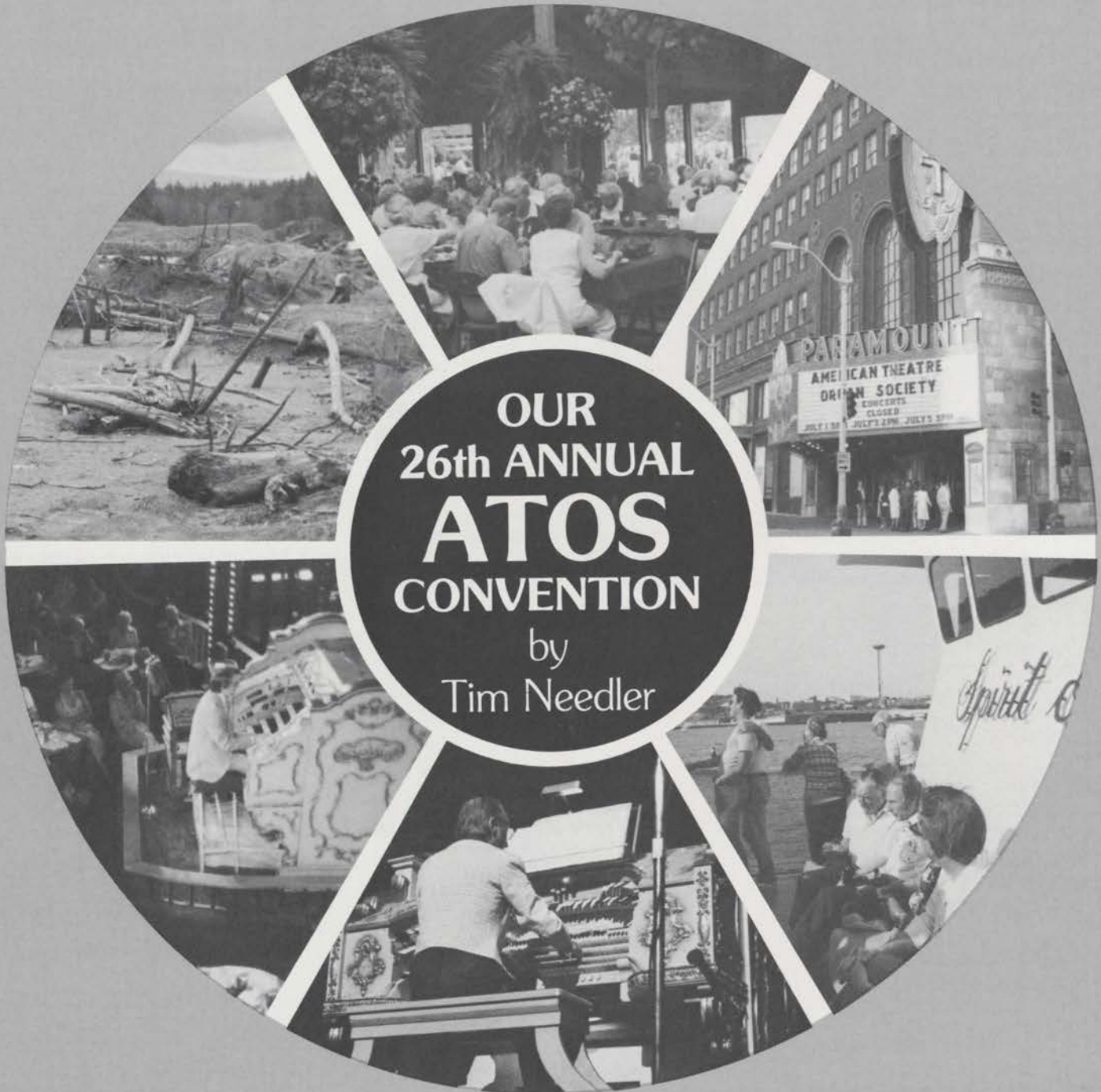


The Seattle Experience



OUR
26th ANNUAL
ATOS
CONVENTION
by
Tim Needler

These photos give you a hint of the experiences that the '81 Conventioneers enjoyed. Starting at the top, and continuing clockwise, we see: the food experience: at the Kiana Lodge; the theatre experience: at the Paramount, scene of the three convention events; the sailing experience: on the ferry "Spirit of 76" to Kiana; the music experience: Ashley Miller at the Paramount 4/20 Publix No. 1; the music experience continued: Jonas Nordwall at the Organ Grinder's 4/44 Wurlitzer; and finally the sightseeing experience: the devastation caused by St. Helen. (CN)



Joe Gray, Oregon Chapter Chairman, introducing the Pre-convention Warm-up program at Uncle Milt's Pipe Organ Pizza in Vancouver, Washington. (DL)



Stan Whittington announcing his next number for the Pre-convention Warm-up. (DL)



Uncle Milt Kiefer himself. (DL)

PROLOGUE

Although it often rains in Seattle during the summertime, the sun smiled brightly on the first day of the 1981 26th Annual ATOS Convention and continued to shine most of the time. No rain ever spoiled the enjoyment of the 585 conventioners.

