

# LA Certainly Was “THE PLACE”

by Paul Quarino



The Bay Theatre.

(SB photo)



Convention emcee Stan Kann maintained the Humor Department for the week.

(SB photo)

Yes, LA was THE Place! For seven delightful, fun-filled days it belonged to the ATOS — our town. We headquartered in one of the most elegant, nostalgic hotels in the city, the Biltmore, and we dined in an all-night eaterie, Googies. We saw, heard and enjoyed such a range of artists and organs that our senses were reeling by the end of the week. Many impressions stand out — the impacted cars on the freeways, the ghostly old theatres near the hotel, the derelicts sleeping in Pershing Square, the awesome size of the city itself — but, most gratifying were the people — loyal lovers of the theatre organ and its music — those who made the music and those who came to hear it!

Come along with us  
and see why ...



SUNDAY, JUNE 21

## OVERTURE

With the excitement of the anticipated pre-glow concert rising each moment, it seemed that every time we turned around there was someone we hadn't seen before, friends from across the country or just a state or two away — some from across the pond. However one chose to look at things, they were happening all around. As the hour drew closer, we were welcomed by the sounds of a carillon coming from a speaker near the roof of the Pasadena Civic Auditorium. Not obtrusive or obnoxious, they were gently calling us to enter and get ready for this musical happening — they seemed to say, "Come in, Come in."

We went in to find the stage all set, the Möller console on the left, and the Allen on the right. In the center was a Kurzweil. As the lights dimmed, the audience stilled as in the night. We were treated to mood music of every type imaginable; solos by Lyn Larsen and by Carlo Curley, each displaying virtuosity to the hilt, and duets that were exciting and sparkling. Many in the audience were surprised, as was this writer, that no mention was made as to what the Kurzweil was doing. It was obvious when Lyn reached over to turn it on and off; however, he failed to tell us what it was and what it did. I think acceptance of the synthesizer would be easy for most if we were informed as to how it works and what it does so we could listen for it.

A highlight of the first half of the concert was the duet of G.F. Handel's "Concerto No. 4 in F" — this was simply delightful, enjoyable and entertaining. A super display of musicianship! The Allen didn't have enough watts to balance the Möller. It was interesting to hear remarks during intermission such as, "Wouldn't be surprised if Lyn had some electronics hid backstage." And "It seemed that when Carlo's hands went down, the sounds came out of the Möller. I think he has some way to make the Möller play from the Allen."

When Carlo Curley went to the Möller, we experienced some of the finest tonal painting ever heard.

The highlight of the second half was the duet performance of the *William Tell Overture*. The console antics of both musicians during the encore of Shubert's "March Militaire" were exquisite. We had been entertained royally, and we all left uplifted and with a twinkle in our eyes. If this was any indication of the convention to follow, we were in for a fantastic week.

