

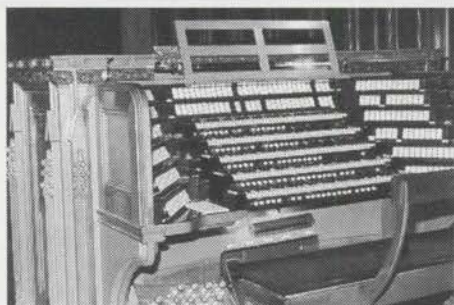
Ninety-One-Derful Was!

NOT A FEAST . . . BUT HAUTE CUISINE

by Stephen L. Adams



The St. Francis Hotel and Union Square.



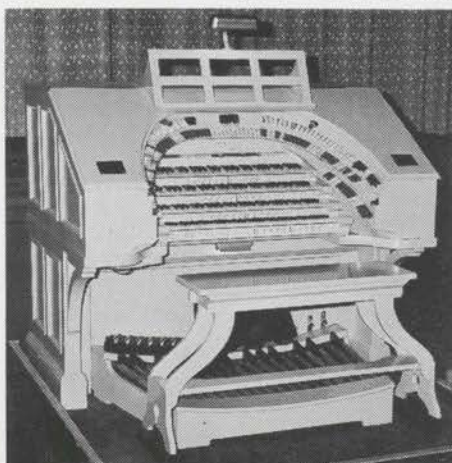
Grace Cathedral 4/123 Aeolian Skinner



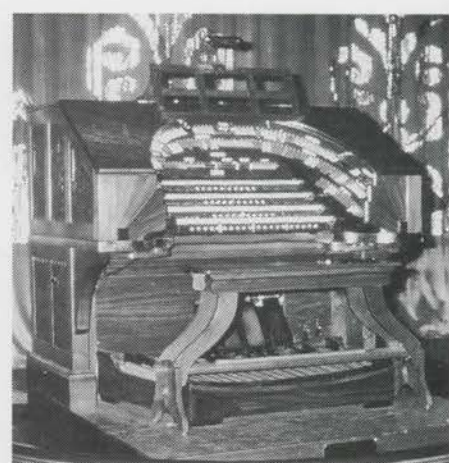
Stanford Theatre 3/21 Wurlitzer



Berkeley Community Theatre 4/33 Wurlitzer



Castro Theatre 4/26 Wurlitzer



Oakland Paramount Wurlitzer



At left: Gary Jones, IE

Below: Clark Wilson and Jerry Nagano, MLV



Bob and Bo Hanley,
FJQ

With 904, the 36th ATOS Convention was the best attended in more than a decade. And with more than 6,000 members worldwide, complaints that ATOS is dying out seem unfounded. But to the perceptive who attended this year's conclave, it's clear that this is an organization on the edge of a new era. One which will make greater demands upon its leadership.

With each convention, a new slate of officers is elected and three board members are replaced. For the first time in ATOS history, there were four candidates for President — each offering unique and valuable talents. Archivist and board member Vern Bickel was elected and has already distinguished himself as a leader of wisdom, perspective, fairness, and comprehension.

It is interesting to note that only four instruments were heard during the week-long conclave, the smallest number at a National Convention in recent memory. Yet each instrument was as near perfection as possible, and the artists simply stellar.

Painstakingly assembled from parts the Castro, Berkeley Community Theatre, Stanford, and Oakland Paramount organs performed with a precision and refinement that can only be attributed to the technical genius of Edward Millington Stout III, Rudy Frey and Bill Schlotter. With these instruments as a backdrop, the presentation of the world-famous Aeolian-Skinner at Grace Cathedral became the jewel in the crown.

The historic St. Francis Hotel on Union Square served as the official convention headquarters. Undaunted by high prices and a concurrent convention of Shriners, ATOS conventioners congregated in the ornate lobby whose famous lounge had once featured a San Francisco legend, pianist Frank Denke. Amidst palms, marble columns and gold-leafed cherubs, conventioners waiting to depart for events could observe the passing of tourists, natives, and tradespeople.



Transportation to events carried an option this year. Bay Area Rapid Transit (BART) provided the majority of conventioners with subway rides to venues in Berkeley and Oakland. All conventioners rode coaches to the Castro, Stanford, and Grace Cathedral. Some elected to take coaches to all locations, at an additional cost. Those taking BART for East Bay locations were carefully guided to the right turnstiles and trains by NorCal guides. Taking BART provided one with a close look at distressingly threadbare portions of the Bay Area and their inhabitants, however.

San Francisco has long held the reputation for some of the finest dining in the country. Exquisite cuisine with matching decor and views are legendary throughout

the world. Conventioners this year had fewer opportunities to sample the fare at Fisherman's Wharf, Nob Hill, or Sausalito. Because of a very tight schedule, even a quick (and very expensive) sandwich was not always possible. Many chose to carry granola bars or candy to tide them over to the next adequate break.

For many longtime ATOS members, the sounds of the Fox or Paramount Wurdlitzers were their first introductions to the theatre organ. ATOS can trace its roots to this magical city which Ben Hall referred to as "Baghdad By The Bay." The raucous, yet refined city perched on the steep hills overlooking San Francisco Bay has a hold on many as truly the root of their passion for theatres and theatre organ music.



Chris Nichols, Marty Wiegand, Jack O'Neill. PJQ



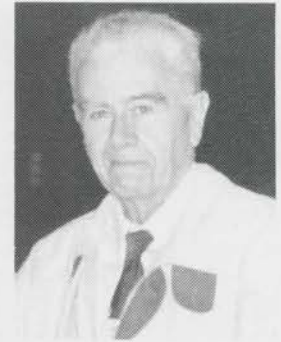
Ben Vine, Mark Aston, Russell Holmes. PJQ



Beth and Bob Gilbert



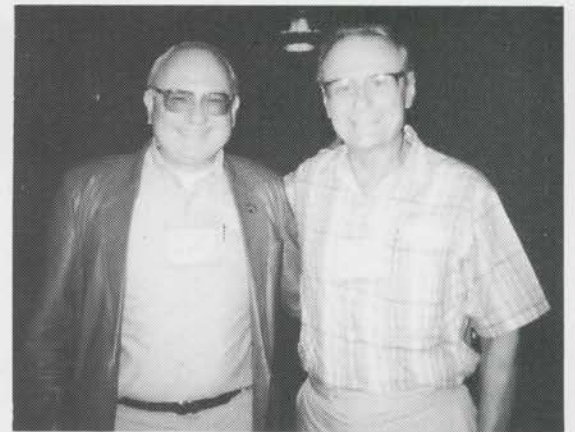
Paul Quarino and Jack Gustafson on the bus.



*Photographer
John Sharp*



Jan Challendar, and Madeline LiVolsi. MLV



Bob Hartzell and Bill Brown. HW



Dick and Rocca Raupach. PJQ

THANKS TO PHOTOGRAPHERS:
Paul Quarino (PJQ), John Sharp (JS), Madeline
LiVolsi (MLV), Ray VanSteenkiste (RVS), Irv Ewen
(IE), Bo Hanley (BH), Warren Sunkel (WS), Don
Lockwood (DL), Harvey Whitney (HW). Thanks
also to Claude Neuffer for his help with the pictures.



