramento (a 100 mile trip). Referred to as the "Admiral of the fleet," Mike showed up in this attire at the cocktail party.

(Stufoto)



Wall to wall people at the opening cocktail party at the top of the San Francisco Hilton Hotel.

All photos from page 6 thru 22 were taken by Bill Lamb, ATOS Official Photographer, unless otherwise noted.



Bill Langford, maestro, at Ye Olde Pizza Joynt Wurlitzer, holding a friend.

acres of hilly geography, "porny" hole-in-the-wall movie houses and a myriad of the city's excellent restaurants.

Early next day the fog burned off and it was sunny for the first round of pizzeria-with-pipes. The first buses cast off for the faraway pasta emporia shortly after 8 a.m. The bus captains were super. Their commentaries about the weather, landmarks, history and commerce of the areas were excellent.

Our first stop was at the granddaddy of all pizza parlors, Carsten Henningsen's "Ye Olde Pizza Joynt" in San Lorenzo. It was a welcome sight; it had been a long ride on a semi-air conditioned bus and inside the establishment was refreshment. It's a comparatively small room, considering the volume and quality of the music which palpitates its walls nightly in its role of merchandising pasta.

When the contents of at least two buses had been seated at the rustic tables, Lorraine Cagle introduced organist Bill Langford. It was an emotional moment for Lorraine because her late husband, Dewey, had been appointed convention chairman for the SF bash. When Dewey died last year, Judd Walton accepted the chair. All of this must have passed thru Lorraine's mind as she introduced the artist.

The "Joynt" Wurlitzer is a 3/13 composite with percussions, an air-powered calliope and 16' Tibia, unenclosed and dispersed around the walls and ceiling of the compact room.

Bill's first selection was an Eddie Dunstedter-oriented "Open Your Eyes," during which the tremulants started to chop. Carsten rushed to the chamber and took corrective action. Then Bill demonstrated the clackers with "Spanish Eyes" (marimba, accordion, chimes) and "My Shawl." The Langford approach to pizza-hungry audiences was demonstrated with a visual gag during which Bill did a routine with a mechanical monkey which sometimes clanged the cymbals on the beat.

Bill Langford closed with a generous slice of Rachmaninoff's "Second Piano Concerto," transcribed for organ. Bill left his audience in an upbeat mood as the travelers poured



Lorraine Cagle introduces the grand daddy of pizza parlor organs. Ye Olde Pizza Joynt, San Lorenzo.



"Joynt" console from Warfield Theatre, S.F. Pipework from State Theatre, Fresno.

Appreciative audience listens to Bill Langford.



out of the "Joynt" and into the buses.

Next stop, after a 55-minute journey, was the pizzeria in Pleasant Hill. The organ is a six-rank Wicks, built to Wurlitzer specifications. The organist for the occasion was Tom Sheen, once of Chicago, and now ensconced in the northern California pizza parlor circuit. The one-chamber organ with plate glass swell shutters was put through its varied paces by Tom with good effect. He played both slow ballads "(Over the Rainbow,)" and fasties "(Brassman's Holiday)" and closed with a cryptic message to Stu Green — "Too Fat Polka."

It was just a stones throw to the next pizzeria, in Martinez, where Dave Reese presided at the 3/17 Wurlitzer console. Like its predecessors, it is a relatively small room, considering the impact of the organ power unleashed there. Yet, the sheer volume was at no time unpleasant as Dave opened with a heavily registered "With Plenty of Money and You." Next, he played an example of the "pizza music" he is required to play for the benefit of the pasta-munchers nightly, an around-the-world version of "Small World," with emphasis on the sound effects, each of which lights up when in use. His closer was a majestic "Battle Hymn of the Republic."

Then, back to the buses and the return excursion to San Francisco while the bus captain noted points of interest, via the PA system. The busing was handled smoothly, especially considering the fact that four, and sometimes five, caravans of buses were crisscrossing one another's routes in order to distribute audiences in the numbers a pizzeria could easily handle at one time.

After a quick meal in a restaurant at, or near, the hotel, the conventioners started ambling in the direction of the Orpheum Theatre, a three-fourths-of-a-mile trip, by "shanks mare" for most. (No transportation for this trip).

The Orpheum organ is an original, mid-20's installation, a 4/22 Robert Morton which compares favorably with the "Wonder Mortons" installed in New York area theatres. The console is located on an elevator in the center of the pit. It not only boosts the console to a spot nearly half-way to the proscenium arch, but also rotates for an arc of 180 degrees.

AUGUST - SEPTEMBER, 1975



The Pizza Machine in Pleasant Hill.



Glass shutters offer view of chambers at the Pizza Machine, Pleasant Hill.



Tom Sheen, at the 2/6 Wicks, greets touring ATOSers at the Pizza Machine.



This Wicks is similar in design to the Wurlitzer two-manual keydesks.