THE FIRST DAY JULY 1, 1981

They came from New York, from Miami, from Chicago, from Boston, from San Diego and Los Angeles, from almost every state in the union. They came from Australia, from New Zealand, and other foreign countries. Forty-two came from Great Britain. All converged on the 40-story perfectly-round deluxe Washington Plaza hotel to register with the friendly Puget Sound Chapter officials, led by smiling Thelma Barclay, Chapter Chairman, and Dick Schrum, personable Convention Chairman. Because of the fine planning, everything ran very smoothly. Throughout the afternoon, the registration area was a hub-bub of activity and chatter as friends greeted one another and new friends were made. At 4 p.m. chapter chairmen and representatives from 33 chapters, along with many other interested members, convened with the Board of Directors led by newly-elected President Lois Segur of San Diego. An hour's session produced much information flowing both ways and ended with the strong feeling of unity and support from the chapters to the new Board and officers. It was a fine beginning for a great convention!

The opening buffet-mixer in the hotel ballroom at 6 p.m. was a welcome opportunity to relax with old and new friends, sharing cocktails and a delightful bounty of delicious food that was eagerly gobbled by the hungry crowd. About 7:30 the ballroom bunch thinned as people began the leisurely stroll over to the nearby Paramount Theatre for the opening concert. This lovely, large, and lavish house has seen better days, but the ownership does plan major restoration in the near future — cheerful news indeed! Dick Schrum officially welcomed the Society to Seattle and turned the microphone over to the Master of Ceremonies, Father Jim Miller, a Ukranian Orthodox priest from Saginaw, Michi-



Bob and Alice Power registering. (DL)



Ted and Sue Lang of Sierra Chapter. (DL)

Appreciation goes to the following people who graciously volunteered to review one or more, and in some cases ALL, convention events: Barb Meisner, Gene Davis, Ruth Powell, Mike Kinerk, David Barnett, Ed Hirschhoff, Bob Legon, Gordon Creamer, Pearl Nelson, Bob High, Evelyn Woodworth, Carrie Prod, and Richard Neidich. The following is a compilation of their reports.

Photos by:

Claude V. Neuffer — CN
Dan Lovett — DL



Katherine Marks at the Registration desk. (CN)

Tom B'Hend, Gerald Howard, Ralph Beaudry, Harry Heth, Gene Davis, Jack O'Neill, Dan Lovett. (DL)



gan, whose spontaneity and unabashed sense of humor soon had all enjoying themselves immensely. Now it was time for the highlight of the evening as the majestic sounds of the original 4/20 Publix #1 Wurlitzer, Opus 1819, heralded the appearance of one of the greats of the theatre organ world, Billy Nalle, at the keyboards of the slowly-ascending white-and-gold console, playing the very appropriate "Paramount on Parade." The happy audience burst into sustained applause.

Definitely an organists' organist, Billy wove his skillful harmonies and tasteful registrations into a blend of rich colorations as he performed such selections as "One" (from *A Chorus Line*) and "Touch Me In The Morning." Most of the first half was spent exploring the tonal resources of the instrument in hauntingly beautiful arrangements of quiet pieces, many of which had made earlier appearances on his numerous recordings. Especially well-received were "Shenandoah" (featuring intricate harmonic subplots as well as hints of other melodies interwoven, such as "Old Man River" and "Danny Boy"), and Lionel Hampton's "Midnight Sun" which got the jazzy Nalle interpretation. Just before intermission, Billy let loose with a fast but accurate "The Best Is Yet To Come." And, sure enough, he was right! The second half opened with a rousing "Let The Drums Roll On" followed by Billy's own "Center City Rag." The crowd roared its approval of his high-steppin' treatment of Billy Strayhorn's "Take The 'A' Train," made famous by Duke Ellington. "What I Did For Love" showed Nalle's fine classical background as he carried the melody in the pedal against lush strings and voxes on the manuals. Cole Porter's "Begin The Beguine" closed the program, but the enthusiastic audience demanded more, and Billy obliged with a regal "America" medley that made eyes shine with pride and properly put into focus the motto of this convention: Peace, Pipes, and People.

Father Miller reminded everyone of the early departure the next day for Portland, and tired but happy first-nighters trudged the few blocks back to the hotel amidst the warm balmy evening air, pleased with the first day and eager for the next.



Billy Nalle and friend have a serious discussion. (DL)



Hungry ATOSers at the buffet during the open cocktail party. (DL)



Convention Chairman Dick Schrum enjoys a bite. (DL)



Nina Trott, Veronica Trott, Allen Trott, Ashley Miller, Edith Rawle, Rex Koury. (DL)



Lowell Ayars pow-wows with John Ledwon. (DL)



Jane and Howard Regan, Thelma Barclay, Bob McGillivray. (DL)



Father Kerr, Mary Fitzgerald, and Ed Mullins relax for a moment. (DL)

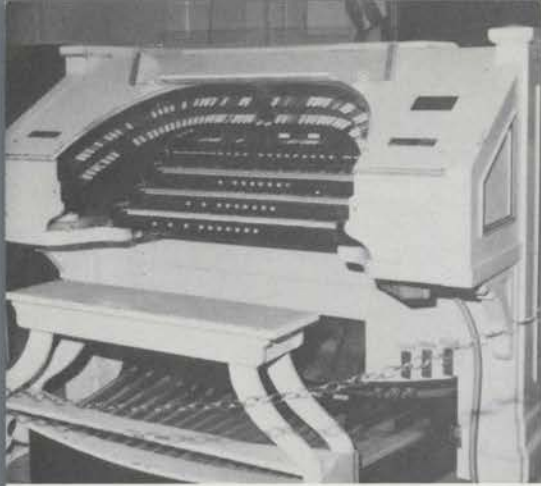


Father Jim Miller, Jim Boutell, John Lauter, and Gerald Nagano. (DL)

