

Alabama  
Diamond  
Jubilee



**ALABAMA THEATRE WURLITZER**  
Opus 1783, Publix 1

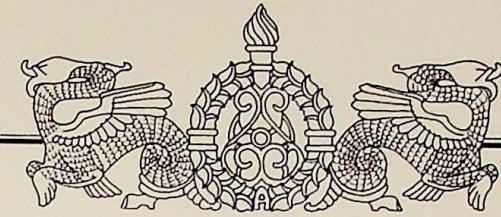
The Alabama Theatre Mighty WURLITZER was shipped from the WURLITZER factory on November 11, 1927. It was first heard by the public on Christmas Day, 1927, when local organist, Mrs. Lillian Truss, entertained during open house. Nationally known organist Joe Alexander was the first solo organist. Other organist who have held the post of full time staff organist include Randy Sauls, Lee Erwin, Gladys Liles, Malcom Tate, Jessee Walker, and Marie Elliott. The last and most remembered full time staff organist was Stanleigh Malotte whose tenure spanned two decades, ending around 1953 when he was moved to the Atlanta Fox by the Wilby-Kinsey organization.

All of the Alabama WURLITZER original 20 ranks are intact and still a part of this installation. Several additions have been made in recent years which include expansion of the Solo Tibia Clausa to 2' by the addition of 12 treble pipes, expanding the organ to 21 ranks by the addition of a Trivo English Post Horn, and the addition of a 16' Violone. The Master Xylophone has been relocated outside the swell shades to contrast the smaller scale xylophone located in the Solo Chamber. The solo reeds have been revoiced by Joe Clipp of the Trivo Company for this convention. The original 10 horsepower blower has been assisted by the addition of a 7 1/2 horsepower blower connected in series.

Several ranks of pipes have been purchased and are being installed at present. A Flute Celeste, Lieblich Flute, and Horn Diapason are being installed in the Main Chamber. The String Chamber will be augmented with the addition of a Gamba, Gamba Celeste, and Unda Maris. A 16' pedal extension will be added to the Brass Trumpet in the Solo Chamber.

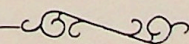
In 1969, the console was rebuilt by the Southeastern Chapter headquartered in Atlanta. Charles Walker of Atlanta gave the console exterior a face lift, decorating it very similar to the way it left the factory in 1927, as shown in many WURLITZER posters. Future work on the console will expand the bolsters to their full compliment of stops.

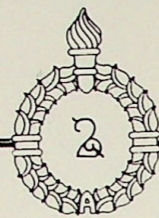
The original relay was disconnected on December 27, 1987 when a Devtronix *MULTI-ACTION* Organ Control System was installed. This system controls the entire organ, including the combination action, with provisions for recording any selection while it is being played. Because it is computer based, all stops and pistons can be altered to customize the console for each organist in just 30 seconds.



ଆଗଭଗବାନ  
“ସିଦ୍ଧାନ୍ତଦର୍ଶନ”  
ସଭାରେ

ଓକ୍ଟୋବର 14-16, 1988

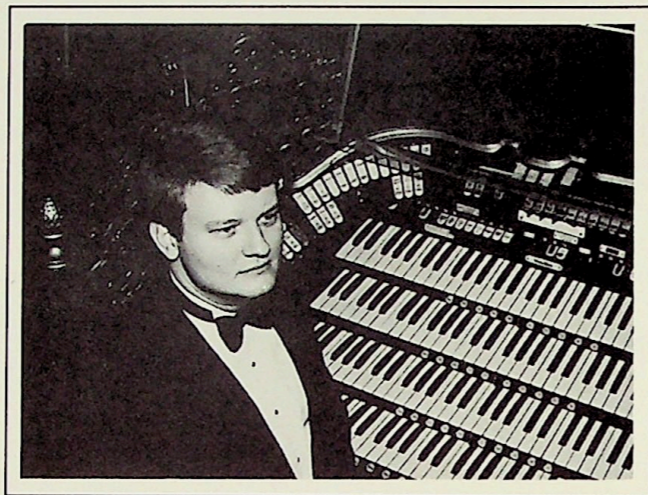




## Welcome to Alabama—The Heart of Dixie!

On behalf of the 1988 Regional Convention Committee, the Alabama Chapter of ATOS, and The Alabama Theatre, I welcome you to Birmingham.

