

HALL OF FAME

Mildred Alexander
 Lowell C. Ayars
 Donald H. Baker
 Stuart Barrie
 Dessa Byrd
 Paul Carson
 Gaylord B. Carter
 Milton Charles
 Edwin L. "Buddy" Cole
 Bernie Cowham
 Helen A. Crawford
 Jesse J. Crawford
 Francis J. Cronin
 William R. Dalton
 Lloyd G. del Castillo
 Reginald Dixon
 Edward J. Dunstedter
 Lee O. Erwin, Jr.

Francis "Gus" Farney
 Frederick Feibel
 Mildred M. Fitzpatrick
 Reginald Foort
 Paul H. Forster
 Dean L. Fossler
 John Gart
 Irma Glen
 Betty Gould
 Thomas Grierson
 Arthur Gutow
 John F. Hammond
 Elwell "Eddie" Hanson
 W. "Tiny" James
 Henri A. Keates
 Frederick Kinsley
 Rex Koury
 Sigmund Krumgold
 Edith Lang

Ambrose Larsen
 Ann Leaf
 Richard W. Leibert
 Leonard MacClain
 Quentin Maclean
 Roderick H. "Sandy" Macpherson
 Albert Hay Malotte
 Dr. Melchiorre Mauro-Cottone
 Kay McAbee
 Alfred M. Melgard
 Ashley Miller
 F. Donald Miller
 Charles Sharpe Minor
 John T. Muri
 Henry B. Murtagh
 Dr. Milton Page
 Henry Francis Parks
 Dr. C. A. J. Parmentier
 Alexander Richardson

Rosa Rio
 Edna S. Sellers
 Preston H. Sellers, Jr.
 Gerald Shaw
 Raymond G. Shelley
 Arsene Siegel
 Milton Slosser
 Kathleen O. Stokes
 Firmin Swinnen
 Sidney Torch
 Emil Velazco
 Deszo Von D'Antalfy
 G. Oliver Wallace
 Thomas "Fats" Waller
 Jack Ward
 Edward J. Weaver
 Lew White
 Jean Wiener
 George Wright

ATOS AWARDS — 1985

HALL OF FAME ORGANISTS

Irma Glen began her musical career at the age of 12 when she conducted an orchestra of 12 men on a Chicago theatre stage. Two years later she toured Europe and South America with an organized girl's orchestra. When she returned to Chicago she learned that the real demand was for organists, not pianists. She studied organ and soon became a featured organist at one of the large Chicago theatres. From this position she became a staff organist of radio station WENR. In time, WENR was to become a part of the large NBC network and Miss Glen was to gain fame nationally. She was probably one of the few theatre organists in history who was so

well-liked that in the late '20s she was sponsored by a wealthy "Lady Bountiful" whose wish was to remain anonymous and was known only to Miss Glen. Her secret sponsor paid for a weekly 15-minute program for two years. The title of the broadcast was "Irma Glen and Her Lovable Music," and the theme was a tune entitled "Lovable." Later, in addition to her solo organ programs, Irma was to play the dramatic part of Betty in a broadcast which was the first of its kind, "The Smith Family." In this program Irma also doubled at the organ to furnish the musical bridges between scenes. Miss Glen was a graduate of Chicago's American Conservatory of Music and taught there in 1933. In later years she moved to California where she composed music, played the organ, wrote

and lectured and sometimes traveled. She died December 15, 1982.

Kay McAbee is one of the most active performing theatre organists in the Chicago area. He has played for almost every imaginable function from dedicatory organ recitals to national political conventions. Beginning as Staff Organist for the W. W. Kimball Company in 1951, he toured extensively for Kimball and for the Conn company. He also served as organist for many prominent Chicago churches. In 1952 he played his first theatre pipe organ, the 3/14 Wurlitzer in the Aurora, Illinois, Paramount. He went on to play theatre organ concerts around the country in addition to night club, television, radio and re-