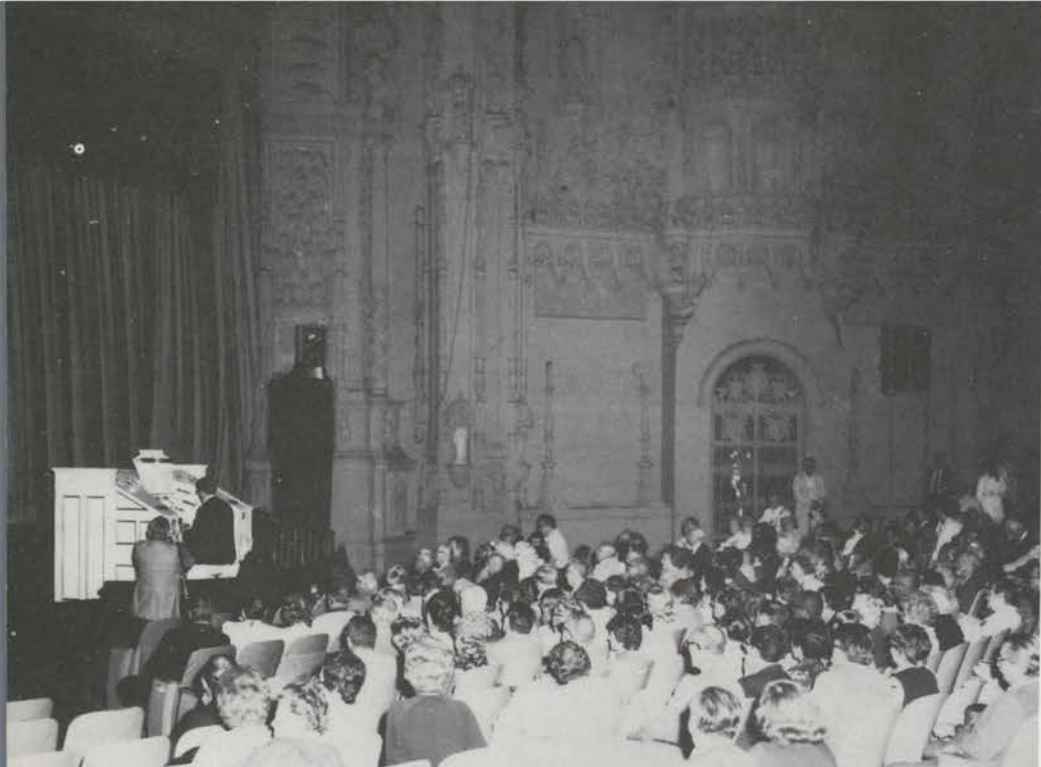
Dave Reese at the Bella Roma, Martinez, Calif. 3/17 Wurlitzer explains the organ specs to the tour group.



Bill Lamb (L), ATOS official photographer, with Gaylord Carter (R), 1975 Organist of the Year.

Audience anticipating a program at the Bella Roma, Martinez, one of the East Bay pizzerias.





Organist Jim Roseveare, playing in the Jesse Crawford style, holds the attention of his audience at the Orpheum.



Jim Roseveare at the 4/22 Robert Morton in the Orpheum. (Stufoto)



The announcers were restored for the occasion and featured the MC on one side of the stage, the artist on the other.



Those responsible for the gorgeous Robert Morton sound at the Orpheum. Left to right, "Tiny" James, Gary Baumann, Jim Roseveare, Chuck Davidson and crew chief, Ron Downer.

(L to R) Ruth Montgomery, Synneva Seiglstad and Ruth Chinquist all from Grand Forks, N.D. relaxing in the Hilton Hotel Lobby.



Shortly after 8 p.m., MC Stan Kann greeted the audience of convention-goers and the public (this was one of two open concerts). It was close to a full house; the 1865 seats are distributed among two balconies as well as the orchestra level. Then came the magic moment as the lights faded and the spotlight picked up the side and back of a wide console, turning slowly as it crawled up through the beam of light. Accompanying this spectacle was the Crawfordian strains of "I Love to Hear You Singing." By the time the console reached its zenith, the turn had been completed and the horseshoe faced an enthusiastic audience.

One of Jim Roseveare's endearing qualities is his selection of music not generally heard today. He seeks out lovely, and sometimes forgotten, themes from old movies, such as "Beautiful Love" from Karloff's *The Mummy* (1932), or tunes remembered only because Jesse Crawford recorded them in the halcyon days, e.g. "I'd Love to be Loved Once Again." In the same category was Victor Herbert's "Punchinello" and a piece of wonderful Viennese schmaltz by the late Robert Stolz, "Waltzing in the Clouds." A highlight was Jim's recreation of the Helen and Jesse Crawford duet of "Masquerade" as recorded by Victor so long ago.

Following intermission, Stan Kann introduced Charlie Hirschman, who installed this 4/22 Robert Morton when the theatre was built.

Jim Roseveare's bag being "oldies," the remainder of his program consisted of well-performed tunes from '30's musicals, romantic waltzes and surprisingly exact recreations of the unforgettable stylings of early Jesse Crawford. One of his most memorable interpretations was of the exquisite "Journey Into Melody" by England's Robert Farnon, long a Roseveare concert favorite. His closer was "My Love Song," in the style of Crawford. The large audience expressed deep appreciation of Jim's program in the usual manner.

Next morning again found conventioners boarding buses at 8 a.m. The first stop was the Cinema 21 Theatre where native San Franciscan Larry Vannucci played an entertaining program of pops and standards on the divided, 6-rank Robert Morton organ. Like its big brother in the

Orpheum, this organ is also an original installation. Over the years, it has been championed and maintained by Larry.

Larry opened with a tribute to his home town, leaving his heart there, naturally, and including a fast tour of "Chinatown" and a ride along the rails with "The Trolley Song." Included in Larry's program were a "Moonlight Serenade" à la Glenn Miller, a jazzy "That's A-plenty," a very "paesano-ish" "Mattinata," a romantic "I've Got You Under My Skin" and a dirty, lowdown "St. Louis Blues." The announcements were brief and to the point, and the organist was quite obviously in love with his audience. In fact, one of his closing announcements was an invitation: "I'll see all of you at the Hilton, and we'll all have a drink together." If realized, this ambition could put Larry Vannucci under the bar for months.

His closing number was a heartfelt "Thanks."

The buses then transported the organ-happy convention-goers to the Orpheum Theatre for a noonday concert by Paul Quarino, a young man who has done considerable electronic organ demonstrating and pizza parlor pipe playing.

The Orpheum organ is a three-chamber installation. In addition to pipework installed in chambers on either side of the theatre in front of the proscenium arch, there is an under-stage chamber which opens into the orchestra pit. For many years, this third chamber, which houses much-needed strings and other accompaniment voices, was muffled by a heavy cover over the orchestra pit. The cover has been removed and once more, the under-stage "Main" aids its solid voice to the ensemble.

Paul Quarino's program consisted of standards, show tunes and some novelties. While the white console spiralled upward, Paul performed an energetic "Who?" Later, he demonstrated the rotational screw of the console elevator as he whammed out "In the Mood" in Posthorn-punctuated patterns. When the back of the console hove into sight, it bore a sign, "Made In Japan."

