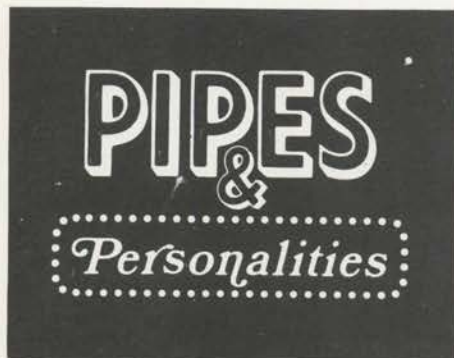


wind pressure, resulting in a hard, cold sound. If one has the patience and expertise, it is possible to sharpen a rounded block edge and turn a cold, sexless 1928 Wurlitzer tibia into a lovely "to die for" 1926 style!

There may be a few other factors contributing to tibia tremolo efficiency, but this article has covered the major ones known to the author, who has been a practicing organ builder for nearly 20 years. Since he is *practicing*, however, that means he still may not have it right yet! The author would like, in closing, to acknowledge the invaluable help of organ builder Ken Crome in the preparation of this article. □

(Dave Junchen is the author of the widely acclaimed *Encyclopedia of the American Theatre Organ* and was recently honored with the 1986 ATOS award for Technical Excellence.)



FANTASTIC FUSION

Get ready to start thinking about theatre organ in a whole new way. It's a whole new concept that will allow music of virtually any era to be performed with great success. It's called "Fusion," and its chief components are: your favorite theatre organ, a Yamaha FX-20 synthesizer and Mr. Rob Richards. Rob is no newcomer to the theatre organ and has had experience performing in various eateries that have been equipped with theatre organs. He has also concertized throughout the United States and Australia. It was Rob who conceived, planned, arranged and executed "Fusion."

My dictionary defines "fusion" as "a merging of diverse elements into a unified whole." This is essentially what happens as Rob arranges and encodes the portion of the music he wants the Yamaha FX-20 to play onto a floppy disk that interfaces with the instrument while at home. In performance, the disk is merely put into the playback mode, and instead of the usual recorded sounds, the Yamaha is literally played back from the disk. At the same time, Rob performs from the console of the theatre organ. The melding of sounds from the two sources is surprisingly cohesive and quite musical. When one stops to think, the concept seems very logical; the state-of-the-art orchestral keyboard synthesizer of the 1920s performing in tandem with the state-of-the-art orchestral synthesizer of the 1980s, creating a pleasant and unified musical whole.

On May 15 the Detroit Theater Organ Club opened its doors to the public for its annual open house and Rob Richards' premiere of "Fusion." The concert began in traditional fashion with Mr. Richards performing "Getting to Know You" on the club's 4/34 Wurlitzer. This was followed by the contemporary "The Girl Is Mine," utilizing the Yamaha RX-11 drum machine in conjunction with the Wurlitzer. The concert selections were followed by a delightful Charlie Chaplin silent classic, *The Cure*.

For the second half, Richards changed clothing to reflect the musical difference from the first half, going from traditional formal wear to what can best be described as "early Miami Vice." Beginning with "Footloose," from the motion picture of the same name, Rob introduced us to electronic rhythms and sounds which were not detectable as such. Rob's version of "The Lost Chord" quite literally brought the house down emotionally, with celested Flute and Harp sounds emanating from the Yamaha while the Wurlitzer wailed a magnificent melody. And what an ending — this instrument has never shimmered more. "Rhapsody in Blue" was as syncopated and jazzy as Gershwin probably intended. His encore was the contemporary theme of the world relief effort to fight hunger, "We Are The World," by Michael Jackson and Lionel Ritchie. The arrangement was complete with synthesized vocal sounds and phased guitar imitations.

The "Fusion" premiere was somewhat of a calculated risk for both Rob Richards and the Detroit Theater Organ Club, but the standing ovation following "Rhapsody in Blue" indicated that it was a rousing success. In fact, Rob's "Fusion" was so well received that he was invited to return for an engagement in conjunction with the Montreaux Jazz Festival



Rob Richards at the DTOC Wurlitzer.

in late summer. The niche that Rob Richards has clearly carved for himself by coupling two complex keyboard instruments into a highly burnished musical whole is clearly his over which to reign, and something that has been a long time coming to a musical field that constantly struggles for attention from the public at large.

It's here. It's now. Rob Richards, take a bow!

SCOTT S. SMITH □

BERLIN HIGH SCHOOL UPDATE

For those who are following the story of this unique situation where high school students are maintaining a 2/10 Wurlitzer as an adjunct to their traditional education, here is the latest news from their teacher, Jim Martin.

In September, 1985, students met to begin

Students and teachers at Berlin High School pose with their "pet" Wurlitzer.



preparation for a concert by Dennis James in October. Their efforts were so successful that, not only was the concert for 300 people a success, but Dennis James also was so impressed with their project that he wants to return for another concert at Berlin High School. Teachers Nancy Joy, Cheryl Otis and Jean Bouchard coordinated lights, projection equipment and the ticket and album sales.