Jim Boutell, Father Jim Miller, Carrie Prod. (DL)

Ashley Miller, Desmond Jenkins, Melvin Robinson. (DL)





Console of the Benson High School 3/24 Kimball. (DL)



Tom Cotner reflects the appreciation of his audience. (DL)



Don Feeley, Grace McGinnis, and Jack Coxon of the Oregon Chapter. (DL)



Paul Quarino on clean-up duty. (DL)



Les and Edith Rawle, D. E. Gibson. (DL)



Rest stop on the way to Portland. (DL)



Tom Cotner at the Benson High School 3/24 Kimball. (CN)

Boarding the bus for Portland. (CN)



Genial Stan smiles for the camera. (DL)

Katherine Marks, Joe Gray, and Marty Lynch. (DL)



THE SECOND DAY JULY 2, 1981

My goodness, Father Miller was right! Boarding busses at 7:30 a.m., following a buffet breakfast, does mean an early rising. But the sun was shining, people were excited, the bus captains led by Erskine MacPherson and his sterling silver whistle were pleasant in marshalling their charges, and by 8:00 a.m., the last bus had departed for Oregon. The big-windowed coaches allowed much oohing and aaahing at the gorgeous scenery that makes the Pacific Northwest so renown. The 4-hour trip seemed much shorter, and arrival by 11:30 at the two destinations was on time. Half the group was directed to the Organ Grinder pizza restaurant, while the other half went to Benson High School where Tom Cotner, complete with a fine beard — something new since we last saw him at the 1977 Chicago Convention, fired up the 3/24 Kimball with a rousing “Star Spangled Banner” that naturally brought the crowd to its feet and resulted in a standing ovation, rather unusual at the beginning of a concert. Tom always did know how to program his concerts for maximum effect! Demonstrating the fine voicing of the lush Kimball, Tom continued with “September Song,” the smooth Harp accompaniment defining so nicely the mournful Tibia melody-line. In each of his selections, Tom utilized the many ranks to good advantage, and demonstrated his prowess with registration that marks him as the pro he is. His Widor “Tocatta” rattled the walls as the powerful bass notes thumped out the familiar melody against the fast-moving manual counterpoint. Variety in programming allowed Tom to present a powerfully-moving medley of patriotic themes, as well as the gentle “My Heart At Thy Sweet Voice” and bouncy ragtime treatment of “Elmer’s Tune.” That he pleased the crowd was evident when he was applauded into playing *two* encores, the “National Emblem March” and “Bad, Bad LeRoy Brown,” which got the entire assemblage high-stepping right back onto the busses for the short trek to the Organ Grinder.

For those who have seen a variety of pizza parlors and who may be somewhat jaded at the prospect, en-

tering the Organ Grinder is a definite eye-opener and merits much marveling at the modern decor with its twinkling white lights and the magnificent 4/44 Wurlitzer. Dennis Hedberg welcomed the conventioners and gave them the background of the installation. Originally a 3/18 in the Portland Oriental Theatre, it was played for the 1966 Portland ATOS Convention by Don French. It was subsequently removed and relocated in the Organ Grinder, where it was played during the 1973 Portland ATOS Convention by Lyn Larsen. Since then it has grown to its present size and pleases Portland patrons daily as they munch the excellent fare.

After the hungry ATOS'ers were each fed a half-pizza plus salad, drink and dessert, Jonas Nordwall blazed into the spotlight with a snappy rendition of "Music, Music, Music," leaving no doubt that this is one of the finest pizza installations in the country. When he showcased a number called "Volcano," *everything* erupted except the kitchen sink and Mt. St. Helens some miles away! Some of the highlights of his excellent presentation included "Ritual Fire Dance" by DeFalla and "Pomp & Circumstance #4" by Elgar, both of which demonstrated conclusively that Jonas possesses a solid classical background upon which he has built his excellent theatre technique. "Tiger Rag" and a medley from *Oklahoma* received the benefit of Jonas' talent for arranging and displayed his total knowledge of the resources of the instrument. The spontaneous standing



Jonas Nordwall at the console. (DL)



Enjoying a delicious lunch at the Organ Grinder. (DL)



Dennis Hedberg welcomes ATOSers to the Organ Grinder. (DL)



Father Jim Miller checks his waistline after the Organ Grinder lunch. (DL)



Mavis and John Sharp and Thelma Robison, from Sidcup, Kent. (DL)