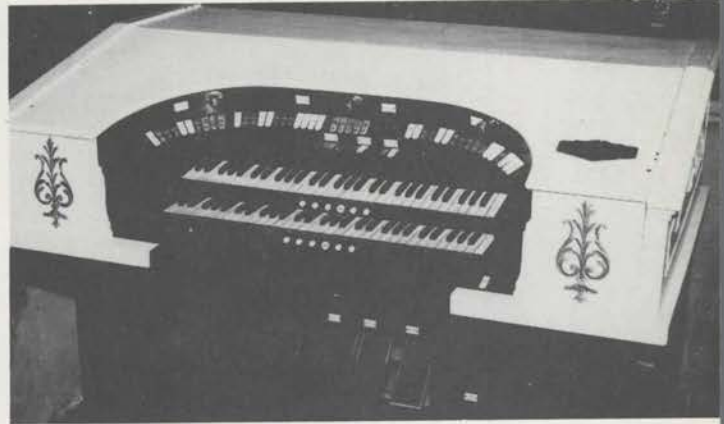
Paul likes to group selections. Sometimes, his titles add up to a situation, e.g. "I'm Confessin' That I Love You, Cecelia, Last Night On



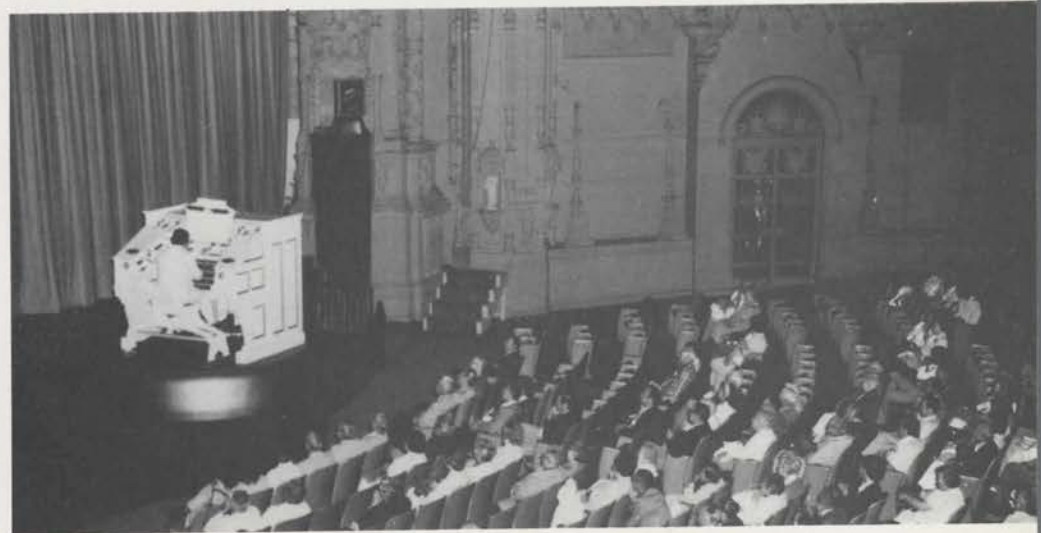
The crowd shows its approval of both Larry Vanucci and the Cinema 21 Robert Morton.



Larry Vanucci at the 2/6 Robert Morton, Cinema 21.



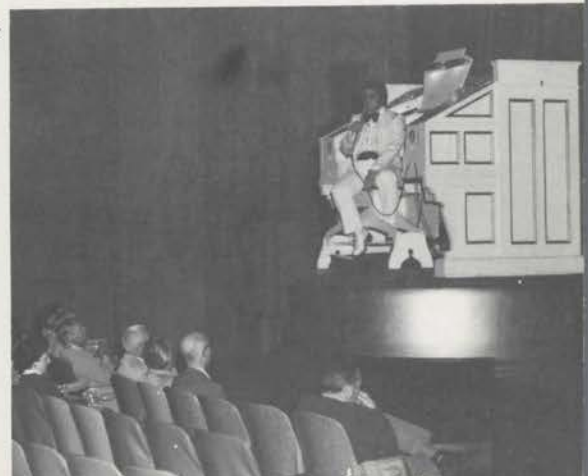
Cinema 21 console. This small (2/6) and a large (4/22) Morton, both in their original settings, were heard the same day.



The lift at the Orpheum can be rotated nearly 180 degrees. Here Quarino demonstrates the rotation while playing.

Paul Quarino announces his next set. Note the unusual height of console elevator in "up" position.

The Otis Elevator Co. gave unlimited help to the Orpheum crew in making the console elevator dependable. Not only did they give advice to the crew many times, an expert on hydraulic elevators was dispatched to the theatre. The Otis man spent several hours at the Orpheum finishing the elevator rehabilitation. All this was performed at no cost to ATOS or the theatre.





Dr. and Mrs. Mel Doner talk with Judd Walton and "Cap" Young. Mel was editor of the original ATOS Journal, the TIBIA.



Paul Quarino plays in true "Theatre Organ" style.



Jacob and Christiaan Jonker from the Netherlands.

Use of the Orpheum for convention activities was in doubt until late Spring, this year. Upon receiving word, a "crash" effort was made to get the instrument in concert condition. Ron Downer, Gary Baumann, "Tiny" James, and Jim Roseveare, with the help of others, took on the task of refurbishing the organ. The results were fabulous. No organ during the convention sounded superior. A tribute to the hard working crew, slaving under an ever shortening deadline.

the Backporch, We Just Couldn't Say Goodbye." Then he demonstrated the little-heard Echo Chamber in the rear of the theatre's balcony. He brought in the ranks, one by one: Stopped Diapason (with a distinct Tibia sound), Vox, String, Chimes and a tweeting bird effect.

His novelty tune was a rhythmic "Dainty Miss" and he warned that one fill put him in a "Nola" mood. Yes, he ended up with a snatch of that tune. Conversely, "All the Things You Are" was played as a ballad which featured the organ's several Tibias. Lush and lovely. Paul's *piece de resistance* was a musical conglomerate; Bach's "Little Fugue," counterpointed by three nursery rhyme tunes — "Twinkle, Twinkle, Little Star," "Three Blind Mice" and "Pop Goes the Weasel," in turn. The pedals underwent a solid exercise.