Starting right after Dennis' concert, the crew of 35 students began, whenever time allowed, to overhaul the relay and main wind chest. The organ was started up in mid-January only to create a horrible noise. A cone valve was stuck on, causing a serious pressure drop, and all of the secondaries in the entire manual chest were held open and all the pipes played — sort of like a WWII air raid siren. Once the cone valve was reseated everything worked fine.

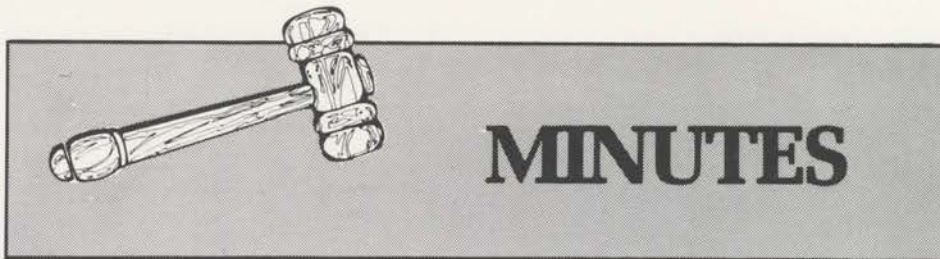
In addition, the following projects were completed: the music rack and bench were rebuilt; the chimes were restrung; combination actions were rebuilt; Main and Solo tremms rebuilt; all windlines in Main chamber replaced with PVC and painted black; the Chrysoglott was placed over the Main chest and the small switch-stack was placed on the larger stack to create more room; toe blocks on the Diaphone and Tuba were repositioned to prevent their sliding up on their resonators. A training program was also set up where high school students teach junior high students to prepare them for future organ projects.

We would like to thank Alan Goodnow and Gary Phillips of SENETOS, who regulated the instrument, and Jim, Joan and John Cook of EMCATOS who assisted in winding the Main chamber and have provided materials and concert talent for us. David Card of Pine Tree Chapter installed windlines in the Main chamber, and Allen Miller was most generous with his advice on securing toe blocks on the Diaphone and Tuba ranks.

A thought on the proper installation of tremolos: the only rule is that the installation that works on a particular instrument is the one to follow. We tried all the rules we could find, and none worked. Our Main works with 3" PVC line about 8' long with 4 elbows; our Solo works with a 2½" tin line about 6' long with 3 elbows — it is manifolded into the Tibia, Oboe and Kinura opposite the feed end. On the Main trem, it is connected at the same end as the large wooden feed trunk. We have found that this works for our Wurlitzer.

Our Main chamber has two regulators, one for the manual chest and offsets and one for the relay, Chrysoglott and swell shades. We removed all of the offsets from the Main regulator and put them in tandem off of the small regulator beginning with a 4" line to the Bourdons and reducing to a 3" line for the relay and Diaphones. The swell shades are on a 2" line and tee into the Strings and Chrysoglott. This arrangement eliminated the bass pipes from being on trem — now they are not muddy sounding. It also eliminated all kinds of pipework on the chamber floors.

We are anticipating the return of Dennis James this October for a second performance on the Berlin High School pet Wurlitzer. □



(not official until approved at subsequent meeting.)

**AMERICAN THEATRE ORGAN SOCIETY
EXECUTIVE COMMITTEE — ANNUAL MEETING
The Richmond Marriott Hotel — Richmond, Virginia
July 4, 1986**

1. Call to Order. President Jack Moelmann called the meeting to order at 7:00 p.m. Present were Executive Committee members Dale Mendenhall, David Barnett, Lois Segur, and Allen Miller; also present were THEATRE ORGAN Editor Robert Gilbert, Co-Editor Grace E. McGinnis, and Executive Director Douglas Fisk.

2. Directors' Responsibilities. President Moelmann expressed his belief that elected Directors are not necessarily aware of their responsibilities and privileges; after discussion, Mendenhall moved, seconded by Segur and carried unanimously, that the Executive Committee recommend to the Board that in the November/December issue of THEATRE ORGAN, in which the nomination notice is published, there also be published a statement of benefits and responsibilities of Directors to include attendance at Directors' meetings, committee duties, and payment by ATOS of certain meeting-related expenses.

3. Directors' Meeting Agenda. The Committee approved President Moelmann's recommended agenda dated May 25, 1986, after discussion of the following items:

a. Minutes. The Committee recommended that Directors' Meeting minutes be approved by postcard vote in order that new policies voted can be initiated as soon as possible.

b. Treasurer's Report.

c. Board Vacancy. Barnett moved, seconded by Miller, that the Executive Committee recommend that the Board appoint Alden Stockebrand as Director to fill the position expiring in 1987 which became vacant when Fr. Miller resigned from the Board. There was lengthy discussion concerning the method that should be used for filling Director vacancies, and Mendenhall and Segur stated that they did not wish to set the precedent of always filling positions with the nominee not elected but who had received the next-highest number of votes in the previous election of Directors. Voting in favor were Barnett and Miller; opposed to making a recommendation at this time were Segur and Mendenhall; Moelmann abstained; therefore, no recommendation was made.