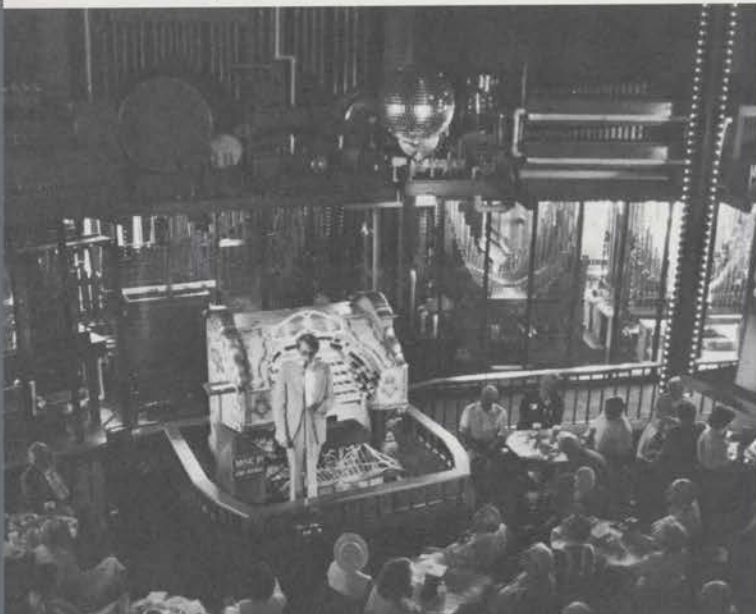


Doris and Ray Taylor, Tommy Landrum, Jim and Connie Dunbar. (DL)

Jonas Nordwall presents the Organ Grinder 4/44 Wurlitzer. (CN)

Into the Organ Grinder we go. (CN)

(CN)





Picnic supper in the park, Centralia, Washington. (DL)



Larry and Jean Irvin relax under a tree after a beautiful day in Portland. (DL)

ovation left no doubt that Jonas' efforts were appreciated. Back onto the busses the well-fed and well-entertained masses marched, and it was a swift trip back to Seattle, with a brief stop for a welcome box dinner repast in a scenic rest area and then arrival back at the hotel at 9:30 p.m., just in time to get to the well-stocked Record Shop on the mezzanine for a bit of browsing before bedtime. A few expressed surprise that there were no electronic organs represented as in past conventions. It was explained that the hotel, with another tower under construction, had no space available for such demonstration rooms which have proved so popular at earlier conventions. It was just as well, really, since the mornings came just as fast. Also, some managed to find watering spots around the hotel and the nearby Mayflower Park Hotel which proved quite popular until the wee hours! And who cared if eyes were blood-shot next day?



Picnic supper in the park.

(CN)



Deluxe seating for the box supper. Choose from the menu.

(CN)
(CN)



Headed back to Seattle. All aboard!

(CN)
(CN)



**THE THIRD DAY
JULY 3, 1981**

The sun arose long before most convention attendees found their way downstairs for the buffet breakfast, or around the corner to McDonald's for a little less food and a lot less money. The last bus left at 8:30 and arrived twenty minutes later at the Greenwood location of Pizza and Pipes, a local successful chain. In this shopping center location is found the 3/17 Wurlitzer originally from the Paramount Theatre in Salem, Massachusetts, complete with grand piano and dancing puppets mounted on the far wall and controlled from the console as though the organist doesn't have enough to worry about already! Lew Williams, the affable and quietly-witty assistant organist from Bill Brown's Phoenix-area pizza-cum-organ locations, proved to be Master of all he surveyed as he deftly manipulated pipes, percussions, and puppets for the overall edification of the first-half of the convention crowd. Fooling most of the older members with his opener "Nine To Five" ("Mabel, I like it, but what IS it?"), Lew quickly showed his talent for playing theatre organ as he skillfully changed registrations, kept a steady beat, hit all the right notes and lots of them, and all with an air of quiet complacency that marks his low-key manner yet gives foundation to the high competency Lew employs.

Quiet humor abounds in a Lew Williams performance, and this one

was no exception. His vocal imitation of Virgil Fox was superb as he introduced a fitting tribute to the recently-deceased virtuoso, "Scherzo" from Louis Vierne's *2nd Organ Symphony*, played with total flawlessness and concluded, not with a chime, but with the triangle which was exactly in pitch with the signature key of the piece, a typically droll Lew Williams touch. He particularly shone with the renditions of the Big Band sound as typified by Glenn Miller's "String of Pearls" and "Pennsylvania 6-5000," before which "Professor" Lew coached the crowd to chant the title, proving that audience participation is fun as well as keeping awake the sleepy barflies from the night before. For his closer Williams presented "Rhapsody In Blue," complete with piano solo work. One had to keep eyes open to ascertain that there were not two performers, so spectacular was this arrangement (and very reminiscent of Quentin Maclean's, if memory serves) which combined the piano solo with orchestral accompaniment. No wonder Lew's records sold so fast at the Record Store once people realized that this selection was included. For his encore following the standing ovation he received, Lew presented another Big Band number: "The Original Boogie-Woogie." It was truly a memorable performance and leaves no doubt that Lew Williams will be a superstar of the theatre organ world if he continues his efforts toward this end. We hope he does!