Lois Segur, Thelma Barclay. 19Q



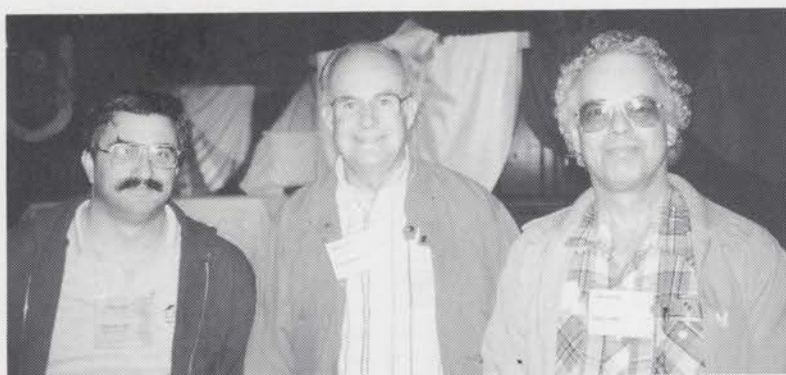
Ray and Doris Taylor. HW



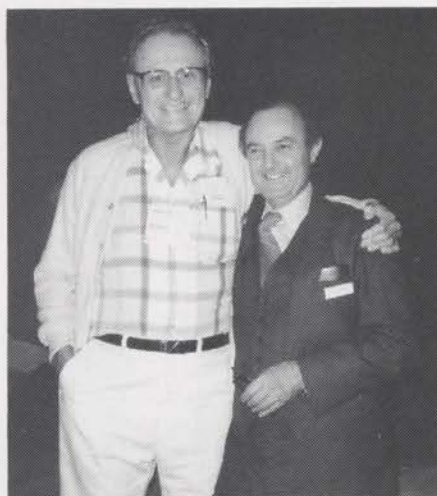
Steve Adams, Harold Wright, Bill Tabor. 19Q



John Seng, Grace McGinnis, Tim Kreifels, Steve Adams, George Robinson. 19Q



Tom, Dick and Harry (DeLay, Willson, Heth). 1E



Bill Brown and Ed Stout. MLV



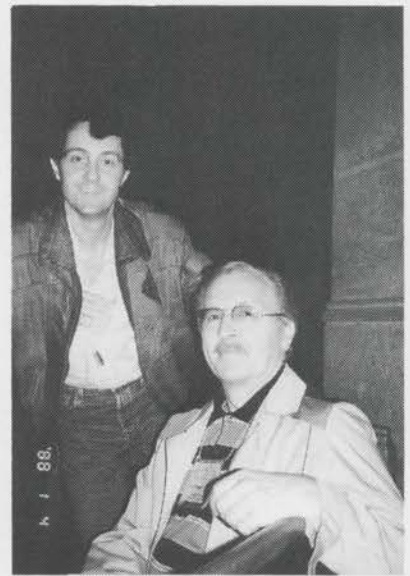
Larry Donaldson and Jim Riggs. MLV



Russell Holmes at Allen organ. JS



(L to R) Janice Riggs, Grant Alexander, Gary Miller, Christopher Kenward, Bob Gilbert. JS



Steve Bramall, Tony Moss. IE

It was a convention to which hundreds came looking for inspiration, hope, camaraderie and love. Struggling with businesses, personal lives, finances, many arrived at "Baghdad" hoping to drink from the fountain of our primal inspiration. A testament to this was the spellbound audience at Steve Levin's Historic San Francisco Theatres slide show. For here, in a scant two hours, was shown the exuberance of architects inspired by the majesty of the setting, the vision of a greater reality through fancy-free architecture.

If one fact became clear at this convention, it was that we are an assemblage of people in search of love and inspiration through a shared joy in the musical experience of the theatre organ. Friend or foe, if one of our ranks is hurting, we all hurt. If one is gone, we all mourn. Ours is a time of intense personal challenge. The ATOS National Convention is a critical milestone in our travel through each year. It is a time when we are hopefully afforded a few moments in which to relive our first inspiring moment with the theatre organ, and the "okayness" of being it provides. To that end, each convention is dedicated.



Record Shop. JS



Donald MacKinsey



Famous clock in St. Francis lobby. MLV



Lew Williams. MLV



Some of the bus captains: (L to R) Fred Vogel, Jim Jeskey, Herb Milne, Evelyn Woodworth, Bob Smith, Charles Hegstrom, Ray Warner, L. Bradley. L.B

Below: Convention workers: (L to R) Rudy Frey, Janice Wendell, Bill Turner, Bob Smith, Ray Warner, Bob Milne, Jim Jeskey, Kay Bradley, Beth Savano. Kneeling in front: Wes Cavett, Lorne Bradley. L.B



Registration . . .



Friday . . .

Convention registration took place on the mezzanine level in a space normally used as a corridor. Yet, in spite of the cramped quarters, the process took no longer than the time required to say your name and smile. Thanks to the cumulative experience of Convention Program Coordinator Tim Needler, the mechanics of registering at a convention have been reduced to a matter of trouble-free moments. Thanks are also in order for NorCal's calm, organized, and confident staff.

With convention packet in hand, all that was left to do was to review the official convention schedule and browse through the excellent convention booklet. This year, there was an obvious absence of easy-to-lose (or forget) event tickets. Also, this year the name tags were necklace-type affairs which acted as admission tickets, BART tickets, and general identification.

Chapter Representatives Meeting

The traditional opening "No Host Cocktail Party" was omitted this year. Instead, the convention began with the Chapter Representatives Meeting at 2:00 p.m. Minutes of this meeting are elsewhere in this issue.



Past President John Ledwon passes the gavel to new President Vern Bichel. 19Q



1991-1992 Board of Directors:

Back row: (L to R) Alden Stockebrand, Vern Bichel, Dorothy Van Steenkiste, Jack Moelmann, Jim Riggs, Byron Melcher, John Ledwon. Front row: Gary Jones, Russ Hamnett, Paul Quarino, Lois Segur, Bob Markworth



BOARD MEETING



CHAPTER REPRESENTATIVES MEETING



Berkeley Community Theatre. BH



TOM HAZLETON Berkeley Community Theatre

Having received considerable advance publicity, conventioners eagerly anticipated the first musical event of the convention. Rumors about the character of Berkeley's massive 4/33 Wurlitzer, and the mammoth 3550-seat auditorium, had circulated freely in the months prior to the convention.

Who better than Tom Hazleton, beloved Bay Area native, to inaugurate the pride and joy of Berkeley? The program began with a screening of the fabled silent film of the manufacturing and shipping of the San Francisco Granada Theatre (later Paramount) Wurlitzer. The only surviving promotional film made by Wurlitzer on their products, this glimpse was made possible by the donation of projection equipment to the Berkeley Community Theatre by former ATOS President Sandy Fleet.

As the film came to an end, Tom brought the stunning cream and gold console out of the pit under full steam. In a concert of tremendous diversity, and with dedications to people whose friendships were particularly important to Tom, the great Berkeley Wurlitzer established itself as a monumental asset to the Bay Area.

The cavernous Berkeley Community Theatre bears a remarkable resemblance to Radio City Music Hall. The feeling of enormous space and the restrained Arte Moderne decor, combine in no accident to delight the senses. The equally grand, if not somewhat distant, sound of the Wurlitzer makes this installation a classic.



Berkeley organ crew: Dick Taylor (seated) Kevin King, Bill Schlotter, Chris Nichols. RVS



David Fielder, Joe Butler. PJQ



Steve Adams and Richard Rogers. PJQ

Saturday . . .