ATOS HONORARY MEMBERS

| | |
|-----------------------------|---------------------------------|
| 1959 — Jesse Crawford | 1973 — Al and Betty Mason |
| 1960 — Farny Wurlitzer | 1974 — Lloyd E. Klos |
| 1961 — Mel Doner | 1975 — Joe Patten |
| 1962 — Leonard MacClain | 1976 — Floyd and Doris Mumm |
| 1963 — Eddie Dunstedter | 1977 — Les and Edith Rawle |
| 1964 — Reginald Foort | 1978 — Len Clarke |
| 1965 — Dan Barton | 1979 — J. B. Nethercuff |
| 1966 — W. "Tiny" James | 1980 — Sidney Torch |
| 1967 — Erwin A. Young | 1981 — No selection made |
| 1968 — Richard C. Simonton | 1982 — Lloyd G. del Castillo |
| 1969 — Judd Walton | 1983 — Marian Miner Cook |
| 1970 — Bill Lamb | 1984 — William P. Brown |
| 1971 — George & Vi Thompson | 1985 — Preston M. "Sandy" Fleet |
| 1972 — Stu Green | |

ATOS PAST PRESIDENTS

| | |
|-----------------------------|----------------------------|
| Richard Simonton | February 1955-October 1958 |
| Judd Walton | October 1958-July 1961 |
| Tiny James | July 1961-July 1964 |
| Carl Norvell | July 1964-July 1966 |
| Dick Schrum | July 1966-July 1968 |
| Al Mason | July 1968-July 1970 |
| Stillman Rice | July 1970-July 1972 |
| Erwin A. Young | July 1972-July 1974 |
| Paul M. Abernethy | July 1974-July 1976 |
| Ray F. Snitil | July 1976-July 1978 |
| Preston M. Fleet | July 1978-November 1978 |
| Tommy Landrum | November 1978-July 1980 |
| Richard R. Haight | July 1980-June 1981 |
| Lois F. Segur | July 1981-July 1983 |
| Rex Koury | July 1983-August 1985 |



Kay McAbee listens as Lowell Ayars reads the citation naming him to the Hall of Fame.
(Claude Neuffer photo)



Preston M. "Sandy" Fleet is named Honorary Member of the Year — 1985.
(Claude Neuffer photo)



Grace McGinnis, of the Oregon Chapter, accepts the Award for Technical Excellence for Dennis Hedberg.
(Claude Neuffer photo)

ording sessions. Kay was primarily responsible for the original restoration in 1958 of the four-manual Barton in the Rialto Theatre in Joliet, Illinois. At the conclusion of the restoration he began a series of concerts which spanned from 1960 until 1968. He also played shows at the Aurora Paramount and the Rockford Coronado. Mr. McAbee also has been featured at ATOS National Conventions in 1965, 1967, 1969, 1977 and 1982. He has made numerous concert appearances for Dairyland Chapter, CATOE and the Hinsdale Owl Cinema Organ Guild. Recently, he has appeared at the Colonial Theatre in Phoenixville, Pennsylvania, Phil Maloof's Classic Hotel in Albuquerque, New Mexico, and the Arcada Theatre in St. Charles, Illinois. He is currently on the staff of Wurlitzer World of Music in Joliet and is Director and Organist at St. Peter's Church in Frankfort, Illinois.

ORGANIST OF THE YEAR

The "Organist of the Year for 1985" is **Dennis James**. This choice seems particularly appropriate, as he has proven his dedication in furthering public interest in the theatre pipe organ and the continuation of theatrical traditions of organ performance. His concerts and silent film productions have been enthusiastically received, not only in the United States but in numerous overseas venues.

Dennis was born in Philadelphia in 1950 and began formal organ training at the age of twelve. He astounded a critical ATOS audience at the 1967 Convention when he substituted for his teacher, Leonard MacClain, in outstanding performances at the large and unique Wurlitzer in the Senate Theater, home of the Detroit Theater Organ Club. Dennis holds Bachelor and Master degrees from Indiana University's School of Music.

In 1975 he was appointed resident organist for the Ohio Theatre in Columbus, a performing arts facility with a magnificent Morton organ. He continues to promote live music for silent films and has gone on national tours with notable films such as *Napoleon* and the French classic

The Passion of Joan of Arc. His 1985 tour of over 50 public concerts featured Dennis as both classical and theatre performer. In addition to his own personal triumphs, he has been involved in teaching and seminars, notably as artist-in-residence at the Flint Institute of Music. In spite of an overwhelming schedule, he has found time to serve as a design consultant in numerous theatre organ projects. Dennis James — truly a modern "man for all seasons."