The Quarino encore was "That's Entertainment." He had already made that point!

Immediately following Paul Quarino's program came a pleasant surprise, announced by Convention Chairman Judd Walton, an "open organ" session wherein all comers would get a five-minute crack at the 4/22 Robert Morton. The order of players was determined by a lottery system and the man in charge was Gary Baumann.

Rudy Taylor (Oregon Chapter) was first with a selection from *Fiddler on the Roof*. Next was Lew Williams of Lafayette, La., playing Crawford arrangements which included that maestro's remembered "At Sundown." Warren White played a jazzy "Birth of the Blues," and youthful Amy Reimer of Muskegon, Mich. offered a well-played "I Feel a Song Coming On."

Mike Ohman, in from Salt Lake City, did a fine job on his selections; then it was time for Stan Whittington, all the way from England, to voice his convention sentiments with "Sentimental Journey," followed by "I Left My Heart In San Francisco." Bob Fischer continued with "Memories" and "Spanish Eyes." Then, little Lynn Staininger of Tucson, Ariz. performed a worthy "Japanese Sandman." It was the second time the little girl had played a pipe organ.

Others who played the Morton for an appreciative "open console"



Three of the lucky ones — at the open console session. Among the 19 organists who performed were (L to R) Amy Reimer (Motor City Chapter); Mike Ohman (Salt Lake City), and Lew Williams (Lafayette, La.). (Stufoto)

Lee Haggart, pipe organ expert who spent many years with Robert Morton, explains a technical point to Ashley Miller. The charming lady on the left is Laurel Haggart, Lee's wife.

The Australian representation. (L to R), John Wall, Don Clark, Bill Schumacher, David Sacre and Rob Gliddon.



audience were Tim McClure (No. Cal. Chapt.), Bill Schermerhorn, Robert Legon (East. Mass. Chapt.), Fernand Martel (LA Chapt.), Doug Thompson, Bob Shatton, Gordon Pratt, Gerald Nagano (LA Chapt.) Harry Koenig (CATOE), Jim Parker and Bob Goldstine (Ft. Wayne, Ind.)

San Francisco's Grace Cathedral compares favorably with many of Europe's historic churches. It is built on a massive Gothic scale and has all the columns, naves, sacristies, buttresses, stained glass windows, spaciousness and reverberation which distinguish the world's great places of worship.

The organ is an Aeolian-Skinner of 100 ranks, designed in 1934 by the distinguished G. Donald Harrison.

Organist John Fenstermaker first played a César Franck chorale then moved over to the antique (1860) mechanical action, one manual organ for five baroque selections. Back on the 5/100, he offered six varied selections, ranging from Charles Ives to Sousa. The Ives' selection was that composer's "Variations on America," Bach's *Air* from his "Suite in D," selections from Tchaikovsky's *Nutcracker Suite*, Debussy's "Clair de Lune" and a pulse-thumping "Stars and Stripes Forever," complete with piccolo frippery. The majestic sounds of this great organ resounding in its excellent acoustical setting add up to an experience not soon forgotten. Mr. Fenstermaker exploited all the tonal facets of the cathedral organ and his Sousa selection was an appropriate topper.

Back to the Hilton for a nap before dinner.

The Thursday evening program was sponsored by the Yamaha Organ Co. The firm rented the Oakland Paramount Theatre, now the completely redecorated home of the Oakland Symphony Orchestra, and introduced their new model GX-1 synthesizer organ with a raft of high-powered audio equipment on the orchestra lift.

It was a pleasant bus ride over the Bay Bridge before twilight and the refurbished Paramount looked wonderful — from the outside.

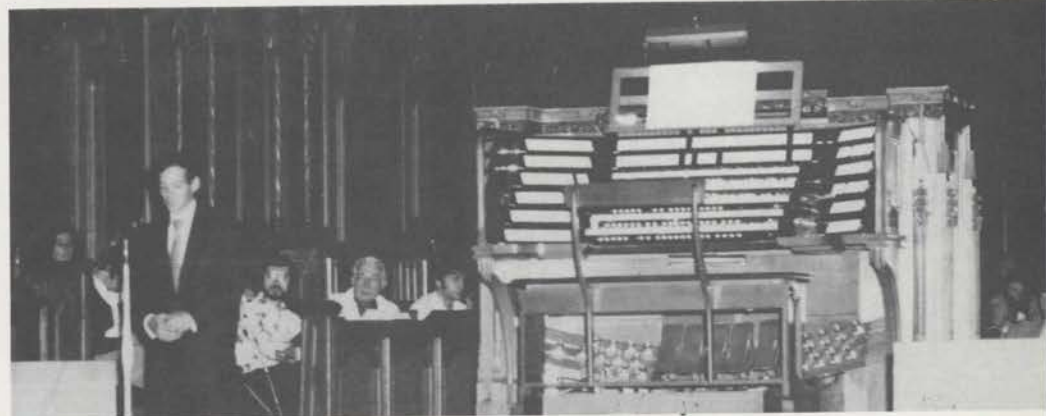
On the inside it was discovered that no one could photograph within the edifice — no exceptions. The cameras of both convention official photographers were confiscated and protests to the theatre manager were



This tracker action organ at Grace Cathedral was built about 1860.



Grace Cathedral (Episcopalian), on Nob Hill, San Francisco.



Organist, John Fenstermaker discusses his program at Grace Cathedral.

Unlike some previous conclaves, the San Francisco Hilton maintains a late hour coffee shop, much to the delight of ATOSers. Considerable theatre organ conversation and gossip was exchanged during the late hours, following scheduled events.

The small things that make for a successful convention.

John Seng at the Banquet. We were not allowed to photograph him as he played the new Yamaha Synthesizer at the Oakland Paramount.



Convention Chairman Judd Walton greets Lowell and Reba Ayars.

The English contingent. (L to R) Mr. and Mrs. Ted Lawrence, Mr. and Mrs. Stan Whittington, George Harrison, and Fr. Gerard Kerr.





Two organists talk shop. Luella Wickham, New York with Don Thompson, California.



Two projectionists compare notes — (L to R) Bill Arendell, Detroit and Roger Bouth, Los Angeles.