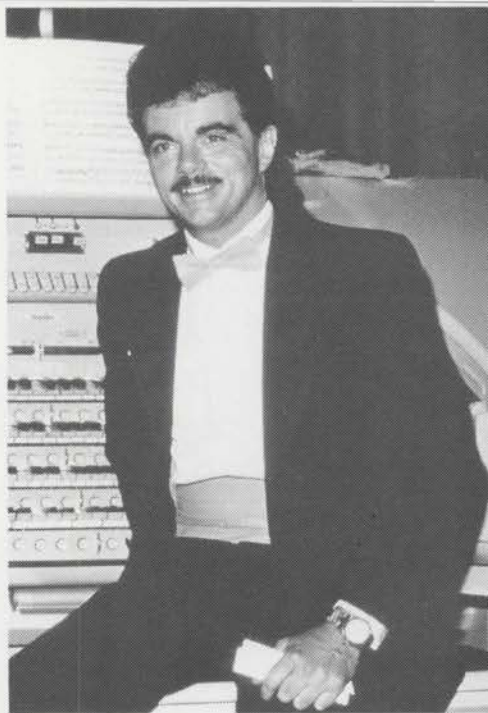
CLARK WILSON Castro Theatre

With no time to spare for breakfast, conventioners, red-eyed with jet-lag, made their way to 8:30 a.m. buses that would take them to the Saturday morning concert by Clark Wilson at the Castro Theatre.

The official Master of Ceremonies for the convention was Jack Bethards. Perhaps best known for his ownership of the Schoenstein Organ Company, as well as a primary figure in the restoration of the Oakland Paramount Theatre, Jack is also a pipe organ industry leader. His role as emcee for the convention lent an air of dignity to each event. Yet the Bethards sense of humor came through at the slightest opportunity.

One can scarcely say the name Castro without adding the names Ed Stout and Dick Taylor. For it's Stout and Taylor who have made the name a household word to ATOS. Contained within this neighborhood house that time forgot, in chambers that formerly housed a small Robert-Morton, is a magnificent 4/26 Wurlitzer.

With every possible nuance groomed to a state beyond perfection, this instrument and its lovely 1920's setting combined with Clark's distinctive program and artistry to bring out the best in each. Indeed, as Ed Stout said in his introduction, each seat at the Castro is a musical loge. What better way to hear Clark Wilson than in a loge seat?



Clark Wilson. ws



Emcee Jack Bethards. js



Castro crowd. js



Schoenstein organ factory tour. BH

Schoenstein Factory Tour

Tours of the famous Schoenstein Organ Company factory in San Francisco, began shortly after the conclusion of Clark Wilson's concert. With work in progress, conventioners were able to view methods of organ construction, and the operation of an efficient, immaculate shop. For many, this was their first such foray into the ancient world of organbuilding.

Perhaps of greatest interest to theatre organ buffs and historians is the role the Schoenstein Company played in the installation and maintenance of theatre organs in San Francisco. Theatre organ enthusiasts can be thankful to Jack Bethards for his careful maintenance of shop correspondence and records, detailing the relationship Schoenstein had with Wurlitzer and other companies.



Jack Bethards and metal pipe maker explaining the process of building metal pipes. BH



Rodgers room — Tom Hazleton, Gordon Walker. js

Young Enthusiasts Meeting

Begun several years ago, the Young Theatre Organ Enthusiasts met again this year in an ongoing effort to draw young buffs together for a social occasion. Ever self-conscious about aging, ATOS hierarchy have long felt that this assembly offered ATOS youth the chance to meet outside of the influence of its older members. Well chaperoned by John Ledwon and Dorothy VanSteenkiste, a small but friendly group of ATOS youth met for more than an hour to discuss all aspects of their activities.



Richard Purús, Donna Parker and Tom Hazleton at Rodgers demonstration. MLV

Rodgers Organ Company Demonstration

No one other than Tom Hazleton would have been appropriate to demonstrate the latest Rodgers Organ Company products. Ever since his appointment as Tonal Director at Rodgers, a remarkable stream of shiny new products have come from Hillsboro, Oregon. Still uncertain of the viability of a home entertainment product, Rodgers continues to maintain its visibility at home entertainment conclaves. Presenting once again its latest institutional models adjusted to satisfy the tonal needs of popular music, the company suggests it intends to release a product reminiscent of the grand instrument they produced decades ago. So far, it's only a suggestion. Appearing once again at the convention, both Rodgers and conventioners were at least afforded the opportunity to recall a grander era when Rodgers led the way in the prestige home electronic market.



Fred Clapp. js

Audience at Rodgers demonstration. js



Dextronix Users Group

In a continuing effort to keep interested members abreast of the technological advances in organbuilding, convention planners scheduled a Devtronix Products Seminar. As would prove true at all seminars, the rooms provided by the St. Francis Hotel were a fraction of the size needed to hold the numbers who tried to attend. As a result, many conventioners gave up and tried a different seminar scheduled for the same hour. One thing is clear, however. There continues to be a strong interest in technical subjects.

Electronic Organ Owners

Not everyone can own a theatre pipe organ — so, for those who own electronic theatre organs and find them an enjoyable part of their lives, the opportunity to congregate with fellow enthusiasts was presented for the first time this year. Electronic organ buff Jack Moelmann was assigned to lead this group. With the large number of attendees, Jack began banding them together in his inimitable style. It will be interesting to watch this group in the coming years. Clearly, the electronic theatre organ occupies a strong and very special corner of the ATOS world.

Pipe Organ Owners Group

Members who attended the 1990 ATOS Convention Pipe Organ Owners Group meeting may recall that former ATOS Secretary Laurel Haggart led a boistrous group through the difficult process of defining their purpose. Were it not for the passion of our organization, such clearly defined direction would not be possible. And this year, a more focused and purposeful assembly of enthusiasts met to talk about the subject they love best: My Pipe Organ.

Assigned the largest seminar room of the convention, many pipe organ owners were turned away for lack of sitting, standing, or even eavesdropping space. Those who were lucky enough to have arrived early and gotten in had the opportunity to share stories and news that grow out of the distinction of owning a theatre pipe organ. From its tempestuous beginning may spring a formidable group of enthusiasts.

Saturday . . .



JIM RIGGS Oakland Paramount Theatre

Our first trip to the now venerable Oakland Paramount Theatre took place on Saturday evening. For some, the convention began at this event. In spite of the netting installed over the plaster walls and main ceiling to catch possible falling plaster, the conventioners thoroughly enjoyed themselves.

It is difficult to describe the joy that Jim Riggs finds in the music he plays. Whatever its description, it came to us from the stage and from the chambers with every piece he played. It distinguished the evening by its dignity, power, and joy.

As a surprise to conventioners, emcee Jack Bethards not only introduced Jim, but also presented "Deco-Win." With a tongue-in-cheek, conspiratorial mirth, prizes were awarded to attendees with winning badge numbers. Jack was aided by a lovely wheel-spinner, Lisa, as Jim played appropriate background music on the Wurlitzer. And to check winning badges, Auditorium Manager Peter Botto and Janice Riggs worked the aisles. The prizes ranged from a bottle of wine to a battered Wurlitzer Tuba pipe reputedly signed by Hope-Jones himself.

The famous slave console from the New York Paramount studio Wurlitzer of Jesse Crawford was displayed during the concert alongside the Oakland Paramount console. For years in private collections, this four-manual console has re-emerged for the public to appreciate once again. But not just a pretty face, the console was connected to the Wurlitzer. To prove it, Lew Williams came to the stage to play the "Maine Stein Song" in duet with Jim just as Helen and Jesse had recorded it on April 4, 1930. Perfectly played it thrilled the audience.