Known as "The Magic City", Birmingham has developed into a progressive, modern, and unique city. Originally a steel town, we have had to change our direction in recent years in order to survive. It is that point that we wish to stress—we are adapters, strong-willed, and survivors. It is these same feelings and beliefs that has brought ATOS together over the years—the need to preserve and survive reigns in our hearts and lives.



When several of our members attended our very first regional convention in 1985, we immediately began planning an event that we could host and share with you. Needless to say, a lot of careful thinking, planning, and hard work went into the detailing of this weekend. Who would have thought, though, that in that three year timeframe, that we would have gone from one organ concert per year to a whole season, that we would have (against all odds!) purchased The Alabama Theatre and continue to run it successfully, and all the while constantly grow in membership.

I hope that your stay in the South is a pleasant one, that a little bit of "Southern" rubs off on each and every one of you and that everyone has a wonderful time.

Again, Welcome!

Gary W. Jones  
1988 ATOS Regional Convention  
Chairman

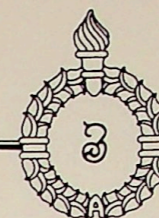
## The 1988 ATOS Regional Convention Committee

Front to back, left to right:

Louise Harless, Sadie McClure, Gary W. Jones; Linda Smith (Secretary), Pat Seitz, Tom Cronier (Treasurer); Betty Johnson, Marty Veasey, Jerry Eason; Freeman Andress, Joy Black, Thurman Robertson, Larry Donaldson.

Not pictured:

Linda Whitmire, Gert Yester.



## Schedule of Events

Friday, October 14, 1988

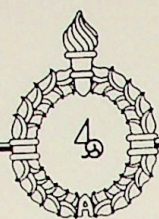
*Jim Riggs*  
The Alabama Theatre, 8:00 p.m.  
Jam Session  
The Alabama Theatre, 10:30 p.m.

Saturday, October 15, 1988

*Lee Erwin*  
Southside Baptist Church WAPI Kimball, 9:30 a.m.  
*Bryan Black*  
Southside Baptist Church, 11:00 a.m.  
*Dr. H.E. Tibbs*  
Southside Baptist Church, 11:00 a.m.  
Luncheon  
The Relay House, 12:00 noon  
*Paul Quarino*  
Woodlawn United Methodist Church, 2:30 p.m.  
*Tom Hazleton*  
Avondale United Methodist Church, 8:00 p.m.  
Jam Session  
The Alabama Theatre, 10:30 p.m.

Sunday, October 16, 1988

*Dr. Eugene H. Blackstone*  
Blackstone Residence, 9:00 a.m.  
*Tom Helms*  
The Alabama Theatre, 2:00 p.m.  
"Early Supper"  
The Alabama Theatre, 4:30 p.m.  
*Ty Woodward*  
The Cathedral of St. Paul, 7:00 p.m.

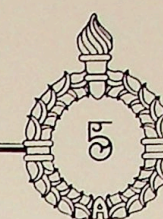


## Lee Erwin

What can be said about a man who was there when it all happened?! Lee Erwin is as much a part of theatre organ in Birmingham as the organs themselves. Present at most of the openings of local theatres, Lee became staff organist at The Alabama Theatre in 1929. His career progressed, and Lee moved up the street as the broadcast organist for WAPI—"The Voice of Alabama." His imaginative style and simple elegance instantly won him respect, praise, and notoriety. Lee quickly became the most preferred talent in town. Broadcasting atop the Protective Life Insurance Building, which housed the studios of WAPI, Lee became one of the most listened-to organists in the South. As his career blossomed, Lee moved from Alabama to take a position at the RKO Albee Theatre (Cincinnati) and from there, of course, to his famed eleven-year association with the WLW "Moon River" radio broadcast. His "Moon River" program is still remembered by many theatre organ fans throughout the world. From Cincinnati to New York, Lee became organist for Arthur Godfrey's CBS radio show.