Amy Reimer surrounded by organists George Blackmore, Dick Schrum, and Lowell Ayars.

Korla Pandit spent some time in the lobby of the hotel holding audience with his many fans. Some thought he was a member of some foreign guided tour group, with which the Hilton lobby is usually crowded and therefore failed to recognize the one and only Pandit.



Nancy Lubich, daughter of NorCal Chairman Warren Lublich, served in all capacities with registration, was helpful with general information and seemed to be on hand at all times.



At the Souvenir Record counter Eddie Horton tells "Tiny" James, Lloyd Klos, and Stu Green how it was on Market Street in the early 1920's, when he played most of the deluxe houses.

Boarding the buses was a familiar scene during the conclave.



in vain. We have no photos of the beautiful refurbished interior, sorry.

The official photos, divested of their working tools, settled back to enjoy the program. At the appointed hour, MC Stan Kann rode the empty organ lift upward to introduce the John Seng program. Then, up came the orchestra lift with John at the synthesizer switchboard, surrounded by huge loudspeakers beamed directly at the audience. John's overture was a carefully orchestrated space-age composition, played at tremendous volume. It was what is known as "today" music, played on a radically new type of synthesizer, one not limited to the production of one note at a time. While the end result may have been somewhat overwhelming to the theatre organ purists, there was some approval noted from that segment of the audience which John designates as the "under 30" people.

John's second number was a more theatrical "Jeannine," played on the Yamaha version of Tibia sound.

By intermission time, some people in the audience had discovered they didn't care for "Now" music. As beautiful as the restoration is, we found the attitude of the top management depressing and took the fifth bus leaving for the hotel shortly after intermission.

Our apologies to Yamaha for not having a picture of the GX-1.

SACRAMENTO SAFARI

The Sierra Chapter, a group known for having events requiring long distance travel, hosted a tour of Sacramento which required 18 buses and a round trip distance of 200 miles.

The trip turned out to be a highlight of the convention. It was well co-ordinated and smoothly scheduled. The travelers were divided into four groups and dispatched in such a manner that no congestion occurred at any of the limited capacity locations.

In all, five theatre pipe organ installations were heard. This writer was with Group two and the sequence of visits was different from the other groups, but the programs were identical.

First, we arrived at Grant Union High School to hear the 4/21 Com-

posite-Wurlitzer with the well-known Rex Koury presiding at the new custom made console. Rex played a well-rounded program including some music not often heard at theatre organ concerts including Gershwin's "An American in Paris." Rex, being a top flight arranger, played the program using his own arrangements which gave it the freshness always associated with a Koury presentation.

The Rex Koury concerts marked the first time that the new Grant Union console was employed for a public event. It was built for \$36,500 by Balcom & Vaughn of Seattle to replace the original Kilgen console which was destroyed by fire. (See Feb. & June 1974 THEATRE ORGAN).

Next stop was Arden Pizza and Pipes which featured Emil Martin at the 4/20 Wurlitzer. Emil, a Sacramento institution, performed everything imaginable from a Puccini overture to authentic boogie-woogie. His efforts were well received.

The organ was installed by Sierra Chapter members under the direction of Dale Mendenhall who is now manager of the Arden operation. The organ speaks out with high decibel authority.

After a lunch break the group was driven to the Golden Bear Playhouse to hear Everett Nourse play the George A. Seaver Memorial Organ.

The instrument, a 2/7 Wurlitzer, was purchased by Sierra Chapter from member Larry Weid and installed by them. It is located in a small theatre on the California State Fair Grounds complex.

Everett offered his listeners an ear-pleasing variety of well known numbers played in a style that has become familiar from his *Farewell to the Fox* record series. This performance was a pleasing contrast to the

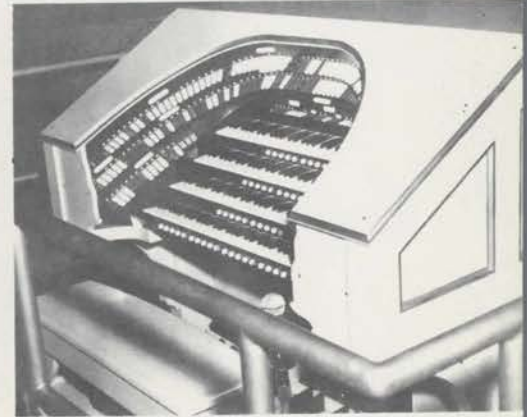
Audience listens to the George A. Seaver Memorial Organ in the Golden Bear Playhouse at the California State Fairgrounds.



Rex Koury at Grant Union High School explains his program to the audience.



Rex Koury, using his own arrangements, invariably adds freshness to his music.



New Balcom & Vaughn console at Grant Union High School.



Everett Nourse, former staff organist at the S.F. Fox, presented the 2/7 Wurlitzer at the Golden Bear Playhouse, Sacramento.



Emil Martin announcing a number while seated at the ex-Replica Records Company Wurlitzer. The instrument is a combination of both Opus 0683 and 0564, plus other additions.

Arden Pipes and Pizza is owned by Bob Breur and managed by Dale Mendenhall.





The 4/16 Robert Morton from the Music Hall, Seattle, now entertaining diners at Sheraton Inn, Sacramento.



Clyde Derby giving out with those lush theatre organ sounds, to an enthralled ATOS audience.



Jeff Barker at the *Moon River* console at Larry Weid's Big Top Pizza in Sacramento.

One group enjoys lunch at the Big Top Pizza. Since there were four groups during the Sacramento tour, other lunch locations were the Sheraton Inn, Arden Pipes and Pizza and Expo 75.



louder brassy pizza installations. This variation in instruments contributed to the over-all success of the day.

Next stop was the well known Sheraton (Carl Greer) Inn which houses the 4/16 Robert Morton originally installed in Seattle at the Music Hall Theatre.

Clyde Derby, house organist, did the musical honors. His program consisted of standard fare showing off the beautiful solo stops available to the organist.

The pipe work is installed in the basement using a tone chute to bring sound to the listeners. Although the organ is installed in two chambers, the use of the chute allows for little separation. Everything in the instrument blends well making a very pleasant sound.