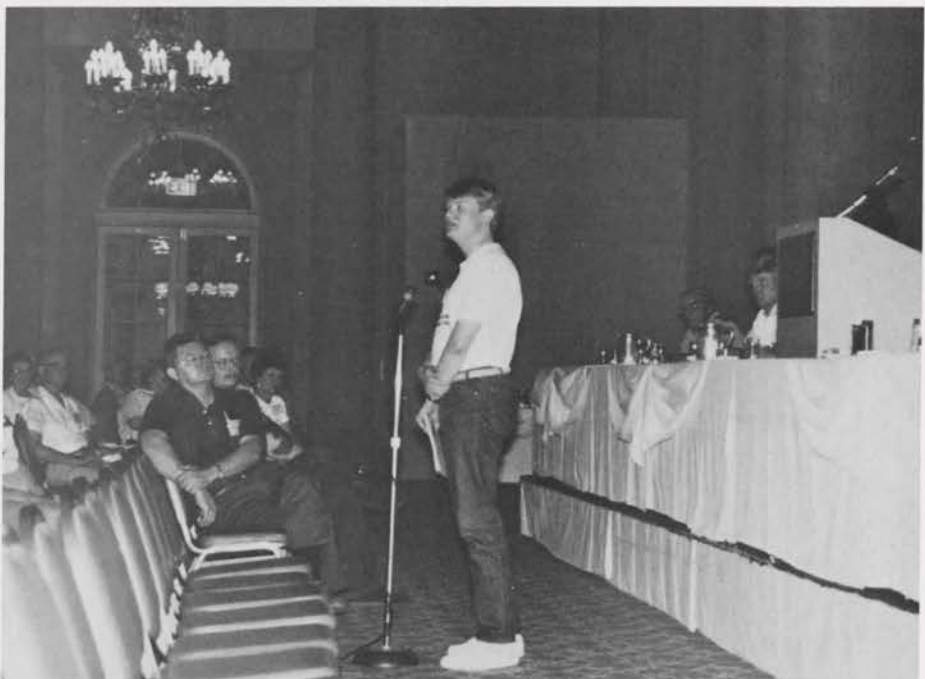
MONDAY, JUNE 22

As more conventioners arrived, there was a constant stream of people moving from every entrance to the elevators, to the Record Shop, to the coffee shop. Wherever we looked we saw people spotting friends, waving, looking for other arrivals. It seemed like another year at summer camp, or as though we were at a class reunion, looking to see who has changed and how and what they are doing now — lots of laughing, gabbing and general camaraderie.

An official meeting of the Chapter Representatives that morning involved people from all over reporting on what their chapters had accomplished this past year. Some told of plans for the coming year, and all went away with ideas to take back home and share.



Stan Kann, Convention emcee at Founder's Church — no, he's not giving a sermon. (Bo Hanley photo)



Gary Jones, Birmingham, Alabama, reporting on the purchase of the Alabama Theatre and plans for its restoration and use. (Bo Hanley photo)

## CHRIS ELLIOTT Founder's Church

The first concert of the Convention was held at Founder's Church, an auditorium style church with a wonderful atmosphere of welcome. We could feel warmth as soon as we entered the spacious room with its soft, theatre-style seating and air-conditioned comfort. The moment we entered the auditorium, our eyes were drawn to the four-manual Wurlitzer console in its prominent place to the left of the pulpit — no modesty curtain or rail to hide this beautiful French-style gem.

Well-known comedian/theatre organist Stan Kann was the emcee. Stan introduced Jack Moelmann, ATOS President, who welcomed us and informed us that we were 938 in number. Then it was back to Stan and the introduction of Chris Elliott, our artist for the afternoon.

Chris' program seemed to have something for everyone. He showed us the versatility of both this organ and his own artistry. It seems as though the search for the most obscure song an artist can find had Chris' contribution: "Tain't No Sin To Take Off Your Skin And Dance Around in Your Bones." His rendition of "You," as arranged for him by Dave Junchen, met with everyone's approval. He announced a bit of sad news, Fred Astaire had passed away that day, and then played a group of songs to honor the famous dancer. A Laurel and Hardy film, *That's My Wife*, was accompanied by Chris in the second half of his program. All too soon it was over, and we had to board the busses for the trip back to the Biltmore.

Opposite page, top photo:

The Kurzweil cuddles next to the Möller on stage at Pasadena Civic. (MLV photo)



## CANDI CARLEY San Gabriel

The evening concert was held at the San Gabriel Civic Auditorium. The entire complex — inside and out — was of the Spanish Mission motif. As we entered the auditorium, the colors were calling out in reds, oranges, greens and blues. The chandeliers had large sections of amber glass which seemed to reflect a harvest-gold glow off of the adobe/stucco walls. On stage was a small, ebony grand piano that was connected to the Wurlitzer we were about to hear.

The artist this evening was Candi Carley. As the console began to rise from the pit, the first thing we saw was a huge floral arrangement of red roses that covered the entire top of the console. As the petite young lady came into full view, her rendition of Gershwin's "Strike Up The Band" let us know in no uncertain terms that she knew how to coax this instrument to pack a wallop. And she did just that in almost every song.

Following intermission, Dennis Hedberg, Chairman of the 1988 Portland Convention, presented a colorful slide show of the many venues to be offered at the July 2-6 conclave next year, and invited everyone to attend.

As Miss Carley moved through the second half of the program, which was a continuation of the first, it evoked in this writer a strong desire for a pitcher of cold beer and a pepperoni pizza to top off a perfect evening. Candi pushed the down button, and we were up and away to the busses for the trip back to the hotel, where we found even more of last year's "classmates" in the lobby — time to find out what's been going on all year in the rest of the world.