Jim Riggs at Oakland Paramount. JS



Lobby — Oakland Paramount. JS

Sunday . . .

MARK ASTON and the Young Organist Competition Finalists Berkeley Community Theatre

Mark Aston of Bury St. Edmunds, England, was the national winner of the ATOS 1990 Young Organist Competition. This year, the 16-year-old played a full hour program on the mammoth Berkeley Community Theatre Wurlitzer.

Once one recovers from the impact of such talent at so early an age, one begins to realize just how deeply his talent runs. Mark shows all the signs of a young man who has spent a great deal of time at the piano. His fingering technique and ability to translate such pieces as Gustav Holst's "The Planets" into a meaningful piece for the organ, suggests a breadth of musicianship to be reckoned with.

While Mark has chosen a career in medicine, perhaps he'll find a way to continue to delight audiences with his musicianship.

Benjamin Robert Vine, 1991 Junior and Overall Winner of the National competition, is also from across the pond and shares his instructor, John Norris, with Mark Aston. Clearly a natural at the keyboard, Benjamin is at ease and confident with everything he does on stage. Once again, a mind-boggling talent at such an early age (14). Fortunately for all of us, Benjamin wants to continue a career in music.

Donald MacKenzie was the 1991 Senior Winner. From Scotland, Donald is the only competitor who is also working for a local organbuilder. No doubt this well-rounded exposure to the organ gives him an important perspective at the keyboard. Of particular note was his own arrangement of "Loch Lomond."

There can be no denying the importance of these annual awards and recitals. The art of organbuilding in-and-of-itself is not enough. We must have performers. And with these winners, and the winners before them, we have a glimpse into the future of theatre organ. As their talents mature, so will their demands on the instrument. Where is it all leading? It's hard to say, but it seems headed in the right direction.

Young organists Donald MacKenzie, Benjamin Vine and Mark Aston at Berkeley. js



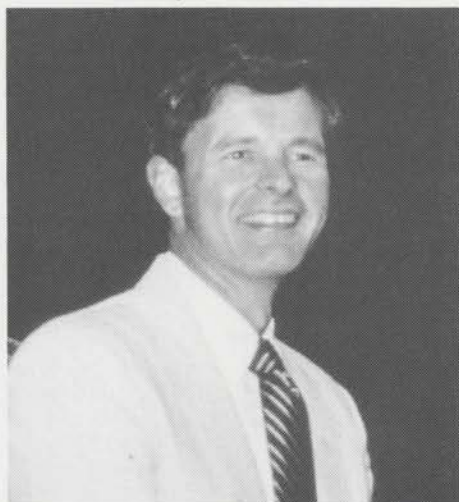
L to R: Donald MacKenzie, emcee Jack Bethards, Ed Stout, Mark Aston and Benjamin Vine at Berkeley. RVS



*Jeff Weiler and
Janice Riggs.
19Q*



Sunday . . .



Lew Williams. ws



Dennis James. js

LEW WILLIAMS Oakland Paramount Theatre

by Tom DeLay

The unannounced theme of Lew Williams' Sunday afternoon show at the Oakland Paramount might have been — Superb Music and Humor. As Lew said during his program, “. . . we're going to raise hell and put a brick under it . . .” Such was the case.

Lew opened with an appropriate “Lulu's Back in Town/Don't Bring Lulu.” It would seem he found the rock-stable wind regulation of the Paramount organ to his liking. This was demonstrated with his performance of John Weaver's “Toccata for Organ” and the Dupre Prelude and Fugue in G Minor Op. 7 No. 3. These were thrilling on the instrument. In a complete turn-about, his “Bad, Bad, Leroy Brown” was wild enough to wake up even the most diehard purist. To say it got a positive reaction from the audience would be an understatement. He added another brick to the elevation of the underworld.

Lew's selection of some Josephine Baker gems also gave him a chance at a Maurice Chevalier impression. As always, Lew's humor was a hoot — and very welcome.

Lew brought out Jim Riggs for a closing duet on the slave console in a four-hands arrangement of Torch's “12th Street Rag,” “. . . this is what it was . . . probably like if Sidney Torch and Helen Crawford . . . had gotten together . . .!” Lew's fine musicianship and humor are always a welcome addition to a convention.

DENNIS JAMES Stanford Theatre

About 25 miles south of San Francisco, the city of Palo Alto conveys the sense of a community that supports the prestigious Stanford University. Within this retrospective, historic, philosophic climate, is located the recently renovated Standard Theatre. Devoted to the exhibition of classic motion pictures, this handsome operation is guided by genius and visionary David Packard. Contained within its walls is the state of every art, including a 3/21 Wurlitzer.

Dennis James was selected to present a silent film for the convention, with the style and presentation that characterized the finer houses during the '20s. Dennis is particularly experienced in this regard, having toured with the unique silent film, *Napoleon*.

Emcee Jack Bethards introduced David Packard who gave us a fascinating account of the restoration process, and the phenomenal success the Stanford operations represent. David Banks, the house projectionist, was also the installer of the organ, and is able to fix just about anything else. Indeed, as we discovered in the course of the evening, not all of the talent was found in the pit or on the screen. A projectionist is just as much an artist as any other aspect of motion picture presentation.

The film was superb. Dennis' selection was ideal, as was his transparent accompaniment. *Showpeople* starred Marian Davies and was released in 1928, full a year after sound films were introduced.

One final note on the Stanford experience. Although David Banks installed the Wurlitzer, the talented team of technicians from Quality Pipe Organ Service, Ed Stout and Dick Taylor, also maintain this instrument. If we had not been told so, one might have surmised so. All Stout/Taylor instruments seem to have more “Bong in their Gongs.”



Standing ovation for Lew Williams. js



THEATRE ORGAN

Monday . . .

KEVIN KING Berkeley Community Theatre

Amidst a sea of growling stomachs, conventioners departed at 8:00 a.m. Monday morning for the cavernous Berkeley Community Theatre. This time, Bay Area organist and Berkeley crew member Kevin King played a concert prior to the annual membership meeting.

Kevin's widely varied program was delightfully played in his relaxed style, perfectly suited to the early morning hour. His comments about the installation, and the lighting of the chambers and tonechute while he played, gave the audience a good appreciation of what happens between the console and the listener. Perhaps the highlight, musically, was the song, "What Was Your Name?" The composer is Kevin King.

After an intermission, Dairyland Chapter representatives Jim Stemke (narrator), and Walt Strony (at the console), presented a first-class slide show of the 1991 ATOS Regional Convention to be held in Milwaukee, Wisconsin, November 1-3.

Next followed a slide presentation by Delaware Valley Chapter, announcing the 1992 National Convention. With a dizzying array of console slides, it's clear that in 1992 conventioners won't be seeing an instrument more than once! Of particular interest are some world-famous classic organ installations, played by celebrity classic organists. Of little interest to some, this is a delight to many who must chose between attending an AGO convention or an ATOS convention. For those who aren't interested in these events, there awaits a myriad of historic points of interest within minutes of the convention hotel in Valley Forge, Pennsylvania.

The annual Membership Meeting was led by the newly elected ATOS President Vern Bickel and is covered elsewhere in this issue. Vern's careful attention to Robert's Rules of Order, and his eagerness to hear from the ATOS ranks immediately ingratiated the membership to his leadership. Vern appears ideally suited to lead the organization into the next decade.