Theatre Organists of the Year who were automatically in the Hall of Fame the following year:

- 1970 — Lee O. Erwin, Jr.
- 1971 — Donald H. Baker
- 1972 — Lloyd G. del Castillo
- 1973 — Dr. C. A. J. Parmentier
- 1974 — Richard W. Leibert
- 1975 — Gaylord B. Carter
- 1976 — Edward J. Weaver
- 1977 — John T. Muri
- 1978 — Milton Charles
- 1979 — George Wright
- 1980 — Lowell C. Ayars
- 1981 — Ann Leaf
- 1982 — Rex Koury
- 1983 — Ashley Miller

In 1984 the rules were changed to allow election as "Theatre Organist of the Year" but not an automatic election to the Hall of Fame the following year. Election to the Hall of Fame may be made at a later date if so nominated and elected by the Hall of Fame Committee.

Theatre Organist of the Year only

- 1984 — Lyn Larsen
- 1985 — Dennis James

HONORARY MEMBER OF THE YEAR

We believe that bestowing this honor on **Preston M. "Sandy" Fleet** is an appropriate recognition of his significant accomplishments in furthering the aims and goals of ATOS.

Sandy has played a significant part, through his contributions of equipment and funding, in the saving and restoration of several organs. Among them are the instruments in the Oakland Paramount The-

atre, the Pasadena Civic Auditorium, the Spreckels Pavilion in San Diego, Culver Military Academy and New Mexico Military Institute. He is the founder of San Diego Chapter and the donor of its 3/15 Wurlitzer.

The public is unaware of the fact that he has been an anonymous benefactor to many rising artists. He has given generously of materials and financial help to the ATOS Archives and the Young Organists programs. His support at both the local and national levels makes him a truly outstanding member of ATOS.

We are pleased that Sandy has been elected the Honorary Member of the Year for 1985.

AWARD FOR TECHNICAL EXCELLENCE

Dennis Hedberg, this year's recipient of the ATOS Award for Technical Excellence, was bitten by the Wurlitzer bug in the late 1940s. He managed to get his hands on the Portland, Oregon, Paramount Publix No. 1 in 1959 and got it into playing condition. He later gravitated to the Oriental Theatre's Wurlitzer Style 235 Special.

About this time, Dennis traveled to San Francisco to hear George Wright play the series of annual "Farewell to the Fox" concerts and became determined to re-create the unique qualities of the San Francisco Fox sounds. This led to some major modifications to the Oriental and Paramount Wurlitzers.

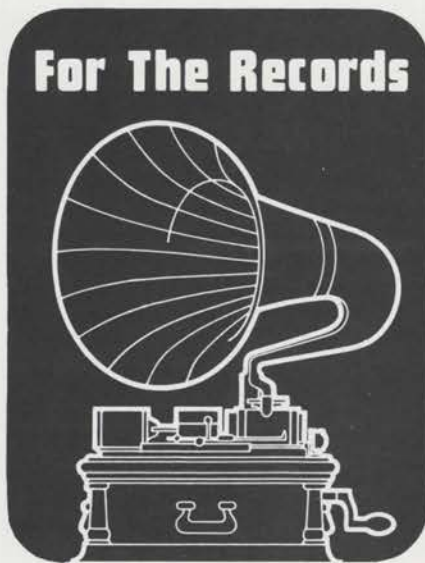
In 1964, Dennis began work on the Oaks Park Roller Rink 4/18 Wurlitzer and installing and enlarging the San Francisco Paramount Wurlitzer in Howard and Jean Vollum's home.

He has been active in the Oregon Chapter, serving in various positions, and has been instrumental in many public organ presentations at the Portland Paramount and Oriental theatres. He is best known for his work on these two organs, now enlarged and installed in the Denver, Colorado and Portland Organ Grinder Restaurants. He is now owner of the Portland Organ Grinder and its 4/44 Wurlitzer.

The ATOS Award for Technical Excel-

lence is intended to recognize technicians who have exhibited knowledge and understanding of the technical aspects of theatre pipe organs, and the ability to carry out their work through maintenance, installation and improvement of the instrument as a contemporary musical instrument in an efficient and workmanlike manner. Involvement with instruments used for public presentations is a prime consideration in the selection of candidates for this award, as is the degree of excellence of the recipient's work.