Easily considered one of the most experienced broadcast organists, Lee has also spent many years composing original scores for silent films and touring the country with them. Currently Lee continues to be one of the most popular touring silent film organists in the world and has just completed another season of silent classics on the famed Skinner at The Cathedral of St. John The Divine in New York City.

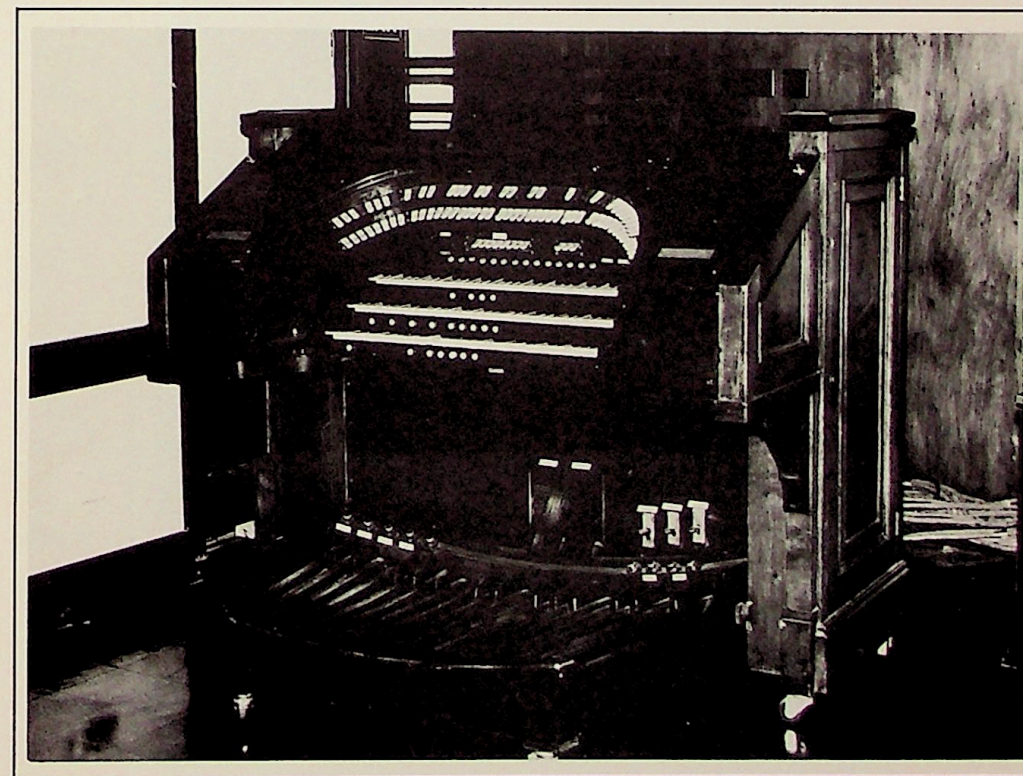
Lee returns "home" for this convention to play on the WAPI Kimball for the first time in over 50 years—a reunion to be enjoyed by all.

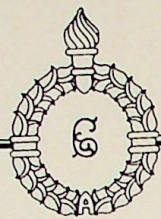


## Southside Baptist Church 3/6 Kimball

The former WAPI Studio Kimball found its way to Birmingham after a short stint in the Marion Theatre, Marion, Ohio. For years the organ was played daily for broadcasts over the airwaves of WAPI and has now come to reside in one of the larger auditoriums of Southside Baptist Church. OPUS #7068 has remained relatively in tact and has been unaltered since coming to Birmingham.

Trumpet	8 - 4	73 pipes	10"	Tambourine
Oboe	8	61 pipes	10"	Shuffle
Tibia Clausa	16 - 4	85 pipes	10"	Triangle
Violin	8 - 2	85 pipes	10"	Bird 1
Concert Flute	16 - 2	97 pipes	10"	Bird 2
Vox Humana	8 - 4	73 pipes	6"	Sleigh Bells 1
				Sleigh Bells 2
Celesta		49 bars		Auto Horn
Xylophone		37 bars		Fire Gong
Glockenspiel/Orchestral Bells		37 notes		Factory Gong
Chimes		20 notes		Chime (Door)
Bass Drum/Tympani				Telephone Bell
Snare Drum/Roll/Tap				Siren
Cymbal/Tap				Steamboat Whistle
Chinese Block (Wood)				Locomotive Whistle
Castanets				Aeroplane