Buffet lunch at Greenwood. (DL)



Bill Breuer, owner of Greenwood Pizza & Pipes, talks with Dale Mendenhall. (DL)

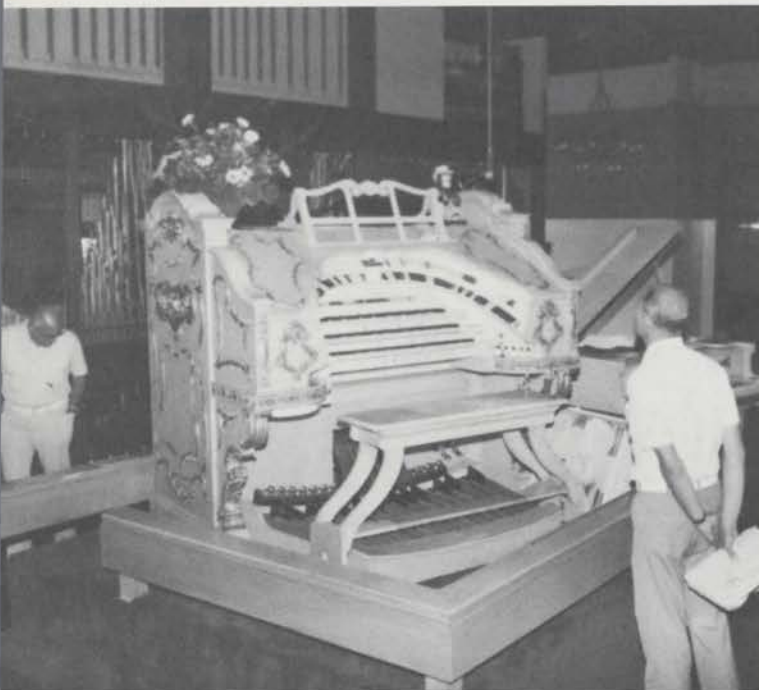


Lew Williams at Greenwood Pizza & Pipes. (DL)

Admiring the 3/17 Wurlitzer at Greenwood.

(CN) Pizza & Pipes in Greenwood (Seattle).

(CN)





Ed Galley at the console, Bellevue Pizza & Pipes. (DL)



Bill Hale, Herbert Quaddy, Aimee Oakley, Erskine MacPherson, Janet MacPherson, Edith Rawle, Gladys Quaddy. (DL)

Pizza & Pipes in Bellevue.

The two groups then alternated locations, the next stop for us being the Bellevue store of Pizza and Pipes, where Ed Galley forsook his duties with Hammond Organ Company temporarily to favor us with a fine concert on the 3/17 Wurlitzer originally installed in the Academy of Music and heard during the 1970 ATOS New York City Convention. Harking back to the organ's original eastern location, Ed opened his concert with a popular song from the '60s, "On Broadway." While a Channel 4 camera crew filmed the event for later airing, Ed progressed to a sensitively-rendered "When You Wish Upon A Star" which featured a softly-rippling Chrysoglott. The organ has lots of "oomph" as Ed showed in his neatly-fingered "Sinfonia" of J.S. Bach. And, in honor of Dick Schrum's alter ego,



Stan Whittington, Milt Kiefer, Gladys Whittington, Roland Miller. (DL)

Martha Lake, Ed played "her" arrangement of Chopin's "Minute Waltz" which featured uncertain resolves, ladylike hesitation, and high-camp good humor. After a unified Posthorn treatment of "Pomp and Circumstance #1," proving that eardrums can withstand wondrous decibels of sound, Ed finished with a delightful "Cuban Love Song" and was persuaded to accommodate the applause with an encore of "Maple Leaf Rag," featuring the upright rinky-tink piano. For his first concert on pipes Ed is to be commended. Few knew that he is more at home on electronic consoles, and certainly his performance showed no lack of confidence as he handled everything with great aplomb and acquitted himself with distinction to the pleasure of his audience. A tasty meal of pizza and salad followed with enough time to eat leisurely before boarding the busses for the ride to the Seattle Paramount for the second concert on the 4/20 Wurlitzer.

The sun was hot as the busses were deboarded, but the Paramount was cool and dark. After a humorous greeting by Father Jim Miller, another Miller — famous Ashley by name — ascended into the spotlight with a light and lyrical "It's A Lovely Day Today." Just hearing his wonderful music would have made it so, even had it been pouring outside. Ashley is a fine musician whose thoughtful counter-melodies and expressive phrasing create beauty in even the most simple of songs. His rhythm is faultless in selections such as "The Continental" which had all toes tapping and torsos swaying. A unique presentation was Ashley's transcription of music for *Richard III* by William Walton, which showed precisely why Hope-Jones dubbed his revolutionary organ design a "Unit Orchestra." It truly was an orchestra in the capable hands of Ashley Miller with waltzes, show tunes, and favorite ballads coming to life in a most memorable performance. His talent for arranging was aptly shown in a rendition of David Rose's "Our Waltz," which many have bought and learned over the years following Ashley's famous arrangement. After an up-tempo version of "Caravan," Ashley ended his concert with a musical comment on the convention, "It's DeLovely."



The loud applause of the satisfied audience echoed these sentiments exactly. A truly lovely performance!