Clyde Derby, organist at the Sheraton Inn.

Bill Lamb, official ATOS photographer, was assisted this year by ATOS member Bob Sanders. Bob is known far and wide as a great conversationalist. His repertoire, copied from Gary Cooper, is mostly yup and nope. He does, however, carry cameras well.

The last stop featured Larry Weid's famous WLW *Moon River* organ, originally a Wurlitzer of 10 ranks. Larry plans additions which will bring it up to some 20 ranks, on 3 manuals.

Jeff Barker played for the traveling ATOSers. His program consisted mostly of familiar tunes, many of them in an upbeat tempo. The audience responded enthusiastically.

We were told after the program that Jeff had played under a handicap, a physical problem restricted the use of one hand. It is certain that no one listening could tell this as his playing was clean and accurate.

After this program, the schedule of installations had been completed. We then boarded our buses for San Francisco.

It was noticed during our travels around Sacramento, great care had been taken by our hosts for the day, Sierra Chapter.

Not only were the four groups expertly dispatched, but obscure details were considered.

For example, Sacramento in July is ordinarily extremely warm with the temperature usually hovering above 100 degrees. Considering the impact of leaving the Bay Area, with a climate of 50 to 60 degrees, and going to the hot valley, some people are overcome with heat prostration. Anticipating this possibility, Sierra Chapter arranged to have First Aid Stations established at each stop. An ambulance service was standing by and a walkie talkie command was set up to keep all units in communication.

As it turned out, we can say, happily, the weather was much cooler than anticipated (in the mid 80's) and the safety measures weren't put to test.

It is not possible to list all the wonderful Sierra Chapter people involved, but we wish to note that Ci Cochrane headed communications, Dr. D.R. Walk, M.D., was the stand-by doctor, bus captain was George Kling and Bee Tomkins was hostess. Needless to say, most members of Sierra contributed to this very successful effort.

It should be stated that all commercial facilities, the Big Top Pizza, Sheraton Inn and the Arden Pipes and Pizza, donated the use of the organs and the rooms to Sierra for the ATOS convention use.

The Avenue Theatre in San Francisco is a re-incarnation of the average-size movie house of the 20's, brought to life about ten years ago by Verne Gregory and a small band of volunteers. The house has had some bad financial times but has managed to keep afloat with a silent movie-talkie-organ concert policy. Currently, it's doing well.

The Friday evening ATOS Convention concert was held at the Avenue. The event was slow in getting started, due to what seemed to be a wayward bus. But, around 8:30, the full house was exposed to a slide show with recorded soundtrack, describing the goodies to be experienced at the Central Ohio Chapter's regional convention, set for November. This was followed by a second slide show, relating plans for the 1976 ATOS Convention in Philadelphia. This was well done, both presentations brief and to the point. Then came slide show number three — a long-winded harangue on the virtues of Philadelphia all the year around. This chamber of commerce-style promotion ate up a precious half hour of convention time and had nothing to do with organ matters. The audience was patient for the first 20 minutes, then became restless, then hostile. Catcalls, foot-stomping, clapping in unison and cries of "give it the hook!" drowned out the dreary tirade, but the pictures continued to the bitter end. This massive dose of propaganda did nothing to sell conventioners on the '76 convention.

Finally, Stan Kann introduced the concert artist, Warren Lubich. Warren went right into his first tune, "San Francisco," in an effort to calm troubled waters. It worked. By the second chorus of "Play, Fiddle, Play," he had his audience in a gypsy mood. Warren offered "Chicago" in deference to the town from which the Avenue organ was "imported" (its original home was the State-Lake Theatre where Hazel Hirsch played it for years). Chicagoan Bill Reiger was seen wiping away a tear for the loss.

Like Jim Roseveare, Warren Lubich likes to dig up obscure but worthy oldies. Among the seldom-heards he played were "Building a Nest For Mary," "Sonny Boy," "Kinkajou," "A Precious Little Thing Called Love" and "Chloe" (for an equally obscure T.O. Maga-



(L) The Avenue Theatre houses the only in-theatre Wurlitzer in San Francisco. (R) A full house greets the Lubich-Vaughn program at the Avenue.



Buster Keaton on the screen, Bob Vaughn at the console close cueing.



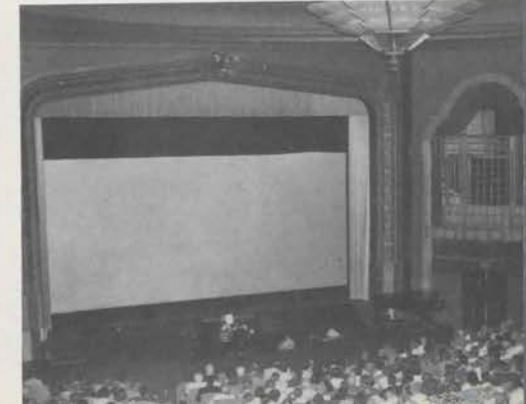
The Avenue Theatre's 3/14 Wurlitzer. Originally installed in Chicago's State-Lake Theatre.



From whichever coast, their interest is the same — theatre pipe organ. (L to R) "Cap" Young, Virginia, Woody Wise, California, Lloyd Klos, New York and Dick Loderhose, New York.

Warren Lubich, (L) and Bob Vaughn, (R) shared the program at the Avenue. Warren concertized then turned the console over to Bob for silent movie cueing.

Organ chambers at the Avenue are behind the Cinemascope screen. The small chambers flanking the proscenium once housed a small Wurlitzer.





Tom Hazleton at the Redwood City Cap'n's Galley Wurlitzer.



Note oriental motif on side of console at Redwood City.



John Steele announcing his next number at Campbell.

The Wurlitzer-Morton once owned by Buddy Cole is played by John Steele.

zine editor). He did one number played previously by Jim Roseveare, "Masquerade," using a different approach. His sing-along tunes were "In the Good Old Summer Time" and "Daisy." The audience responded with some lusty singing, especially during Warren's closer, "I Love you, California," the state's official song (by an A. F. Frankenstein, incidentally). The words appeared on the screen and folks from many states and countries joined in praise of "Sunny California" (which greeted conventioners arriving with a downpour, plus smaller squirts through the week).