Convention photographer Steve Bramall in action at San Gabriel Civic Auditorium Lobby. (Bo Hanley photo)



TUESDAY — JUNE 23

## DAN BELLOMY Orpheum Theatre

This morning we walked to the Los Angeles Orpheum Theatre. We were several blocks away, but we could see the marquee and as we got closer we could also see that the theatre was still in its original condition. It wasn't the cleanest theatre we saw in the convention; all of the light fixtures were not functioning, but nevertheless, the organ was an original installation — the only one from the grand old days left in the Los Angeles area. The console, not on a lift, was in the center of the orchestra pit. The theatre was on the warm side — it did not seem to have any ventilation functioning, but the time soon arrived when the emcee announced that we were about to start. It got quiet and Dan came to the console and there we went with a very, very quiet melody — I wasn't quite sure what it was at first, but after the third or fourth note I knew it was a cleverly disguised version of the Eddie Dunstедter signature tune, "Open Your Eyes," very fitting for nine-thirty in the morning. By the last eight measures of the song, Dan finally got to a full organ combination, and it was exactly like Eddie Dunstедter's recording — not only did he open our eyes, but he opened our ears. During his first real number, once our eyes and ears were opened, there was an excitement — a feeling of "Hooray! Wake up!" with the ever-popular "Cosi Cosa." Dan's use of the instrument was remarkable, realizing that the specifications of this organ were very close to the original from the twenties, and there were certain limitations — some voices not available where you would like to have them for today's modern style of playing theatre organ. These limitations didn't bother Dan in the least. He was able to play everything that he needed to play and was able to

get sounds out of that organ with such ease that most people had no idea that the unification on this instrument was vintage. Two notable highlights of the first half were Dan's arrangement of Rossini's "La Danza" — fast, crisp, and excitement ricocheting from chamber to chamber, especially for those of us sitting in the balcony — and a little guessing game, or challenge to the audience, a theme that he played without telling us what it was until members of the audience guessed it — it was the theme music from the soap opera *Days of Our Lives*. Show music included *The King and I* and then we had intermission.

Dan's opening number of part two of the program was from *Mame*, "It's Today." This had a good theatre organ sound and was very reminiscent of John Seng.

Dan shared the second half of his program with Melissa Ambrose, winner of the Young Organist Competition. Melissa included several selections which showed us various different sounds on the organ and some of the different styles with which she's been working. "Holiday for Stings" and the Toccata from Vierne's *First Symphony*, showing us the classical side of her training. It was good to see young people in attendance at this convention and also to hear them. Good work, Melissa!

Dan Bellomy returned for several more selections. One interesting number was dedicated to his dad, "The Tennessee Waltz," very soothing and quiet, and then we had a reprise of "Cosi Cosa." The audience obviously appreciated the variety of music in this program, and we felt that the dexterity Dan displayed in his jazz numbers was exceptionally outstanding.



## LEW WILLIAMS

That afternoon our busses took us to the Pasadena Civic Auditorium for the first "official" concert on the big Möller organ, this to be played by Lew Williams. One talent that Lew has is an ability to recreate the sounds and styles of other organists — we heard songs in the style of Jesse Crawford, George Wright and Sydney Torch, and they were very convincing. In Lew's transcription of the "Pilgrims' Chorus" from Wagner's *Tannhauser*, we were exposed to some of the beautiful crescendos and decrescendos and orchestral effects available from this marvelous Moller organ. "A Night on Bald Mountain" nearly brought down the house, as well as the house ghost — it seems that the Möller decided to cipher for the first time in eight years — Lew stopped, technician Dave Junchen disappeared into the chamber, lights went on, the note stopped, and we got to hear the song from the beginning again. This time the ghost stayed away. Lew's encore, "Thanks for The Memories," was poignantly touching.

After this concert, we were going to have dinner on the east patio. As it turned out, *some of us* had dinner on the patio — the ones who got in line first. The lines were long, and some of the people seemed to be devouring dessert while in the food line which was next to the dessert table. We noticed that some people went to a neighboring pizza parlor and brought their dinner back. Not everybody was complaining, however, and we managed to fill the time until the Membership Meeting at seven o'clock.

After a short, but lively, Membership Meeting that is covered elsewhere in this journal, we were asked to be seated and get ready for the evening concert.