The 1985 Technical Award Committee included Lowell Ayars, Ken Crome, Brant Duddy, Lyn Larsen, Dale Mendenhall, Ed Stout, Walt Strony, Dick Taylor and Allen Miller, Chairman. □



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THE REAL HAMMOND SOUND, Howard Beaumont plays the Hammond 146 K2. Grosvenor Records, Birmingham, England. Available in the U.S. from The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. \$9.00 plus \$1.50 postage per order.

The unsung heroes of the electronic organ world are those resourceful musicians who can sit at the console of any instrument in the dealer's showroom and make even the dinkiest spinet model sound so great that the customer decides to buy one. Of course, by the time the buyer realizes

that his/her purchase may never again sound quite so thrillingly professional, the warranty has run out!

What British organist Howard Beaumont does with the two 44-note keyboards and scant octave of pedals on the 146 K2 is first-rate salesmanship. We are led to believe there is nothing "K-9" about this little K2. It is true that microprocessors and digital technology have recaptured that distinctive Hammond sound of the early tone wheel/drawbar instruments. A big bouquet of long-stems should also be given to John R. Taylor of Grosvenor Records who engineered the recording. It is perfection.

The first cut on each side of "The Real Hammond Sound" is an extended medley of tunes strung like beads against a fast, strict "digital" rhythm unit. These strings of songs are very popular with U.K. audiences and remind one of those "Hooked On . . ." records in the U.S. If you like that sort of thing, Howard does it well. Tunes from left to right include "Get Happy," "Nice People," "Chicken Reel," "Chinatown," "You Were Meant For Me," "I'll Never Say Never Again, Again," "Lover, Come Back to Me," "Opus One," "I'm Beginning to See the Light" and "Song of India." No one tune gets singled out for preferential treatment.

The first chorus of "Nearness of You" demonstrates how a Hammond used to sound. Howard's lovely, uncomplicated interpretation captures the heady nostalgia of a Rosa Rio playing her heart out during those daytime dramas on radio. This mood is broken all too soon by a "piano" and boogaloo chorus. Remember, the aim is to sell the percussion features of the K2 — not the song. Howard knows his business.

In the "Bring Me Sunshine/Sweet Lorraine" medley Beaumont convinces us that he has the swell shoe technique critical for good, jazzy Hammond playing down to a science. Somewhat less perfect is the "Live Drummer" out of digital land which at one point can best be described as a VW engine with a noisy valve. Whatever solo voice Howard uses in the opening bars of "Nature Boy" is distinctive — but strictly from Transistovania. But the organist more than makes up for letting this vampire voice out of the coffin with his clever jazz solos.

"On Broadway" is seldom recorded on multi-keyboards and a welcome treat. Howard Beaumont's counter melodies for the tune are very creative. Except for a brief "trombuzz" solo, "I Won't Send Roses" is another fine tune beautifully played. Howard saves it by switching to a "glock" and "piano" second chorus. "Some Day My Prince Will Come" royally closes out Side I with some fiendishly clever jazz lines. The treatment is upbeat and unmistakably Hammond.


A highlight of Side II for this reviewer is

"The Shaker Song." The digital bossa nova beat in no way spoils Howard's clear and creative jazz improvisation. Not so incidentally, Beaumont's skillful pedal work saves many a tune in this album from the irritations of a too perfect "Live Drummer." Other songs such as "Out of Nowhere" (Latin beat) and "Lisbon Antigua" (featuring a fast attack string-like something-or-other) serve to demonstrate that when Howard Beaumont gets away from the real Hammond sound there are many surprises — not all of them pleasant. With a final nod to Bach and the Beatles, Howard shows how close the K2 can get to a "churchy" sound and hard rock. Not very!

Howard Beaumont is a very successful salesman of the K2 because he is first and foremost a most talented organist. Few artists in recent memory have made an electronic sound better. Although Glynn Madden comes to mind (see *THEATRE ORGAN* January/February 1985, p. 23), one must remember that the Yamaha FX1 retails for about \$30,000 in the U.S. "The Real Hammond Sound" is recommended with reservations for those, like this reviewer, who have a soft spot for the old B-2's and C-3's. Howard Beaumont convinces us that the sound is still there!

WALTER J. BEAUPRE □

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