Warren Lubich was warmly applauded by his audience for his very listenable music. Then it was veteran theatre organist Bob Vaughn's turn at the 3/15 console. Bob's forte is accompanying silent films and he picked a beaut — Buster Keaton's *Seven Chances*, wherein our hero will inherit a fortune — provided he gets married by nightfall. One of the big scenes is the mob of would-be brides who answer Buster's published advertisement. It's a different kind of chase — the hero pursued by several hundred disappointed frumps in wedding veils. The climax is a hillside scene, shot in Griffith Park



A beautiful display of pipe-work at Bill Breur's Cap'n's Galley, Campbell, California.

(L.A.) with Buster dodging an army of huge rolling boulders he has dislodged from the hilltop. Bob Vaughn never missed a cue. Tune title recognition plays a large part in the fun of a Vaughn score and he used "What Are You Waiting For, Mary?" as a love theme (yes, the heroine's name was Mary) and "Get Me To the Church on Time" for the bride brigade. The cue changes came a mile-a-second and Bob caught them all with the ease of an old pro.

It was an enthusiastic and delighted crowd which piled into the buses for the trip back to the Hilton. It was a weary crowd, too. First, eight hours of busing to and from the Sacramento pizza parlors, a fast bite and then to the Avenue for a dual concert. Even so, quite a few made straight for the fourth floor electronic organ showrooms.

Saturday morning was a repeat of the Wednesday pizza tours and since we had already visited the East Bay pizzerias, we headed for the two on the Peninsula Tour.

First stop was the Cap'n's Galley in Redwood City where the oriental motif on the side of the Wurlitzer console (from the Fifth Avenue in Seattle) caught our eye.

Artist Tom Hazleton made us feel welcome (even at that early hour). His program was varied and, as usual, his arrangements interesting and artistic. Everyone had been encouraged to jot down a theme on a paper that was found in the registration packet. A different theme was chosen for each program and Tom played an interesting improvisation on the theme chosen from our group.

Too soon it was time to reboard the buses for our next stop, the Cap'n's Galley in Campbell to hear John Steele.

The Campbell installation, although slightly smaller than Redwood City, was interesting for this housed the former Buddy Cole organ. The instrument seemed to be well regulated for the room. One of the more unusual "ranks" was the accordion mounted outside the chambers between the swell shades. A particular favorite of John Steele's program was his Disney medley. He played something to please everyone. This program brought our pizza tour to a close and we headed north to the city for a free afternoon before the banquet.



BANQUET/BLACKMORE

The conventioners were in a festive mood for the banquet, one of the few times the group assembles in one location. Many of the ladies, comfortable in slacks for the pizza plant safaries, now looked lovely in evening dresses. The men appeared in jackets and slacks, some even wore ties.

Procedure during the banquet was "as usual." Between gulps of prime rib, Convention Chairman Judd Walton and MC Stan Kann made the usual announcements regarding lost articles and told humorous stories.

After the clatter of dinnerware ceased, ATOS business was taken up in earnest. President Abernethy introduced the THEATRE ORGAN magazine staff.

Next it was Lloyd Klos' turn at the microphone. Lloyd is chairman of the Hall of Fame Committee. Before reading the selected additions to the





View of the banquet. Head table is in the background.



George Blackmore receives congratulations from Convention Chairman, Judd Walton.

A hilarious moment at the banquet — (L to R) "Doc" Abernethy, President, Judd Walton, Convention Chairman and Stan Kann, Convention M.C. and Vacuum Cleaner enthusiast, with the "vacuum-pipe" presented to Stan a minute earlier.

A tempest in a teapot was aroused based on the "no recording" rule.

It should be remembered by all members that rulings such as this are not set down by the host chapter.

The chapter is required to follow edicts set down by the American Federation of Musicians as to the condition under which artists must perform.

The San Francisco local is particularly strict on the recording rule and any artist performing while unlicensed recordings are being made is subject to heavy fine or suspension as well as possible ouster from the union if the infraction is flagrant.

Of course, the union if questioned on this, will rely on the ASCAP live performance copyright rule as well as their own, which theoretically would make ATOS an involved party on any litigation that might develop.

It is admitted that San Francisco's local of AFM takes a very hard line on this subject.

Hall roster, Lloyd presented a song written especially for Stan Kann by the late organist, Anson Jacobs, a ditty entitled, appropriately, "If Anybody Can, Stan Kann."

Then came the new entrants to the Hall of Fame. The names selected were Betty Gould, John Hammond, Mildred Fitzpatrick, Ambrose Larsen and Milton Page.

The ATOS Honorary Member selected was veteran organist Gaylord Carter, who was present. Always exuberant Gaylord was escorted to the podium. He thanked ATOS for honoring him and for their continued enthusiasm for the organ "which keeps me going."

Then came the roll call wherein conventioners stood up as the name of their state or country was called. Canada, England, Holland, Australia and New Zealand were represented, as well as many of the states.

Then, the comedy relief as a decrepit vacuum cleaner, rigged to honk an equally beat-up reed pipe, was presented to collector Stan Kann.

Next it was roll call time for organs. As the brand names were called, owners of the various makes arose and grinned at one another.

Bob Van Camp announced the selected ATOS Man of the Year, Joe Patten, for his untiring and successful efforts toward saving the Atlanta Fox Theatre and its 4/42 Moller theatre organ.

The laugh break was supplied by Stan Kann who demonstrated some of his pre-electric vacuum cleaners.

After the bus captains and store keepers had been applauded, the meeting was adjourned and the long walk down Market Street to the Orpheum Theatre started.

The closing convention concert starred British organist George Blackmore at the 4/22 Robert Morton. The upbeat spirit rampant at the banquet was still evident and the well-filled house gave a big hand to MC Stan Kann, whose antediluvian vacuum cleaner demonstration was still fresh. Stan introduced the organist and in a moment the white console spiralled upward in a beam of white light accompanied by that wonderful big organ sound. As the console turned, George Blackmore concluded his fanfare and announced a march medley. His instrumentation ranged from fife and drum,



calliope, bagpipes to full marching band.