## JONAS NORDWALL

The shift in the mood from business to pleasure was done by Jonas' first number, "Everything's Coming Up Roses." As the Möller console came up out of the pit, a rose-like pattern was projected on the front curtain. Jonas' music is always exhilarating, and throughout his entire recital we were made aware of how beautifully he used this instrument — louds and softs, and just about everything from "soup to nuts." His animated arrangement of the Gottschalk "Bamboula," a transcription of a piano selection, was impressive. Jonas reminded us that Portland had rose festivities long before Pasadena had its Rose Parade, and then dedicated a song to Pasadena, "Second-Hand Rose." A program by Jonas Nordwall is always memorable, covering all types of music, all styles, and really using the organ to its utmost, and this year Jonas outdid himself, certainly displaying to us that he truly was the outstanding Organist of the Year for 1987. In this concert, every selection was a highlight.



Picture taking time at Founder's Church.

(SB photo)



Bob and Bo Hanley  
from Motor City  
(RVS photo)

Valley of the Sun  
members  
Madeline LiVolsi and  
Lew Williams.  
(MLV photo)





Wednesday morning brought us again to the Orpheum — this time for a Jam Session which gave people who would not ordinarily be heard at a National Convention a chance to play. The audience seemed to be enthusiastic, and even the people sitting in the back of the theatre reading the newspaper (the work-lights were on) were getting the benefit of the music. There were artists from Australia, Georgia, Phoenix, Canada, and many other places. We heard songs such as "Teddy Bears' Picnic," "Somewhere, My Love," "Sentimental Journey," "You'll Never Walk Alone" and "The Best Things in Life Are Free." It was a fun time for all.

After lunch the conventioners were divided into two groups, and the first half debarked for the Bay Theatre in Seal Beach. We heard Tom Hazleton play the big Wurlitzer organ installed by Dick Loderhose. The large installation was the former New York Paramount Studio organ, and we were told that there were "about 39 ranks playing." The organ seemed to be "muffled," but I think I heard most of the voices. The room was very crowded, and "gossip" had it that the organ wasn't functioning up to snuff, but with Tom Hazleton at the console, you really couldn't tell. He said that he didn't have combination pistons. He didn't need them. It took just a bit longer between songs for him to hand-register, but he got the sounds he was looking for, and the audience loved it. In his introduction, Mr. Loderhose announced that "Tom will play a program that will show all of the sounds of the organ." And that he did! He played songs that Jesse Crawford played on this very organ, one of which was "High Hat." The Blues medley, which Tom said was "just a bunch of songs recorded by George Wright," had a hilarious happening in the middle when Tom reached up and swatted a handful of stoptabs to change a combination and said, "This is the Chicago Stadium Style!" Tom reminded us that this organ was recorded by Cass Parmentier and Fred Fiebel; he also paid tribute to another organist, Dick Leibert, by playing "Dancing on The Ceiling" in Dick Leibert's style. Tom mentioned that he was going to play a Crawford arrangement of "So Beats My Heart For You." As he turned and smiled at the audience he said, "But when Crawford did it, HE did it with pistons". Everybody had a good laugh.

Top: Young Australian organist Carole Pinches tries the Orpheum Wurlitzer during the Jam Session.

The Jam Session at the Orpheum provided an opportunity for conventioners to make their own music.

(SB photos)

## GAYLORD CARTER Wilshire Ebell

Wednesday evening featured Gaylord Carter at the Wilshire Ebell Theatre which has a Barton organ that was transplanted from the Milwaukee, Wisconsin, National Theatre. In its new home, the console is on the stage. Gaylord opened with "The Perfect Song." He turned to the audience and said, "Mother told me 'Always start a show with a piece you know'." That broke the ice, and everybody was laughing — we had a good time! He played themes from *Wings*, *Old Ironsides* and *The Ten Commandments* — the lightning striking, the tablets breaking, The Golden Calves, were very descriptive musical passages that he had composed for these films. Next came Gaylord's engaging accompaniment of the silent feature, W.C. Fields' *Running Wild*, and the short subject, *Billy Blazes, Esq.*, which starred Harold Lloyd in the only film where Lloyd was a cowboy.

After the silent movies, Gaylord referred to the Larsen/Curley concert on Sunday by dedicating a piece to them, a spoof on the "G minor Fugue" which Gaylord had titled "G minor Monkey Business." It was well-conceived and well-received. Then it was "Memory" from *Cats*. Gaylord's audiences always appear to be as excited as he is, and he had everyone participating in the laughs. The console lights "pooped out" during a reel change and would not go back on so they used the console spot on him — very dim — but slightly distracting. Emcee Stan Kann had been talking about his vacuum cleaner collection, and someone gave him a new vacuum cleaner this week — and he brought it on stage to show us. It was a 1926 model from the Sears Catalog — and he informed us "It still blows fuses like it used to."