Then it was back to the hotel to "get beautiful" for the gala cocktail party at the Washington Plaza ballroom and a short walk to the Music Hall Theatre, now renovated into a cavernous dinner theatre with individual tables and booths seating four and six comfortably on what had been the main floor of the large theatre. After a short wait to get seated, more cocktails were served to the thirsty and dinner was served to the now hungry. Each was given a choice of roast beef, chicken, or salmon. It was one of the best-tasting banquets in ATOS history and in one of the nicest settings possible, too. Richard Schrum, resplendent in a black tuxedo, began the formal festivities with thanks to all who had helped make this a successful gathering and introduction of some visiting dignitaries. He called the roll of chapters with good response from the almost 600 in attendance, including the newest chapter, Quad Cities of Iowa. Lowell Ayars presented the Hall of Fame nominees earlier selected by the committee: Francis J. Cronin and Jean Wiener. He also announced the Organist of the Year, Ann Leaf, who had sent regrets for not being able to attend and deep thanks for this honor bestowed upon her. Dick Schrum introduced our new and first lady President, Lois Segur who, in turn, introduced all the attending Directors and Officers. She presented specially-produced wall plaques featuring a C-note Tibia pipe mounted on walnut to all retiring members of the Board who have served so long and faithfully. A brass plate engraved with each name and length of service is situated at the base of the walnut plaque. Lois turned the microphone back to MC Schrum, who introduced the entertainment for the evening, "The All-Night Strut," a fast-paced musical review featuring two couples who sang and danced and joked their way into our hearts that evening for two wonderful hours. After it was over, shoes put back on, suit coats and purses retrieved, people began to wend their way the few short blocks back to the hotel marveling at the consistently warm and wonderful weather, almost a tropical feeling in the air.



Waiting for admission to the Music Hall. (DL)



Dick Schrum presents the symbol of office to new President Lois Segur. (DL)



Tommy Landrum, outgoing Past President, receives his plaque from Lois Segur. (DL)
Seattle's Music Hall Theatre. (CN)



Dining at the Music Hall. (DL)



Dining at the Music Hall. (DL)



Avery Dionne, Gordon Belt, and Dick Villemin enjoying before-dinner refreshments at the Music Hall. (DL)



Lowell Ayars at the Music Hall lectern. (DL)

Sandy Fleet displaying the new symbol of office for ATOS presidents. (DL)





Ted Gillen at the 4/78 Flentrop organ in St. Mark's Cathedral. (DL)



Photographer Dan Lovett gets his picture taken. (DL)

THE FOURTH DAY JULY 4, 1981

At 8:00 a.m. many hundreds crowded into the hotel ballroom for the Annual Membership Meeting conducted by President Lois Segur, accompanied by the officers and directors. All questions were entertained, answers given, new directions and new ideas explained and reactions received. All seemed very pleased at the obvious intent of the officers and board to bring new life to our Society. At the end of the meeting one-and-a-half hours later, the assembly gave President Segur a standing ovation and show of support for the policies established and the spirit demonstrated by the new leadership. It augurs well for the Society and is a most healthy sign of progress for ATOS in the future. Perhaps Rex Koury expressed the sentiments best: "I'm pleased as punch!"

At 12 noon the last bus left the hotel for the Ted Gillen concert at St.

Mark's Cathedral on the 4/78 Flentrop tracker-action organ. Mr. Gillen performed with ease Buxtehude's "Prelude, Fugue and Chaconne in C Major," which showed the crispness and clarity for which tracker-action classic organs are noted. After the Bach masterpiece "Sleepers, Awake," Mr. Gillen showed that the instrument was also capable of powerful statements of French organ literature as he played Franck's "Chorale in A Minor," Widor's "Toccata," and, in a more modern French idiom, Jehan Alain's famous "Litanies." Mr. Gillen encoored with "The Star Spangled Banner" in four different variations, a fitting finale on this most patriotic of days.

It was a change of pace at Calvary Temple where Father Jim Miller shed his role as MC and donned the beret of concert artist. And most ably did he perform, too, proving that he can put his fingers and his feet where his mouth is, so to speak.

Exposed pipework of the 4/78 Flentrop tracker organ in St. Mark's Cathedral. (CN)

The audience gathers for Ted Gillen's concert at St. Mark's.

(CN)



Starting with a liturgical but up-tempo "Onward, Christian Soldiers," Father Miller continued in the religious vein with a very moving "Jesus, He's The Son Of God," and "What A Friend We Have In Jesus" which was smooth and beautiful with block chords and stately choruses, rich and full. A good variety of secular selections was heard as well: "Dill Pickle Rag" and "I Can't Give You Anything But Love, Baby" being two of the more light-hearted ones. Many considered this to be one of the convention's best concerts, and all had praise for Father's easy-going and friendly personality. You just couldn't help but have fun! And the lush-sounding 3/19 Wurlitzer-Kimball with straight console by Balcom and Vaughn was a treat to hear in the fine acoustical setting of the church.

It was a pleasant ride in the bright sunshine to the waterfront and a 5:30 departure on the three ATOS-chartered ferries for Kiana Lodge and the Salmon Bake. With a bar on board and friendly dispensers of liquid spirits, the 45-minute scenic ride across the beautiful Puget Sound was all too short but so wonderfully pleasant. For those who had never tasted fresh salmon smoked over an alder fire and served with steaming baked potato and crisp salad, it was a delightful experience and converted many right on the spot into confirmed seafood lovers. The setting of the Lodge amidst the towering pines and rustic buildings couldn't have been nicer. After eating and drinking and walking about the grounds, the well-fed group boarded the boats reluctantly to return to civilization. The air had turned nippy, but most had heeded the advice of our hosts to

Taking the sun on deck.