Kevin King. 19Q



Bud Abel



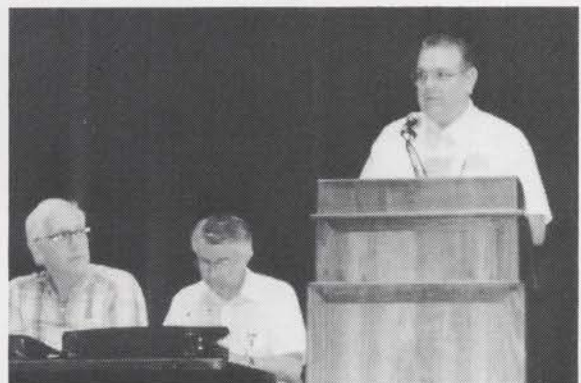
Board of Directors at Membership Meeting. BH



Editor Grace McGinnis in the "best remaining seat" at Membership Meeting. MLV



Cliff Shaffer



New President Vern Bickel. BH

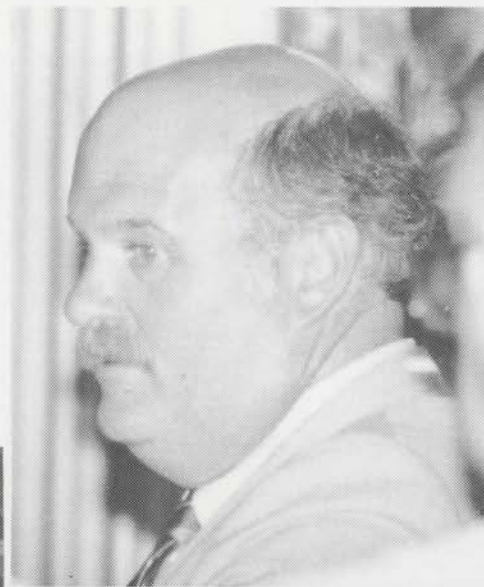
Monday . . .



Above: Lyn Larsen and Dwight Beacham at Allen Organ Demonstration. JS

At Right: Steve Levin answers questions at his seminar. JQ

Below: Crowd gathered in the Colonial Room for the slide presentation of the Theatres of San Francisco. BH



LYN LARSEN Allan Organ Company Demonstration Historic First Congregational Church

Adjacent to the historic St. Francis Hotel is the equally historic First Congregational Church. Its massive Romanesque architecture imparts a feeling of grandeur that is seldom seen in contemporary construction. Within this elegant, if not somber, setting, the Allen Organ Company set up one of their largest theatre models for demonstration by Lyn Larsen.

Lyn was introduced by Allen executive Dwight Beacham, in endearing terms reserved for a good friend, as well as an artist. While not an official concert event, the performance by Lyn was everything but a demonstration. Despite the obvious presence of considerable electronic regalia, Lyn never lost sight of his love for the elegant presentation of music in its most noble form.

Transported into the grandeur of the architecture by the harmony and emotion of Lyn's music, it was occasionally difficult to withhold a tear of appreciation. His command of the acoustics, the instrument, and the music has seldom, if ever, been more complete. Lyn wears his maturity with pride and determination that we hope will become a model for young organists in the years to come.

STEVE LEVIN Theatres of San Francisco

New to convention programming this year was a slide show presented by Theatre Historical Society member Steve Levin on Bay Area Theatres. This delightful marriage of THS and ATOS was a big hit with conventioners, suggesting that it should be repeated. After all, most ATOS members are also quite fond of the settings for which our beloved instruments were designed.

Raconteur, showman, businessman, and enthusiast, Levin's casual, if not light-hearted, narration of rare photos was a delight to the more than 150 who attended the event. Set in the original Ball Room of the St. Francis Hotel, the decor could not have been more appropriate. Potted palms, Corinthian columns, and gilded cherubs perched upon massive entablatures all seemed to blend into the slides shown on the screen.





Allen Organ Demonstration. js

WALT STRONY Organ Registration Historic First Congregational Church

For most of the week, Walt Strony had been occasionally seen dashing through the St. Francis lobby with music under his arm, an intense look on his face, and mumbling something about a 5 $\frac{1}{3}$ ' coupler. Odd behavior, even for Walt. Some began to speculate on what might be up his sleeve, but at his Organ Registration Seminar, the picture became clear.

Those who had frequented the convention bookstore had noted that Walt's book on the Secrets of Theatre Organ Registration was now available. And in this seminar, held at the historic First Congregational Church, he would bring to life many of the thoughts and practices included in the booklet. It was a wonderful opportunity to get a bit closer to a great musician and his approach to music.

SIMON GLEDHILL Castro Theatre

Ever since his first appearance at the Castro Theatre four years ago, Simon Gledhill has continued to "wow" American audiences with his keyboard prowess. His return to this theatre and this instrument celebrates his continued growth as a musician and friend to Ed Stout, Dick Taylor, and the American public.

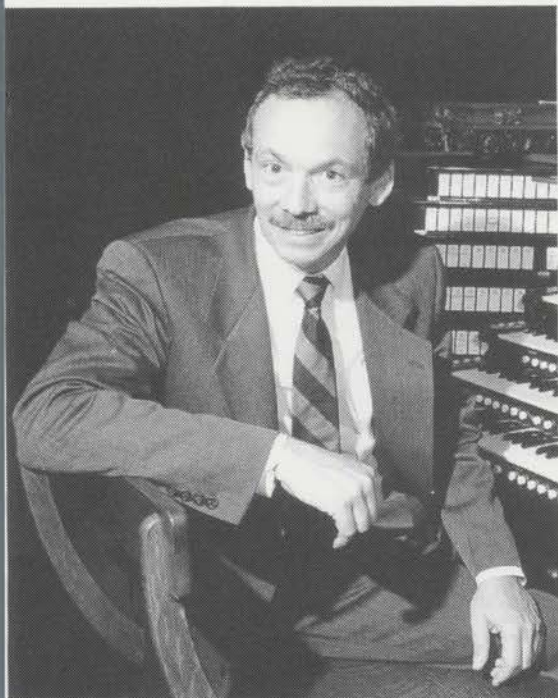
Always refreshingly British in his programming and presentation, Simon is never without the best of the American influence in his programs. The impeccable tuning of the Castro Wurlitzer lends itself to that unmistakable "tremors off" sound of the British Cinema Organ style. Wherever Simon appears, his presence at the console is always eagerly anticipated and appreciated. Indeed, everyone rose to their feet at the conclusion of his program.



Simon Gledhill



Tuesday . . .



John Fenstermaker. JS

JOHN FENSTERMAKER Grace Cathedral

Acknowledged by acousticians and musicians alike as an American standard, Grace Cathedral stands atop Nob Hill as a beacon to the Bay Area and a center for spiritual renewal. Who could possibly enter the doors of this awesome structure and not be inspired? Amid shafts of blue light from the hundreds of stained glass windows, one can walk among mosaics depicting the timeless nature of our being.

For the musician and those who appreciate music, to hear the legendary Aeolian-Skinner is an occasion of particular appeal. One of the true American Classic treasures left in our country, its safety is assured by the continued maintenance of Ed Stout. For more than 30 years, Ed has seen the venerable instrument and its structure through countless parishioners and church leaders. For more than 20 of those years, organist John Fenstermaker has led this parish to worship in a tradition honored by time and dignity.