## THURSDAY — JUNE 25

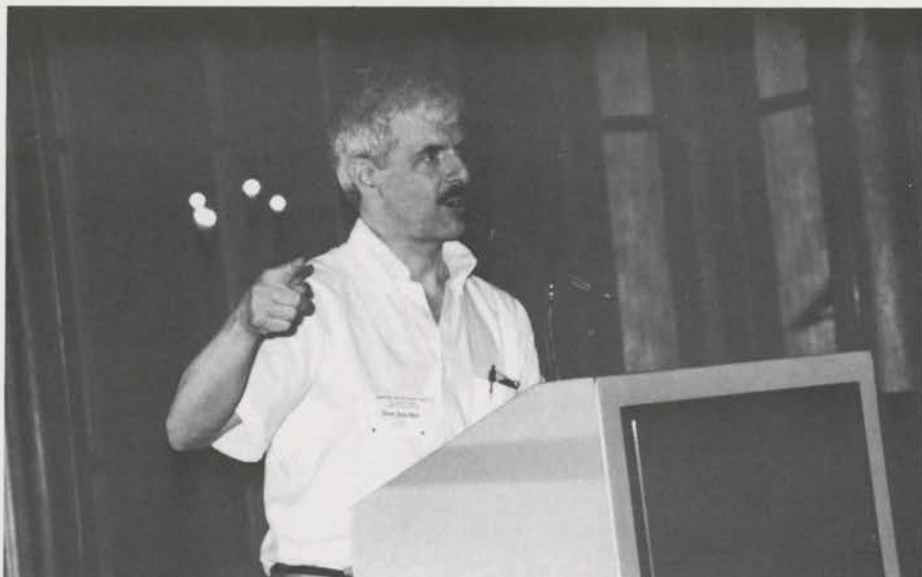
There were three concurrent seminars on Thursday morning: Ashley Miller on "Organ Playing Techniques" at the Orpheum Theatre; Rob Calcaterra on "Creating Your Own Arrangements," and Dave Junchen on "The Care And Feeding of Pipe Organs." I was able to attend one — Dave Junchen's. This session was *most* interesting; we heard questions ranging from "How do I quiet wind-noise in my chamber?" to "What size blower should I buy for my organ?" and "How do you skive leather when recovering a regulator?" To the question about quieting wind-noise in the chamber, a voice from the audience was heard to reply, "Turn off the blower!"

Some questions had only one answer, but others called for more than one opinion. On the question, for example, about skiving leather, Dave called on Allen Miller to come to the podium and describe how he does it. When Allen finished, he called on Ed Stout who came up to the microphone and explained what he does to shape the leather on a regulator. Thus, the question was answered very thoroughly. The use of other experts to answer questions was skillfully handled and genuinely appreciated. This session was so interesting that we ran overtime, and even at that, we could have stayed longer, but it was on to the next event. Mr. Junchen was totally delightful; his diplomatic method of conducting a seminar, allowing differing opinions, etc., resulted in a constructive experience of people helping one another — a good experience in what it's all about — sharing and exchanging ideas.

Reports from the other workshops indicated that those who attended them felt that they, too, had received the best from their leaders, that the information and ideas that were shared by Ashley Miller and Rob Calcaterra were of tremendous benefit. All seemed to feel that more of this kind of activity would be welcome at future conventions.

Thursday afternoon was planned for a number of smaller venues, and we were divided into groups; one went to San Sylmar, a single event, and all of the others were scheduled for two venues each. Needless to say, this reporter could not be at all places so we asked others to comment on the concerts which they attended.