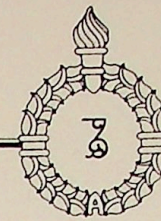
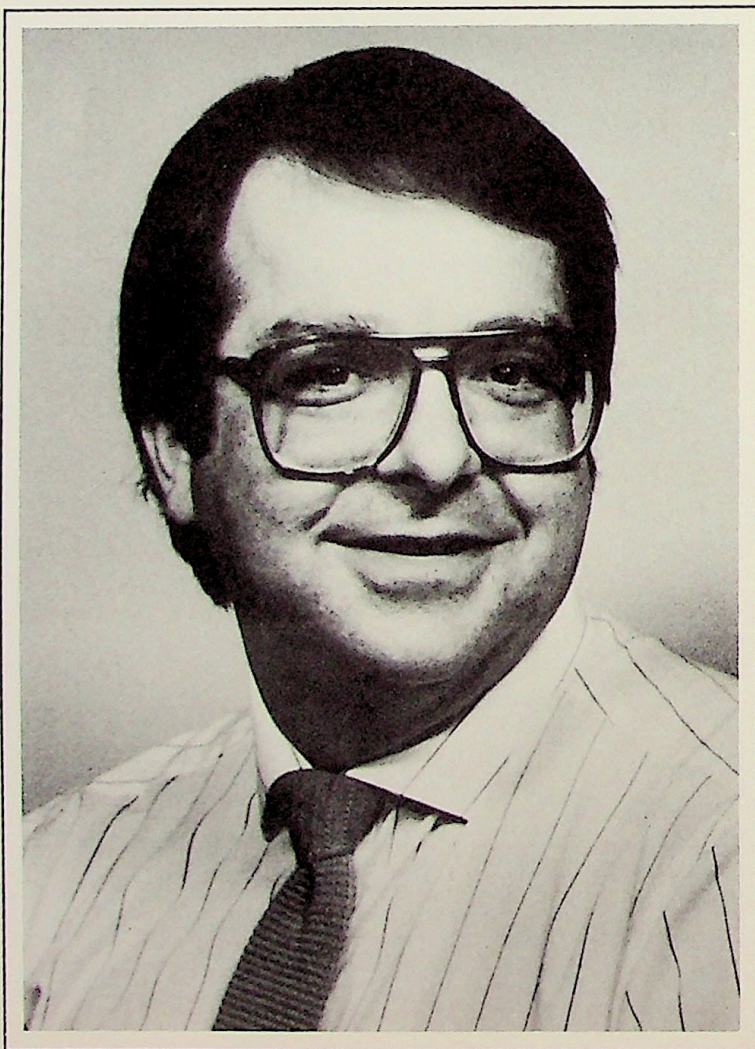




## Paul Quarino

Paul Quarino has been a performing artist since he was ten years old and played the organ for his church in Milwaukee, Wisconsin. He subsequently majored in music at the University of Wisconsin, MacPhail College of Music and North Central Bible College. He served on the faculty at North Central for five years. For nine years, Mr. Quarino was a music education consultant and national touring artist for the Wurlitzer Company. In 1971 he was engaged to play at the Melody Inn in Los Altos, California. After a couple of years there, he was brought to Portland by the Organ Grinder Restaurant and is now in his fifteenth year there where he can be heard five nights a week. In 1985 Paul initiated a Sunday afternoon program of Old Fashioned Gospel Music which was so successful that the restaurant now features it as a regular part of their program.