On butterfly wings through the mist of a San Francisco fog, the sounds of the Solo Gambas, the Lieblich Flute, Flauto Dolce, French Horn, and Erzähler wove a musical spell in the hands of Dr. Fenstermaker. From Bach to Buck, John's program explored the inner reaches of the instrument's tonality.

WALT STRONY Berkeley Community Theatre

In vaudeville, being the closing act was the greatest testimony to a performer's popularity. NorCal could not have made a better choice to close the 1991 Convention than Walt Strony on the Berkeley Wurlitzer. With his parents in the audience, Walt tackled the most difficult of original arrangements, proving that challenge is the essence of a healthy existence. Of particular note was his performance of the Kay McAbee arrangement of "Land of the Pharoahs" as transcribed by Dave Junchen, and a Dick Clay version of "Nola" with "more key changes than a cheap motel."

At intermission, the stage drapes were parted to reveal the console of New York's RKO Roxy Theatre (Radio City Center) 4/34 Wurlitzer. Recently purchased from Bill Brown, this elegant walnut version of the Radio City Music Hall console will eventually be connected to the Berkeley Wurlitzer. Providing many more stop tabs and controls, the Arte Moderne design will harmonize perfectly with that of the auditorium.

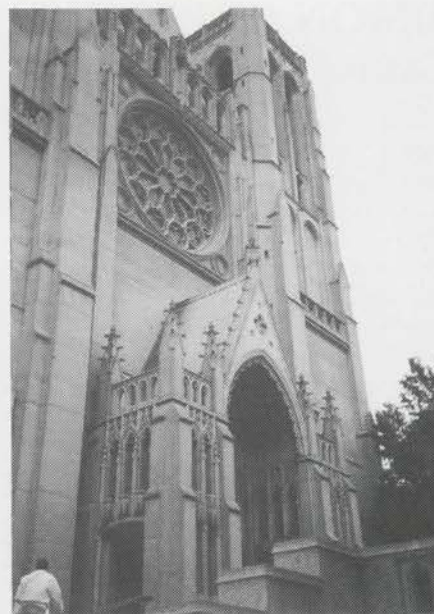
Ending with a dedication to the installation crew, Walt played his arrangement of Richard Rogers' "Victory At Sea," a virtuosic piece. The Berkeley Wurlitzer was utilized in every respect which led to a well-deserved standing ovation.



Walt Strony. 19Q



Grace Cathedral. MLV



Richard Purvis and John Fenstermaker. WS



1991 Organist of the Year Walt Strony receives award from Byron Melcher. PJQ



Treasurer Alden Stoeckbrand receives Tibia for service as Board Member from John Ledwon. PJQ



Past President John Ledwon passes Tibia to new President Vern Bickel. PJQ

ANNUAL BANQUET St. Francis Grand Ballroom

This year the annual banquet brought the convention to a close. While there were optional events available later that night and the next day, the 1991 Convention ended after dinner in the Grand Ballroom.

A no-host cocktail party preceded the banquet, with music by San Francisco's Larry Vannucci on an electronic organ. This hour gave us all a chance to recap the week's events, visit with old and new friends and make plans for our next conclave in Milwaukee.

Following the dinner, President Vern Bickel introduced board member Byron Melcher who announced that the 1991 Hall of Fame nominee is Pearl White. Walt Strony was named Organist of the Year, and Dale Mendenhall was made the Honorary Member for 1991. Dorothy Van Steenkiste presented the prizes to the winners of the Young Theatre Organist Competition winners, and Vern Bickel spoke briefly about his vision of the future of our society. All in all, we were filled with optimism about the coming years and our role in the preservation and presentation of the instruments we all love.



Outgoing Vice President (and new Secretary) Russ Hamnett accepts Tibia from John Ledwon. PJQ



Retiring Treasurer Dale Mendenhall receives Tibia from Past President John Ledwon. PJQ



Edith Raule accepts award for Young Organist winner Simon Appleyard. PJQ



Dorothy VanSteenkiste announcing youth competition winners and scholarship recipients. BH



NorCal Chairman Bill Schlotter. BH



Convention Chairman Rudy Frey. BH



Emcee Jack Bethards. BH

Hall of Fame

PEARL WHITE

One of Chicago's popular theatre organists, Pearl White was born on October 26, 1910. She was a mere teenager when theatre organ was at its zenith, but she was one of the greats in the short span of palatial movie houses, playing the Tivoli, Granada, Embassy and the Chicago. Not only was Pearl the youthful performer at the pipe organ, she was also a child prodigy who, at age four, played vaudeville at the Majestic Theatre (now the Schubert).

Pearl White's first exposure to theatre organ was when her mother took her to see *Birth of A Nation*. The movie made no impression on her, but the organ music accompanying the picture surely did. The die was cast. She had to be a theatre organist. Miss White's first professional organ job was a one-night substitution at Chicago's Virginia Theatre on 43rd Street. She was thirteen. Her first regular position was at the Echo Theatre in Des Plaines. Her next employment was cutting master piano rolls at the Chicago Player Roll Company. During the years 1925-1932, more than 1000 rolls were cut. Her popularity kept her playing at the North Center Theatre Kimball organ from 1928-1932 and, during this time, she played a six-week engagement at the Chicago Theatre.

After the regular use of the organ in the theatre, Pearl's talents were put to use by Chicago radio stations WCFL and WIND. In 1944, she joined WIND as staff organist where one of her responsibilities was playing background music for Franklyn Mac Cormack.



Pearl played at the 1956 and 1969 Chicago conventions. She was one of Chicago's great theatre organists who brought musical enjoyment to the many who heard her.

Organist of the Year WALTER STRONY



Walter Strony with his parents at the 1991 Awards Banquet. ws

Walt Strony, one of the organists most in demand today, was born in 1955 and began his musical endeavors at the age of seven. His first theatre organ mentor was the famous Al Melgard and, when Walt was but 11 years old and could barely reach the pedals, Al allowed him to play the Chicago Stadium Barton. He also invited Walt to share his program during the 1969 ATOS National Convention in Chicago.

Walt has subsequently traveled all over the world as an artist and has served as a consultant for many pipe and electronic installations. He is a superb organist and choirmaster and has composed both choral and organ music. He has eleven recordings to his credit and has made a live theatre organ video.

More recently, Walt has written a book, *Secrets of Theatre Organ Registration* which he uses as a text for workshops and seminars. It is safe to say that few others have contributed more than Walt to the art of the theatre organ.

Honorary Member for 1991

WARREN DALE MENDENHALL

It would be difficult to find a more enthusiastic ATOS member than Dale Mendenhall. His work as national treasurer from 1985-1991 marked a turning point in the financial health and stability of the



society, and his dedication to the wise use and investment of ATOS funds has kept us on the plus side.

Dale is a charter member of Sierra Chapter and served that group as chairman from 1973-75. His contributions to Sierra range from helping to get a chapter organ in the Fair Oaks Clubhouse to serving on every maintenance crew from Grant High School to Fair Oaks.

He was instrumental in arranging for ATOS to install an organ in the Towe Ford Museum, and has donated his own personal pipe organ to that project. Most of all, Dale is known to all members as a warm and wonderful human being.