(CN) Comfortable lounge on the ferry from Bremerton.



Father Jim Miller at the Balcom and Vaughn console of the 3/19 Wurlitzer-Kimball in Calvary Temple. (DL)



The happy audience at Calvary Temple listening to Father Jim Miller. (DL)



David Barnett and Tim Needler sample the appetizers at Kiana. (DL)



Jack Oliver, Lowell Wendell, Kim Nagano, Dave Moreno, Janice Wendell. (DL)



Two well-known artists, Father Jim Miller and Billy Nalle. (DL)



Peggy Grimshaw, Dorothy Van Steenkiste, Frances Morehead. (DL)

(CN)



Ashley Miller at play!

(CN)



Cafeteria-style chow line at Kiana Lodge.

(DL)



Dick Villemijn, Dale and Maryann Mendenhall.

(DL)



A long line of hungry people at Kiana Lodge.

(DL)



Beautiful Kiana Lodge and a portion of the grounds.

(CN)

Indoor dining at Kiana.

(CN)



Outdoor dining at Kiana.

(CN)

A different kind of pipes!

(CN)



**THE LAST DAY
JULY 5, 1981**

Sunday dawned somewhat gray, but still no rain appeared. The busses did, though, promptly at 8 a.m. following the buffet breakfast which had a better attendance as McDonald's isn't open that early on Sundays, it turned out. By 8:30 the last bus departed the hotel for Tacoma, Washington, about an hour's drive from Seattle. First stop was the Tacoma Pizza and Pipes where the former Ft. Wayne (Indiana) Paramount 3/17 Wurlitzer is installed. This was perhaps the nicest of the Pizza and Pipes organs, very full and lush with fine regulation on all pipe-work, especially the reeds. Performing for us was the restaurant's own Sherri Mael, who obviously knows her way around expertly on this instrument. She presented a typical variety of pizza parlor music to show us what goes on when the doors are open to the public. We were treated to dancing dolls on the wall, and even appearances by Goofy and Mickey Mouse. Later, Miss Piggy sauntered through the packed house sitting on unsuspecting and startled laps, making porcine eyes at the men. Even "Star Wars" personnel re-enacted portions of that drama as the Wurlitzer provided the exciting background music. Sherri made us all feel very much at home with her hospitality and big smile, and her brand of playing is surely as popular with the pizza parlor patrons as it was with the ATOS'ers, some of whom discovered that beer at 10:30 a.m. isn't all that bad after "the night before."

After picking up a box lunch and re-boarding the busses, we rode a few miles to the Temple Theatre in downtown Tacoma, where Jane McKee Johnson presented a well-received concert on the 2/9 Kimball installed over the proscenium and quite effectively heard anywhere in the theatre. Jane had played for ATOS in earlier conventions and has several records to her credit, but her performance this Sunday was nothing short of magnificent. She made the organ talk, made it sound as though she was using three or four manuals, and never missed a beat. One of her best accomplishments was her effective rhythms such as in "Up, Up, And Away" and "I Love A Parade." She registered the organ

much like Buddy Cole might have for "Do You Know What It Is To Miss New Orleans?" and then explored more of its resources in "Evergreen" in an arrangement written by her son, Rich Powers, which needs to be published for the rest of us to learn and enjoy. Her finale was an excellent orchestrally-accurate rendition of Tchaikovsky's "Waltz Of The Flowers" from *The Nutcracker* which proceeded at exactly the right tempo to its thrilling conclusion, resulting in a well-deserved standing ovation for a lady who can play with the best of them. As Father Miller so aptly stated, "Jane, you're a true inspiration in the fullest sense to us all!" Amen, Father.

The bus ride to Bremerton took us past the famed Naval Shipyards and the battleship *Missouri* now in mothballs. Soon we arrived at the Masonic Temple, our last stop for the afternoon. Andy Crow put the 2/8 Wurlitzer through its paces, starting with a rousing Sousa-like "You're A Grand Old Flag" which stirred the air in the close non-air-conditioned auditorium. Andy demonstrated the technique for which he has been acclaimed and used second touch liberally in such numbers as "The Things We Did Last Summer" and "Ebb Tide," pitting the beautiful Tuba against fat strings and Vox. Several novelty tunes featured Andy's fine fingering, such as "Raggin' The Scale" and "Breaking In A New Pair Of Shoes," and proved to



Sherri Mael at the console of the 3/17 Wurlitzer at Tacoma Pizza & Pipes. (DL)



Jane McKee Johnson at the Temple Theatre 2/9 Kimball. (DL)



"Minnie Mouse" Anna Olive enjoys Andy Crow at the Masonic Temple. (DL)



Miss Piggy takes a shine to Father Jim Miller. (DL)



Star Wars is back! (DL)

Limited seating at the Masonic Temple forced a large part of the audience to sit on the floor. (DL)



On the ferry returning to Seattle. (DL)





Part of the crowd at Bremerton's Masonic Temple. (DL)



Final meeting of the Board during intermission at the last concert at the Paramount. John Ledwon, Ashley Miller, Lowell Ayars, Sandy Fleet, Lois Segur, Dale Mendenhall, and Tim Needler. (DL)