My tour went first to the Richard Simonton home where Ty Woodward was the artist. The program began in the formal living room where there is a 3/63 Aeolian-Skinner classical organ on which Ty performed a number of excellent classical selections, notably the Ives "Variations on 'America'." The second half of the program was held in the Bijou Theatre downstairs where Dick Simonton's 4/36 Wurlitzer is housed. On this instrument, Ty presented a variety of selections ranging from "Cabaret" to



"Professor" Dave Junchen makes a point during his seminar on The Care And Feeding of Theatre Pipe Organs. (SB photo)



Rob Calcaterra conducted a seminar on arrangements for theatre organ. (SB photo)



California organ expert Ed Stout contributes to the Junchen seminar. (SB photo)



ballads to an impressive "Greensleeves," arranged by Richard Purvis. We were pleased to find that Mr. Purvis was in the audience, and Ty introduced him. The program concluded with a dynamic arrangement of Offenbach's "Can-Can."

Ty thanked us for being such a tremendous audience — we, in turn, thanked him for such a tremendous job.

We left the Simonton home and bussed to the Sargent/Stark residence where their 4/22 Wurlitzer was manned by Tony Wilson. The program opened with "I Love To Hear You Singing," very reminiscent of the Jesse Crawford arrangement. This instrument speaks very well into the room; the size of the home made it necessary for the audience to experience it two ways — one half sat in the living room where the console was, and the other half watched from another room on a large video screen. We changed places at intermission, so all had a chance to hear the organ both ways. Tony featured the large grand piano in many selections, and demonstrated both the classical and theatre facets of the instrument. In the Most-Obscure-Song Department, Tony may win this year as he played a WWII novelty called "The Nylons Will Bloom Again." He distributed the words to the audience and "dared" us to sing-along — those who were caught singing got a prize — nylons! This installation really sounded like an organ — its voices blended into a marvelous ensemble — frankly, it was unbelievably musical for so many ranks in a home setting.

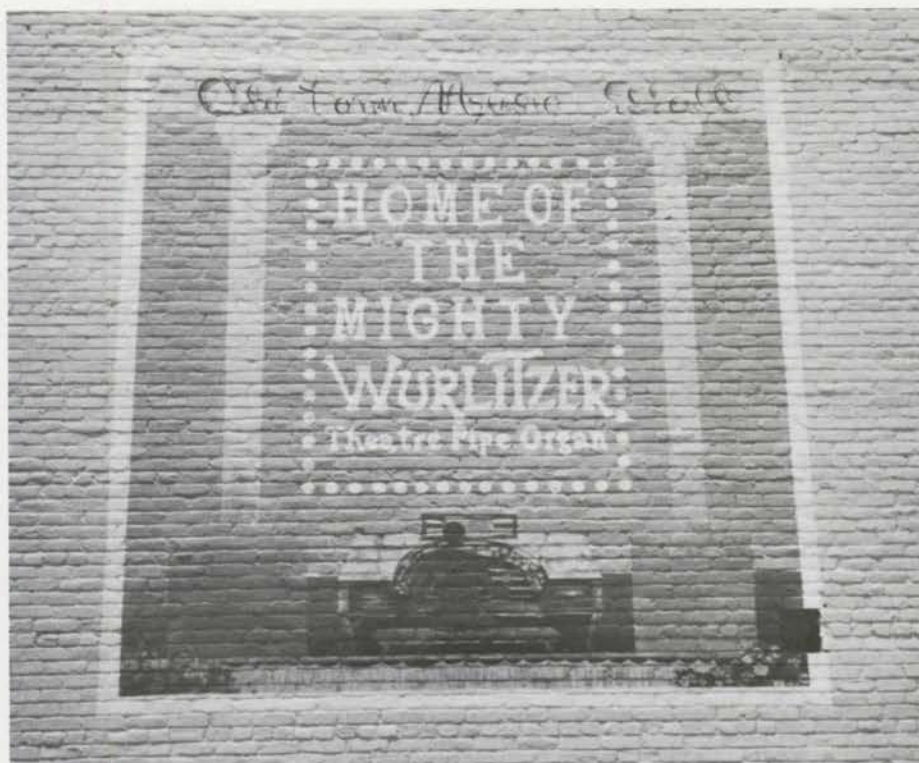
## DOLLINGER- OLD TOWN MUSIC HALL

*By Kevin King*

At the Dollinger home we heard emcee Stan Kann, wearing a different hat, and having fun showing us all the unusual features of the 4/32 Wurlitzer. He demonstrated the third and fourth touch and the couplers on the Bombarde, (no vacuum cleaners, though), and explained that this instrument was designed to automatically operate the pedals of a chord played manually, so a handicapped organist would be able to use it.