There was a wealth of variety in Mr. Blackmore's selections and his treatment of them. Among his groupings were a Mancini medley, *Showboat* selections, a Franz Lahar operetta potpourri, a "quickstep" medley (one chorus of a list of standards in upbeat tempo) as well as the "Zampa Overture." His closer was a collection of San Francisco tunes.

During intermission, President Abernethy conducted the annual ATOS meeting. He named the four newly-elected board of directors members: Dick Simonton, Tiny James, Jean Lautzenheiser and George Thompson.

All four members of the top governing body agreed to accept a second year in their respective offices and the board re-elected them. Therefore, the 1975 officers remain: Dr. Paul Abernethy (president), Russell Evans (vice president), Erwin Young (treasurer) and Jean Lautzenheiser (secretary). With business taken care of, it was back to the organ and George Blackmore for the conclusion of his program.

The trek back to the Hilton through as weird an assemblage of street people as one could imagine, was a light-hearted one, despite all those characters lurking in doorways (no muggings were reported). The ATOSers made for the electronic showrooms and the ATOS record shop which did a very successful week's business. But it was all anticlimax for all but those who had signed up for the Afterglow boat trip across the San Francisco Bay. □

Christian Brothers plant in Napa Valley. Very interesting even if it was early in the day.



The Harbor Emperor takes aboard a jolly crowd for a trip around San Francisco Bay.

330 Wine Tasters Go To Sea With a Real . . .

Afterglow

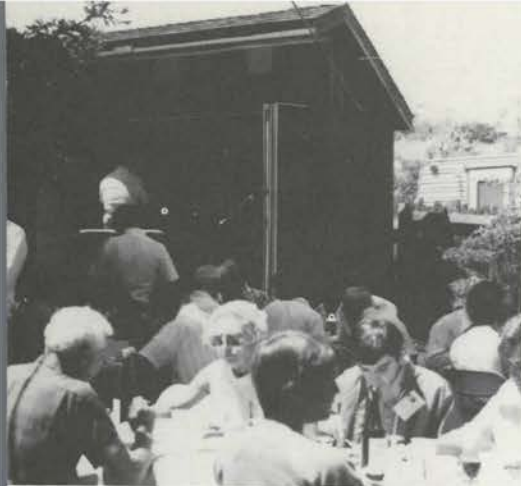
The hardy souls hit the buses at 8 a.m. Sunday morning for the final scheduled event of the 1975 ATOS Convention. Seven busloads of drowsy conventioners sped down the road to the Napa Valley, in the heart of California's wine country. The first stop was the Windsor Winery where French bread, wine and cheese were served while groups of 25 were given the guided tour among the huge casks of fermenting grape juice. Many were surprised to see the press used to extract the juice; they assumed that this was accomplished by the stomping bare feet of maidens.

During the 1½ hours at the Windsor Winery there was something of a waiting line at the two "his" and "hers" comfort stations provided.

Then the buses reloaded and split into three groups. One section went to the Christian Brothers plant, one to the Mondavi fermenting facility and one to Beringer's juice joint. The bus captains pointed out interesting places along the way and generally maintained the high level of effectiveness which earned them gratitude of all conventiongoers. Needless to say there was considerable wine sampling at these fermen-

teries and about 1:30 p.m. the bus captains rounded up their charges and poured them onto the buses for the trip to the Bob Ensele ranch in Napa. The seven buses disgorged their high-spirited passengers, now hoarse from lusty singing, in the Ensele cow pasture (the only residents were two donkeys — "Popcorn" and "Peanuts"). The Ensele establishment is graced by a rare out-of-doors organ installation, a 2/9 Wurlitzer. For this occasion there were tables to accommodate the 330 visitors and a catered barbecue lunch was served while the pipes were played by Larry Vannucci, Lowell Ayars and a host of brave open console volunteers. The music was often peppy, and senior citizen Annie Olive was observed doing her high kick impression of a Rockette.

The Enseles provided four portable privies for the occasion and the waiting lines were therefore shorter. This event extended to 5:30 p.m., then the roisterers tumbled back into the buses for the one hour trip to the Berkeley pier. The singing was even louder during this jaunt. At the pier, the buses unloaded the happy passengers and the bus captains



Larry Vanucci is busy entertaining at Ensele's outdoor organ installation (See THEATRE ORGAN Aug. 1971, Vol. 13, No. 4., Page 41).



There could be many a headache in these huge casks of fermenting grape juice.



Everywhere ATOS goes organ music is a must. There wasn't room on the Harbor Emperor for pipe organ so a Hammond Organ with Leslie tone cabinets was put aboard. Organist Don Burke kept everyone happy.

After the winery tour, the Afterglow group assembled at the Ensele home for a western style barbeque. While eating, the travelers were treated to pipe organ music played by Larry Vanucci.



aimed them in the direction of the excursion boat's gangplank. The merrymakers were in high gear after an afternoon of wine guzzling and subsequent exposure to the sun, but all made it safely up the gangplank.

As the boat steamed south, the strains of a Hammond were heard. It was played by Don Burke. The boat passed the Oakland East Bay cities, then turned west to skirt now deserted Alcatraz Island, then out to sea, passing beneath the Golden Gate Bridge.

Although the passengers were not permitted to sample the bottles of wine they had collected during their winery visits, there was a well-stocked bar aboard so no one suffered.

On the return journey the ship again passed under the Golden Gate Bridge then turned north toward Sausalito, Belvedere and Tiburon as the sun set in a blaze of orange only slightly dimmed by incoming fog.

It was dark when the boat docked at Fishermans' Wharf in San Francisco. No buses waiting, so the excursionists hopped on cable cars for the final return to the Hilton.

Thus the 1975 ATOS Convention passed into history, although there would be a few wine "afterglows" next morning to prove the old adage that "the memory lingers on." That "afterglow" would illuminate many an ATOS proboscis for the homeward journey. Thanks, Larry Marton for the good final day. □

Good music, good spirits and good weather for the boat trip on the Bay climaxed a good convention.