ATOS Honorary Members

1959	Jesse Crawford
1960	Fanny Wurlitzer
1961	Mel Doner
1962	Leonard MacClain
1963	Eddie Dunstedter
1964	Reginald Foort
1965	Dan Barton
1966	W. "Tiny" James
1967	Erwin A. Young
1968	Richard C. Simonton
1969	Judd Walton
1970	Bill Lamb
1971	George & Vi Thompson
1972	Stu Green
1973	Al & Betty Mason
1974	Lloyd E. Klos
1975	Joe Patten
1976	Floyd & Doris Mumm
1977	Les & Edith Rawle
1978	Len Clarke
1979	J.B. Nethercutt
1980	Sidney Torch
1981	No Selection Made
1982	Lloyd G. del Castillo
1983	Marian Miner Cook
1984	William P. Brown
1985	Preston M. "Sandy" Fleet
1986	Robert M. Gilbert
1987	Lowell C. Ayars
1988	Lois Segur
1989	John Muri
1990	Timothy Needler
1991	Warren Dale Mendenhall

Past Presidents

Richard Simonton	Feb. 1955 - Oct. 1958
Judd Walton	Oct. 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 - Nov. 1978
Tommy Landrum	Nov. 1978 - July 1980
Richard R. Height	July 1980 - June 1981
Lois F. Segur	July 1981 - July 1983
Rex Koury	July 1983 - Aug. 1985
Jack Moelmann	Aug. 1985 - July 1988
John Ledwon	Aug. 1988 - July 1991

ATOS Hall of Fame

Mildred Alexander	Mildred M. Fitzpatrick
Lowell C. Ayars	Reginald Foort
Donald H. Baker	Paul H. Forster
Stuart Barrie	Dean L. Fossler
Raymond F. Bohr	John Gart
Al Bollington	Irma Glen
Dessa Byrd	Betty Gould
Paul Carson	Tom Grierson
Gaylord B. Carter	Arthur Gutow
Milton Charles	John F. Hammond
Edwin L. "Buddy" Cole	Elwell "Eddie" Hanson
Bernie Cowham	W. "Tiny" James
Helen A. Crawford	Henri A. Keates
Jesse J. Crawford	Gordon Kibbee
Francis J. Cronin	Frederick Kinsley
William R. Dalton	Rex Koury
Lloyd G. del Castillo	Sigmund Krumgold
Reginald Dixon	Edith Land
Edward J. Dunstedter	Ambrose Larsen
Lee O. Erwin, Jr.	Ann Leaf
Francis "Gus" Farney	Richard W. Leibert
Frederick Feibel	Leonard MacClain
Quentin MacLean	
Roderick H. "Sandy" MacPherson	
Albert Hay Malotte	
Dr. Melchior Mauro-Cottone	
Kay McAbee	
William H. Meeder	
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	
Harold Ramsey	
Alexander Richardson	
Rosa Rio	
Edna S. Sellers	
Preston H. Sellers, Jr.	
Gerald Shaw	
Raymond G. Shelley	G. Oliver Wallace
Arsene Siegel	Thomas "Fats" Waller
Milton Slosser	Jack Ward
Kathleen O. Stokes	Edward J. Weaver
Firmin Swinnen	Lew White
Sidney Torch	Pearl White
Emil Valazco	Jean Weiner
Deszo Von D'Antalfy	George Wright

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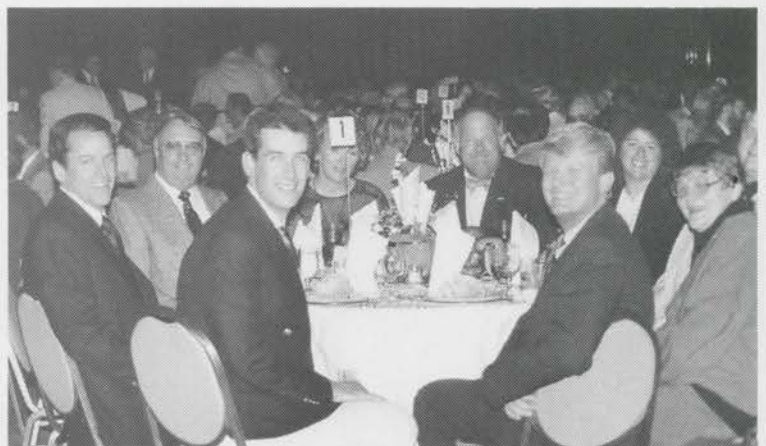
L to R: Dale and MaryAnn Mendenhall, Rudy Frey, Janice Wendell, Frank and Jan LaFetra. JS



Vern and Marian Bickel. JS



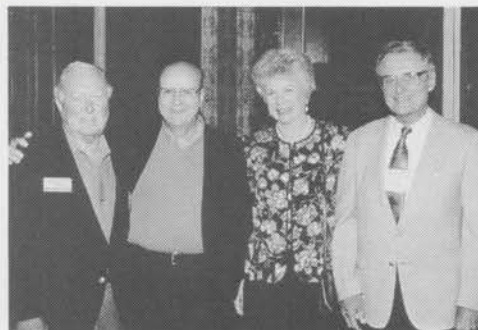
Bill Wilson, Dee Williams, and Dave Weaver. WS



Around the table: Jeff Weiler, Steve Adams, Sandy and Beth Fleet, Steve Levin, Janic and Jim Riggs, Grace McGinnis, Gary Jones. BJQ



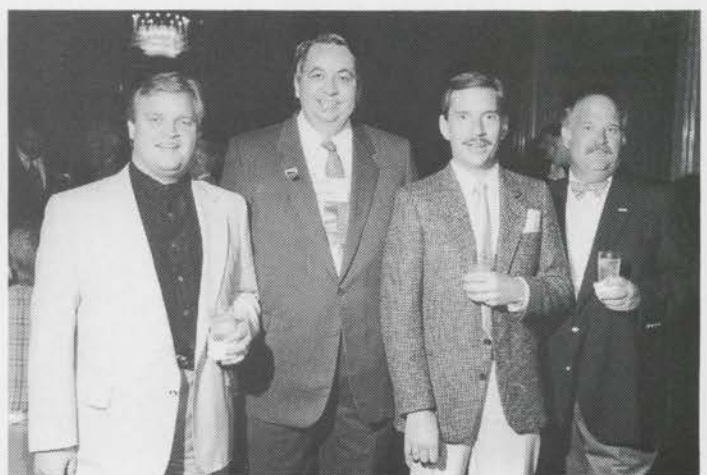
Tony Moss, Jim Riggs, Donald MacKenzie. JS



Avery Johnson, Dave Schutt, Betty and Bill Broun. WS



Ray and Dorothy VanSteenkiste. JS



NorCal members Jim Riggs, Bill Schlotter, Kevin King, Steve Levin. JS



Larry Vannucci at an Allen. JS



Jack Moelmann, Joyce and Bob Markworth. BH



Bill Schlotter, Janice Wendall, Rudy Frey, Marian and Vern Bickel. PJQ



Dorothy VanSteenkiste, Dave Ambory, Francis Moorhead, Michele Ambory, Don Lockwood, Ray VanSteenkiste. BH



Irv Eilers, Donald MacKenzie, Grace McGinnis. PJQ



Jame Barclay, Joyce Lovett, Thelma Barclay. JS



Ivan Duff, Dick Lewis, Joel Kremer. PJQ



L to R: Don Walker, Russell Holmes, Mark Aston, Edith Rawle. JS



The Harvey Whitneys

After the Banquet

by Martin Wiegand

The 1991 convention had an unofficial closing concert at the Grand Lake Theatre in Oakland. The building is one of the almost extinct species known as the neighborhood house, a theatre that showed the movies and stage shows after they had played the flagship houses downtown.