The bus had to maneuver some incredibly steep hills to reach this lovely home, and some of us gained new respect for our driver. The view, however, was worth the drive.

We went from there to the Old Town Music Hall in El Segundo. This is a fascinating old theatre which houses a 4/22 Wurlitzer which is used for silent movie accompaniment or pre-show music when sound films are shown. Bill Field accompanied a short silent comedy, and Bill Coffman played some Ragtime on the piano, explained the new computer capture system and then played a duet with himself to demonstrate how it works.



## SAN SYLMAR

*By Don Feely*

San Sylmar has become a museum and collectors' mecca for extravagant items. From automobiles to musical mechanisms, examples of man's more excessive indulgences are displayed in lavish surroundings. All are completely restored and in working condition; the museum acts as caretaker of these priceless objects.

We were made to feel at home by a very adept member of the San Sylmar staff, who recited a short history of the museum and cosmetics firm. After being given a brief glance at the autos in the basement and on the main floor, we walked up a series of staircases to Cloud 99. Here was a room of grand proportions, housing automated music machines, several pianos and a 4/36 Wurlitzer. Conventioneers were able to relax in theatre-style seating or large, overstuffed chairs and couches located around the huge room.

The artist this day, Dennis James, brought the console up to begin his program (It rises about three feet above floor level.). He played several selections inspired by the Ohio Theatre, his home base, and then was joined by soloist Thom Gall, who frequently concertizes with him, for several numbers. The Wurlitzer filled the room nicely, surmounting the thick carpet and heavy drapes with an electronic reverberation system.

As we descended the stairs to return to the busses, many lingered for a last glance at the automobiles, large, elegant, and very appropriate company for the Wurlitzer housed above them.

## LEDWON/POWER TOUR

*By Harry Heth*

After a fairly long, but scenic, ride west from the hotel, up the Pacific Coast and along some winding back roads through the mountains, we arrived at the home of John Ledwon. Thw 3/29 Wurlitzer must have been tuned earlier in the day when the temperature was somewhat lower. John gave us a program mostly of show tunes, and the program would have been more comfortable for both the performer and the audience if it had been half again as long. The organ, at the west end of the spacious living room, had no trouble overwhelming the audience with power. Perhaps a more relaxed and less bombastic program would have better displayed John's talent as well as the tonal colors available in this attractive installation.

Next we progressed westward on the Ventura Freeway to the home of Bob and Alice Power where we were greeted with champagne and then moved on to covered-patio seating for a "visit" with the unnamed artist, George Wright, who was in fine fettle and, to our delight, appeared to enjoy playing the Custom Rodgers organ. George played a variety of music which included a tasteful tribute to Fred Astaire, who had just passed away.

Thanks to John Ledwon and to Bob and Alice Power for inviting us into their beautiful homes and for their hospitality.





FRIDAY — JUNE 26

## ROB CALCATERRA Orpheum

Friday morning found us again at the Orpheum Theatre where Stan Kann met us with another vacuum cleaner joke before he introduced Rob Calcaterra, and we were off to a great start — it seemed. But then we became aware that the organ we had heard on Tuesday must have been spirited away and another organ installed, because what we were hearing was an entirely different sound than what we had last heard here. Rob's selections ranged from "Shout Hallelujah" to "The Stripper" and what he referred to as "sort of an Italian 'Stripper', 'Funiculi, Funicula.'" Rob's creativity made it often difficult to recognize the melody he was playing, but those in the audience enjoyed it enthusiastically.

After the pleasant walk back to the Biltmore and a leisurely lunch, we boarded the busses once again for the trip to San Gabriel.



(HH photo)

## JIM RIGGS San Gabriel

Several of the busses didn't get the right directions to the San Gabriel Auditorium, and a number of us missed the opening of the concert by about twenty minutes. It was interesting, however, to note as we walked in that this organ, too, must have been visited by the same spirits that had revamped the Orpheum Wurlitzer — it also sounded like an entirely different instrument than the one we heard on Monday. This afternoon's concert was a breath of fresh air. "Moonlight on The River," in the Crawford style, evoked a sentimental feeling. Jim talked about the "Southern Tapestry" he was going to weave with the medley he had recently played at the Alabama Theatre — it had selections that we don't often hear in theatre organ concerts — very refreshing — he played "Old Black Joe," "When Johnny Comes Marching Home," "Swing Low, Sweet Chariot," "I Dream of Jeannie," "Camptown Races" and "Dixie," all with lots of good organ sounds.