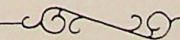
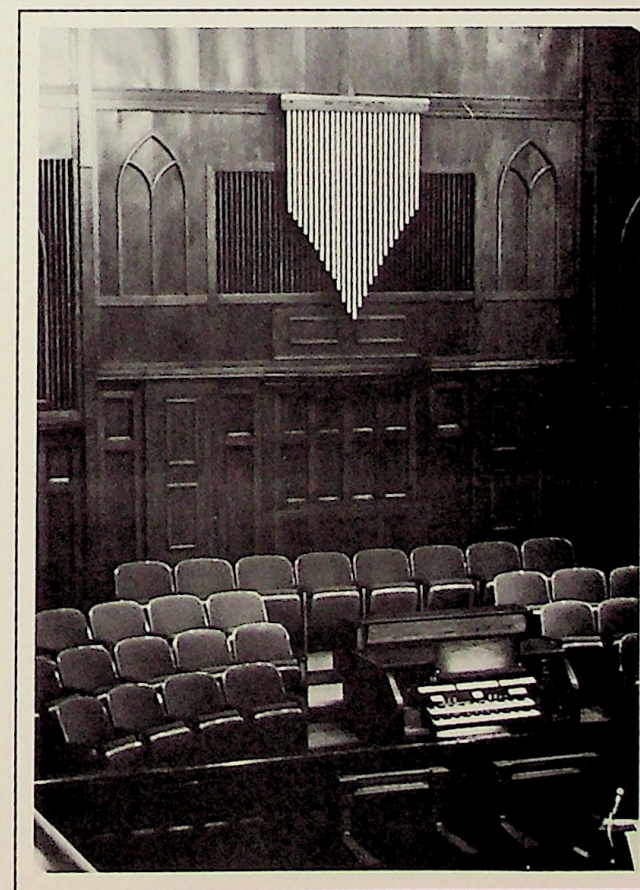
One of Oregon's more active artists, Paul also serves as organist for the Rivercrest Congregational Church in Portland. He has performed for ATOS chapters and conventions, AGO meetings and dedications of church organs throughout the state. He was the featured organist for the 60th anniversary of the Egyptian Theatre in Coos Bay, Oregon, which still has its Wurlitzer pipe organ. He played for the Regional Convention in Denver in October, 1986, and for the National Convention of the American Theatre Organ Society in Portland in 1988. He is active in the Oregon chapter of ATOS and currently serves as their chairman. He is also an assistant editor for "Theatre Organ" and was elected this year to the ATOS National Board of Directors. Paul owns his own pipe organ service company and is responsible for rebuilding and maintaining a number of pipe organs in the Portland area. He contributes a large amount of time and energy to both classical and theatre organ projects in the community, and his love of the instrument is expressed in the quality of his playing.

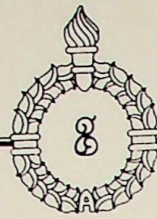


## Woodlawn United Methodist Church 2/13 Kimball

The former Grand Theatre, Norristown, Pennsylvania's organ came to Birmingham in 1944 to make its home in Woodlawn United Methodist's main sanctuary. In 1967, church members voted to remove the horseshoe console. A Reisner console and relay was installed and specifications were drawn for a more traditional classical layout.

Tuba	16 - 4	85 pipes	15"
Diapason	16 - 4	85 pipes	15"
Tibia Clausa	16 - 4	85 pipes	10"
Violin	16 - 4	85 pipes	10"
Violin Celeste	8 - 4	73 pipes	10"
Cello	8 - 4	73 pipes	10"
Violina	4	61 pipes	10"
Clarinet	8	61 pipes	10"
Concert Flute	16 - 2	97 pipes	10"
Vox Humana II	8	132 pipes	6" (Two ranks)
Mixture II		122 pipes	10" (Two ranks)
Chimes (Maas)			
Chimes (Kimball)			
Glockenspiel		37 notes	