d. Bylaws. The Executive Committee agreed that the Bylaws Committee's recommendation regarding revisions was not specific and that further study would be necessary before the Executive Committee would recommend Bylaws changes to the Board.

e. Convention Planning. Miller moved, seconded by Mendenhall, that the Executive Committee recommend that the Board accept the 1986 Edition of the *Convention Policy & Procedures Handbook* with subsequent changes effected as voted by the Board. Approved by unanimous vote.

f. Regional Conventions. Miller moved, seconded by Barnett, that the Executive Committee recommend to the Board that ATOS support no more than one regional convention a year, and that basic guidelines which benefit both parties be established by a Regional Convention Planning Committee and approved by the Board of Directors; the recommendation was approved unanimously.

g. Technical Committee. Mendenhall moved, seconded by Segur, that the Executive Committee recommend to the Board that reprints of published technical articles be made available to the membership to be printed by the Technical Committee and distributed through the existing Library/Archives procedures. The recommendation carried by unanimous vote.

h. Ben Hall Memorial Organ. Miller moved, seconded by Mendenhall, that the Executive Committee recommend to the Board that the Technical Committee cooperate with Lee Erwin in the removal of any organ parts belonging to him that are stored at the Carnegie Hall Cinema. The recommendation was carried by unanimous vote. Segur moved, seconded by Miller, that the Executive Committee recommend that the Board approve the version of an agreement with the New York chapter dated May 7, 1986. The recommendation carried by unanimous vote.

i. Young Organists Competition. Mendenhall moved, seconded by Segur, that the Executive Committee recommend to the

Board that they accept with thanks a \$1000 gift from the Phoenix regional convention; the recommendation was carried unanimously. Segur moved, seconded by Mendenhall, that the Executive Committee recommend to the Board that prize money be increased to \$400 for each of the three category winners with an additional \$200 for the overall winner; the motion was carried unanimously.

j. ATOS Newsletter. After a lengthy discussion, it was generally agreed that the Board should proceed with publishing a monthly newsletter.

k. Executive Committee Membership. There was discussion concerning whether the Vice President should be made a member of the Executive Committee.

l. Executive Director Contract. There was a lengthy discussion regarding the terms of renewing the Executive Director's contract, and it was generally agreed that an offer including a \$1000 increase in compensation be made, and that ATOS agree to pay the costs of storing ATOS materials as well as reasonable secretarial charges.

4. Adjournment. The meeting was adjourned sine die at 12:30 a.m. on Saturday, July 5, 1986.

Respectfully submitted,
David M. Barnett, *National Secretary* □

**AMERICAN THEATRE ORGAN SOCIETY
BOARD OF DIRECTORS — ANNUAL MEETING
The Richmond Marriott Hotel — Richmond, Virginia
July 5 - 10, 1986**

1. Call to Order. The Annual Meeting of the Board of Directors of the American Theatre Organ Society was called to order by President Jack Moelmann on July 5, 1986, at 9:00 a.m. in the Grand Ballroom of the Richmond Marriott hotel, Richmond, Virginia. Directors present were Secretary David Barnett, Catherine Koenig, Vice President Russell Joseph, Past President Rex Koury, John Landon, John Ledvon, Treasurer Dale Mendenhall, Allen Miller, and Lois Segur. Director Richard Sklenar arrived at 11:25 a.m., and Director Walter Strony arrived at 4:00 p.m. Also present were retiring Directors Lowell Ayars and Ashley Miller, Librarian/Archivist Vernon Bickel, Executive Director Douglas Fisk, THEATRE ORGAN Editor Robert Gilbert and Co-Editor Grace E. McGinnis. Convention '86 Co-Chairman Davis Heatwole and Convention '87 representatives Irv Eilers and Eugene Davis attended portions of the meeting. Director Fr. James Miller was absent as was Director Tom B'hend who was under a doctor's care. President Moelmann announced that *Robert's Rules of Order* would govern the conduct of the meeting, and that policies adopted would not be put into effect until the meeting minutes were accepted by the Board of Directors.

2. Opening Remarks. President Moelmann presented a brief overview of his year as President. He then outlined procedures of conduct for Directors, and the responsibilities and benefits of office. He encouraged Directors to maintain a high visibility during the convention. He then announced procedures for the Directors' meeting and said that he wished to encourage the voicing of ideas and problems at the Chapter Representatives' meeting rather than having an oral review of "chapter notes" which he had asked to be provided to him and in writing to be recorded in the meeting minutes. He then covered the format of the Banquet presentations.

OLD BUSINESS

3. Approval of Minutes. On a motion made by Allen Miller seconded by Lois Segur and approved unanimously, the minutes of the Directors' meeting of August 2-7, 1985, were accepted as published in the September/October, 1985 issue of THEATRE ORGAN.

4. Treasurer's Report. Treasurer Dale Mendenhall advised that two accounting firms had reviewed ATOS accounting procedures and found them to be adequate. He advised that the books and source documents had been checked over by one of the firms and found to be in good order. He advised that those persons authorized to sign checks are bonded, that all tax forms filed as required and California property taxes paid, that revised liability insurance