The second part of his program started with all of the unknown parts of "Anchors Aweigh." He had us all guessing for quite a while until he got to the theme that we all know. Jim was the only organist at this convention who played an original composition, "Rubbing Elbows With You." In addition to the tributes in the Chris Elliott and Jonas Nordwall concerts, Jim also dedicated a medley to the memory of Fred Astaire. "Nobles of The Mystic Shrine" was one of his finest and featured the full organ sounds he so favors. In honor of those who were late to the concert and missed the first three songs, Jim graciously repeated them for us, and it was much appreciated.

A short ride brought us from San Gabriel to the Crystal Cathedral, where we were served a lasagne dinner in the Atrium and were allowed plenty of time to visit and recap the events of the week which led up to the Grand Finale that was to come.

## FRED SWANN Crystal Cathedral

Our Grande Finale at the Crystal Cathedral was the final concert of their 1986-87 Concert Series. This public program featured organist Fred Swann and the Crystal Cathedral Symphony Orchestra. We heard works played by the sixty-member orchestra, harp and trombone solos and a surprise appearance by pianist Roger Williams. Organist Fred Swann demonstrated some of the many capabilities of this marvelous Ruffatti by playing Dave Junchen's arrangement of Delibes' "March and Procession of Bacchus" from *Sylvia*. The ping-pong effect of *Trompettes en Chamade* from opposite sides of the church combined with the front and rear divisions had us totally immersed in this instrument's 233 ranks. The result was overwhelming!

Of equal significance in this program was the performance by pianist Roger Williams of his arrangement of "Chopsticks" for orchestra and piano — a superb display of musicianship.

The finale to end all finales was the *1812 Overture* which featured the choir, orchestra, organ and CANNONS! We enjoyed watching the cannon crew reload them in record time so they could be fired twice. This was a fitting end to a fantastic week.



Chris Elliott.

(SB photo)

So that's what the week was all about — those who made the music and those who came to hear it — and the fun of meeting, talking, sharing all the ideas and feelings that this kind of conclave evokes. We are a tremendous group of organ lovers, and we have a cause to espouse. And it is important that we not lose sight of that cause no matter how the times change. We want to thank Ralph Beaudry, Stephen Ross and all the others who gave so freely of their time and energy to see that we had the perfect setting and surroundings to further our love affair with the theatre organ. And we are looking forward to our next "class reunion" in Portland.





More than 600 dined on Cornish game hens in the Biltmore Crystal Ballroom.

(SB photo)

## THE BANQUET

A no-host cocktail party in the elegant Tiffany Room of the Biltmore was livened by the piano music of Ralph Wolf. After five days of rather constant activity, this was a pleasant interlude, a time to socialize and to reflect on all we had seen and heard so far.

The banquet was served in the Crystal Ballroom, the most opulent room in the hotel. More than 600 attendees, seated at round tables of twelve each, dined and wine in the ambience of the twenties as we would like to think it was.

Father Gerald Kerr from England offered Grace, and Jack Moelmann was the official emcee. We had the annual roll call of chapters, noting that Los Angeles, of course, had the largest contingent, and Australia was second with 29 members. The prizes and awards were presented after dessert, and we were then entertained by "volunteers" at the piano. It was nice to have the remainder of the evening free just for visiting and relaxing.



Los Angeles Chapter Chairman Stephen Ross (left) and Convention Chairman Ralph Beaudry acknowledge the appreciation of ATOS for the A-1 job they did.

(SB photo)



ATOS Secretary David Barnett.

(SB photo)



Lew Williams gets a laugh.

(SB photo)



Three new chapters received their charters at the banquet. Pictured here is Dr. Ed Mullins for Jesse Crawford Chapter.

(SB photo)





Alden Stockebrand gets a hand for managing the busses. *(SB photo)*



Jack Moelmann introduced LA favorite Annie Olive. *(SB photo)*



Father Gerald Kerr from England offered Grace at the banquet. *(SB photo)*



LA's Convention Committee takes a bow at the banquet. *(SB photo)*



Grace McGinnis and Paul Quarino chat with Chris Secret of Florida. *(SB photo)*



Bob Eyer for Cumberland Valley. *(SB photo)*



Margie Bang for Santa Barbara Chapter. *(SB photo)*