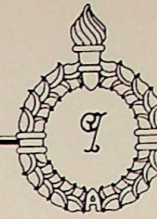




## Tom Hazleton

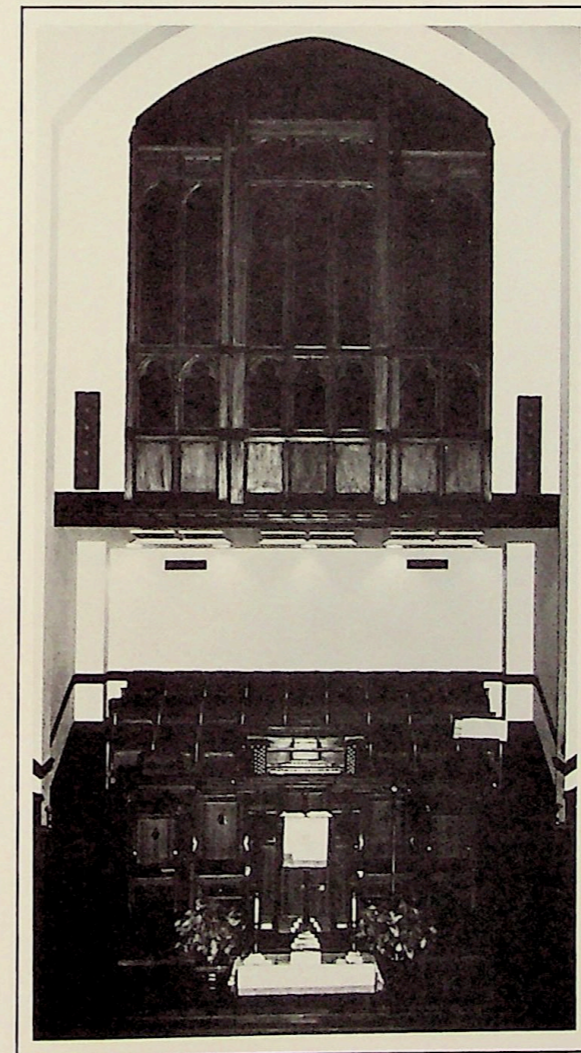
Tom Hazleton began his study of the organ in Northern California. Under the leadership of Robert M. Forbes, Harold Muller, and the famed Richard Purvis, he became a master of the expressive orchestral style of playing. He received his Bachelor of Music Degree at San Francisco State University and his graduate study was done at San Francisco Conservatory of Music.

For many years Hazleton was deputy organist at Grace Cathedral in San Francisco. He was also the staff organist at the famed Paramount Theatre in San Francisco. Equally at home with classical organ literature as well as popular music, Tom has performed on most of the major organs of the world, recently completing an extensive concert tour of England, Scotland, and Austria. Long-time organist for the Menlow Park Presbyterian Church of Menlow Park, California, he was also organist-choirmaster for Congregation Beth Am of Lost Altos Hills. With 27 recordings to his credit, Tom was named Organist of the Year in 1986 by the American Theatre Organ Society. He is in constant demand as a concert organist, consultant, designer, and conductor. Recently, Tom has assumed duties as the Tonal Director for the organ division of Rodgers Instrument Company in Hillsboro, Oregon.



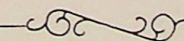
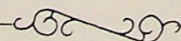
## Avondale United Methodist Church 2/24 E. M. Skinner

Birmingham does more organ transplants than just about anyplace on Earth. One can either go to the University of Alabama in Birmingham Medical Center or to most any of the churches in town to see examples of such transplants! Built by E.M. Skinner in 1929, the organ was exhibited at the 1932 World's Fair and then moved to the Florida Skinner studio. The organ was temporarily moved to a college in Virginia before finding its permanent home at Avondale United Methodist in 1944. A duplexed instrument, the organ speaks from a single chamber located directly above the choir loft. When built, the organ contained a roll-player, which was later removed. In 1987 the original 13 ranks was increased to the present 24 ranks—all with E.M. Skinner ranks or exact duplicates. An interesting note is the builders nameplate. It reads Aeolian-Skinner, although Ernest M. definitely built the organ. By the time the organ found its new home in Alabama, what was the Ernest M. Skinner Company had become Aeolian-Skinner and thus boasts the later's name. The entire organ plays on 7-1/2" of air and was rebuilt completely in the late 1970's by members of the church under the supervision of Howard P. Best.