The Grand Lake is home to a 3/14 Wurlitzer lovingly maintained by its owner, Ernie Wilson. The organ is also a phenomenon — a moderate-size organ more in keeping with its period surroundings than the super deluxe instruments we were stunned by at the formal convention venues.

The concert was played by the Bay Area's own David Kelsey, the third jewel of the evening's triple crown of theatre, organ and organist. David relies on skill, console projection and even hat tricks to capture his audience, just as the old-time resident organist did in the heydays. Members of Kelsey's group, Keyboard Express, fresh from an appearance in San Francisco's largest parade, joined the organ for two well-received selections. After the surfeit of riches served up during the preceding five days, it was a refreshing mint to hear a concert much as it might have been during the "good old days."

Special thanks to Ernie Wilson whose determination brought about this concert. Also thanks to Dave Sacre who took time from his impossible schedule for tuning and regulation chores and to Alan Michand, Grand Lake owner, for making the theatre available for our enjoyment.



Jeff Weiler, Roy Powlan, Chris Elliott. PJQ



Clark Wilson and Paul VanDerMolen. PJQ



The Jack Websters. PJQ

Afterglow Events

For the truly stout-of-heart, a number of organized afterglow activities were available.

A tour of the San Jose Fox Theatre, which is currently under restoration, may have beckoned to theatre buffs. Using the Wurlitzer console from B.F. Keith's Theatre, Cincinnati, the organ is planned to be a 3/19 Wurlitzer, and should be another exciting addition to the Bay Area theatre organ scene.

While in San Jose, a self-guided tour of St. Joseph's Cathedral was just two blocks away from the Fox Theatre. This 100-year-old building recently underwent an 18-million dollar restoration. The original Odell pipe organ is being restored by Ed Stout and Dick Taylor.

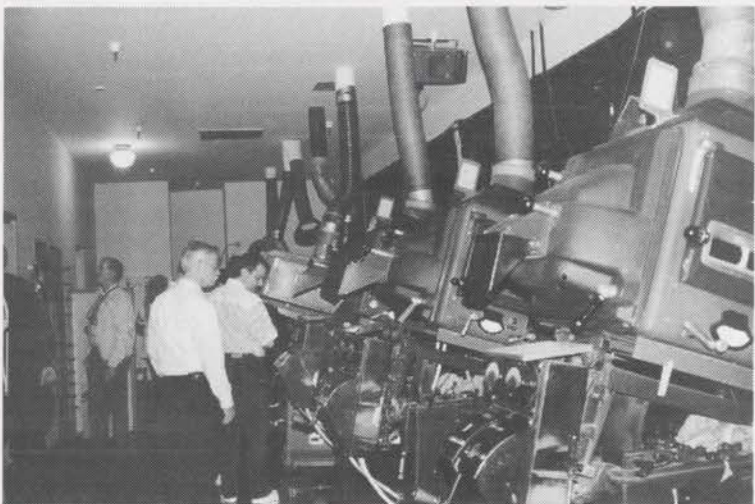
For those wishing a closer look at the Berkeley Community Theatre and its Wurlitzer, an open house began at 1:00 p.m. and afforded anyone a chance to play the organ. NorCal members were on hand to answer questions and explain the myriad of console controls.

For others who had always wanted to meet Peter Botto, Manager of the Oakland Paramount, or shake the hand of Jim Riggs, Staff Organist, an open house was held between 10:00 a.m. and 3:00 p.m. Like the Berkeley open house, the musically inclined could try out the Paramount Wurlitzer. A warmer welcome could not be found.

Open house was also held at the Castro Theatre where cameos began at noon.



Tour of the Paramount Theatre led by Steve Levin started with the behind-the-scenes look at mechanical and theatrical systems of the theatre. BH



Projectors and spotlights in the booth at the Paramount. BH

David Kelsey. IE



Conventioneers wait in the lobby of the Grand Lake Theatre for David Kelsey concert. DL



Marine World Africa U.S.A.

by Don Lockwood

Three buses were waiting at the Post Street entrance to the St. Francis Wednesday morning to take 160 conventioners to Pier 41 to board the 8:45 a.m. Red and White Ferry for the Afterglow at Marine World Africa USA. The twin-hulled craft passed Alcatraz Island and other interesting places nestled around San Francisco Bay on the hour-long trip to Vallejo, home of the country's only combination wildlife park and oceanarium. Owned by the non-profit Marine World Foundation, the 160-acre theme park is devoted to furthering people's knowledge and appreciation of our world's wildlife, and visitors are even encouraged to mingle with the animals and talk with their trainers.

You could feed birds in the Lorikeet Aviary, feel an elephant's hide, ride a pachyderm or walk amongst over 500 free-flying butterflies in the climate-controlled Butterfly World that is also home to hummingbirds and quail. In addition to Caribbean flamingos, giraffes, seals, rhinoceroses, and orangutans, shows scheduled throughout the day featured snakes, bats, sea lions, birds, chimps, lions and tigers.

A Water Ski and Boat Show was held in the 55-acre freshwater man-made lake, created in 1972 as a reservoir. This year's special attraction, the Incredible Acrobats of China, featured a highly skilled troupe from Shanghai.

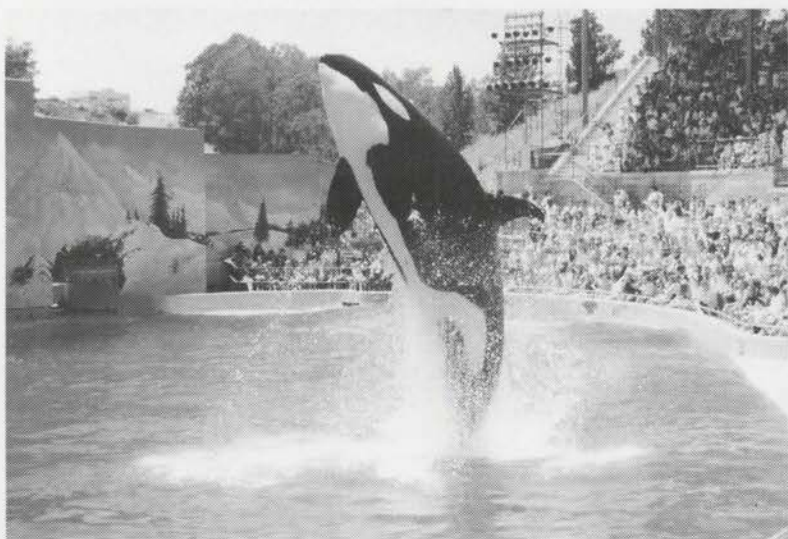
Perhaps the most popular attraction was the Killer Whale and Dolphin Show with Yaka, a 10,000 lb., 23-year old killer whale from the North Pacific and Vigga, a 6,000 lb., 12-year-old from the North Atlantic, as well as five bottlenosed dolphins.

The Afterglow at Marine World Africa USA was an unexpected educational adventure, as if you were suddenly thrust into the midst of your favorite nature program on PBS. Your own zoo won't even come in a close second.

The ferry trip back to San Francisco was a wet one, with waves crashing over the bow. It was somewhat reminiscent of sitting in the "wet area," the first six rows at the Killer Whale and Dolphin Show.



Returning from the Afterglow in Vallejo in the late afternoon, many took a stroll along Fisherman's Wharf. DL



A 6,000-pound Killer Whale cavorts in the two-million-gallon show facility at Marine World USA. DL

NINETY-ONE-DERFUL WAS!