Jonas Nordwall, Mimi and Tom Hazleton after the closing concert. (DL)



Jonas Nordwall on the bench of the Paramount Publix No. 1. (DL)

Andy Crow and his mascot at Bremerton Masonic Temple. (DL)



be a fine departure from more frequently played standards of this type. Nattily attired in a patriotic red, white and blue checked sport coat and red tie, Andy pleased the crowd with his direct and witty remarks, kept the show moving at all times and showed his professionalism in his variety of programming, his tasteful and interesting registrations, and his nimble fingering and footwork. After his closing number, "America," he acceded to the wishes of the audience with a light, happy encore, "Petite Waltz," a very nice conclusion to the afternoon's activities and a bright send-off to the ferries and the 45-minute ride across the water to Seattle. Upon arrival at the hotel, everyone grouped into circlets of friends for dinner and then on to the final concert.

This was the third concert at the Paramount 4/20 Publix No. 1, and for many it was the highlight of the entire convention. Father Miller introduced the two artists, and Tom Hazleton rode the console into the spotlight as the stage curtains parted to reveal Jonas Nordwall at a large Rodgers electronic, with the two showmen playing in duo "Anything Goes." And so it did! At times it was difficult to decide which organ was playing what, as the speakers for the Rodgers had been cleverly concealed beneath the organ chambers on either side of the theatre. One had to watch hands and feet to find out, but even then it was hard to tell. Tom soloed on the Wurlitzer with "Here's That Rainy Day" which brought out beautifully the lovely voices of the pipes. Tom has a certain sensitivity of registration that others would do well to emulate. If one Tibia at 8' pitch is sufficient, he doesn't muddy things up by adding another, but balances the single voice dramatically against perhaps a soft string or untremmed Diapason. The result is simple elegance and restrained good taste that showcases the voicing of the instrument and allows the musicality of the composer's intentions to shine through unhindered. This is not to say that Hazleton does not employ full registrations from time to time, but he is judicious in their use which only serves to heighten the effectiveness. This was exemplified by his gorgeous Gershwin medley comprised of "Swanee," "They're Writing Songs Of Love,"

"I Got Rhythm," and "The Man I Love." Jonas took the spotlight to feature the Wurlitzer in Bizet's "Danse Boheme" and a fast-tempoed Peter Allen tune, "I Still Call Australia Home." Tom joined Jonas in one of the best and most moving pieces of the convention, Faure's "Pavane" that juxtaposed the lyrical Wurlitzer voices against the effective percussion of the Rodgers Harp.

Another Hazleton got into the act when Tom introduced his lovely wife, Mimi, who possesses a marvelously rich soprano voice. She sang "I'm Only A Bird In A Gilded Cage," dressed in a period costume and supposedly accompanied by her husband on the Piano stop of the Wurlitzer. Closer scrutiny, though, revealed that Tom was merely "finger-synching" while the real accompanist, Jonas, was backstage on a hidden piano, as was admitted when Jonas came forward at Mimi's urging later to take his rightful bow. To close the first half, Tom and Jonas joined in an outstanding potpourri of selections from Saint-Saen's *Carnival of the Animals*, dedicated, according to tongue-in-cheek Tom, to the ATOS Board of Directors.

After an intermission farewell by Dick Schrum and an appreciative audience's spirited thanks to Dick and his helpers for a magnificent convention, the final concert resumed with the Dynamic Duo on the same bench playing a humorous medley of "Star Wars" and "Somewhere, My Love." Jonas continued on pipes with Romberg's stirring "Deep In My Heart," and Tom returned with a moving medley of Stephen Foster's music, including another solo by Mimi, "Beautiful Dreamer." After a 1928 medley by Tom in honor of the Paramount Theatre which opened that year, Jonas joined Tom for a hot twosome of "Hindustan" that soon had the chandeliers swinging with its fine rhythm and bouncy jazz fillers. If the crowd had had its way, the music would have gone on and on, but all too soon the final selection was announced and the audience was asked to join Mimi in singing "God Bless America" with both organs giving rich musical leadership. It was most thrilling and a wonderful way to end what all felt had been one of the best conventions in memory.

EPILOGUE

The next day saw many departing for their homes, but about 100 or so boarded the special Amtrak train for the Afterglow to Mt. St. Helens — a day-long excursion without the sun, which had also departed with most of the conventioners. Still, it was a most educational experience for all to see the havoc Mother Nature had wrought, and to know that man has no control over such forces still lurking beneath the earth merely biding their time until lashing out again with a vengeance. Nonetheless, the mood was light and happy, and the train was filled with good times and happy thoughts of the preceding five days of thrilling concerts and wonderful artists, of the outstanding hospitality of Dick Schrum and Thelma Barclay and all the members of both the Puget Sound Chapter and the Oregon Chapter led by Joe Gray. Few of us realize fully how much work was performed for our benefit, but all of us nevertheless are grateful to have been able to attend this wonderful event. We look forward to Detroit in '82. Motor City Chapter is going to have to go a long way to top Seattle, but this is what it's all about. See you in Detroit next July! □

Two Millers — Ashley and Father Jim.

(CN)



Viewing the devastation near Mt. St. Helens.

(CN)

Ready to board Amtrak for the return to Seattle.

(CN)