Great		Swell	
16'	Bourdon	16'	Bourdon
8'	Diapason	8'	Diapason
8'	Chimney Flute	8'	Chimney Flute
8'	Cello Celeste	8'	Flute Celeste
8'	Voix Celeste	8'	Cello Celeste
8'	Erzahler*	8'	Voix Celeste
8'	Flute Celeste	4'	Flute
4'	Octave*	2 2/3'	Nazard
4'	Harmonic Flute*	2'	Piccolo
2 2/3'	Nazard	1 3/5'	Tierce
2'	Fifteenth*	8'	Trumpet
2'	Piccolo	8'	French Horn
1 3/5'	Tierce	8'	Clarinet
V	Mixture*	8'	English Horn
8'	Trumpet	8'	Vox Humana
8'	French Horn		Chimes
8'	Clarinet		Tremolo
8'	English Horn		
8'	Vox Humana		
	Chimes		
	Tremolo		
Pedal		Couplers	
32'	Pedal Bourdon* (elec.)	Great To Pedal	8'
16'	Bourdon*	Swell To Pedal	8'
16'	Lieblich Gedackt	Swell To Pedal	4'
8'	Gedackt	Swell To Swell	16'
8'	Still Gedackt	Swell Unison Off	
4'	Flute	Swell To Swell	4'
32'	Pedal Bombarde* (elec.)	Swell To Great	16'
16'	Trombone*	Swell To Great	8'
8'	Tromba	Swell To Great	4'
		Great To Great	16'
		Great Unison Off	
		Great To Great	4"

\*Ranks added in 1987 expansion



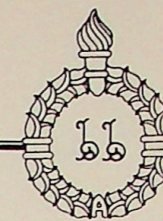
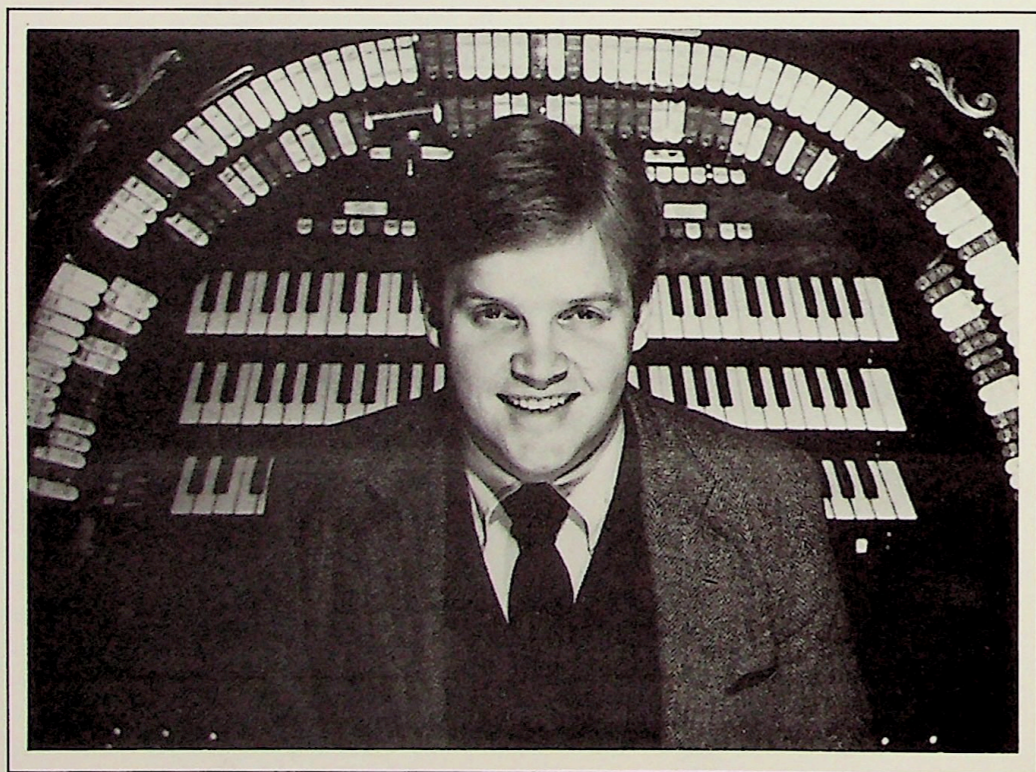


## Jim Riggs

A bored and weary (and soon-to-be regional chairman!) convention attendee shuffled onto a bus during the 1985 ATOS National Convention in Chicago. Unloading at the Hinsdale Theatre, the crowd filed in for yet another theatre organ performance. Slouched in his seat and looking at his pocket vest, the conventioneer read the name Jim Riggs. "Hmph, never heard of him" was one of the thoughts running through his mind. The emcee came out, ran through the usual convention antics, and finally announced the artist about to perform. Jim Riggs began to play, the console began to rise, and so did the audience—right out of their seats! This was no ordinary talent. No, this was something new—alive, fresh, vivacious, rhythmic. So impressed were Alabama Chapter members in attendance that Jim has been a regular part of The Alabama Theatre's Wurlitzer Concert Season two years in a row.

A native of Oakland, California, his early professional appearances were in pizza parlors, both in California and Arizona, and the Avenue Theatre in San Francisco. Currently playing performances at two of the Bay Area's remaining movie palaces (the Grand Lake Theatre, Oakland, and the Castro Theatre, San Francisco), Jim draws a crowd of loyal listeners from all over the country. His first record album, "Real Rhythm!", recorded at The Grand Lake, has sold-out of its first pressing and is well into the second.

This will be Jim's third performance at The Alabama and following the convention, Jim will lay the tracks for his upcoming recording on the theatre's Wurlitzer.



## Tom Helms

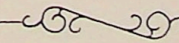
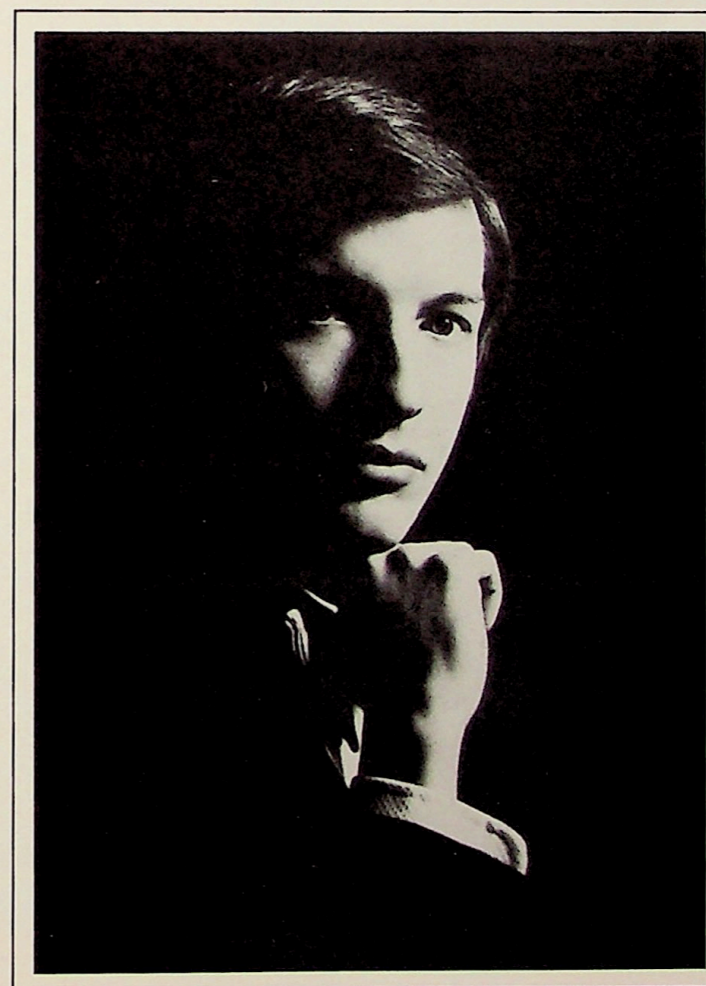
Tom Helms is a shining beacon among the leading lights of theatre organ artistry. He excels as an astute performer in recreating the original use of the theatre organ, and he is a great innovator in adapting other types of music to this spectacular medium.

A native Floridian, Tom Helm began his career at a very early age as a self-taught organist. No stranger to the classical organ and repertoire, he later took degrees from the University of Alabama and Texas Christian University, holding as well the latter's prestigious Performance Certificate.

Never content to practice his art only from the organ bench, Tom Helms is also a respected builder and restorer of organs, classical as well as theatre. His studies in both organ playing and construction have taken him all over this continent and Europe. In addition to his well-known concert engagements, he works across the United States as a builder, voicer, and tonal finisher of pipe organs.

Famous for his numerous transcriptions and arrangements, Tom is also noted for the musical scores he has composed for ten feature films from the 1920's, all of which (especially "Phantom of the Opera"—his favorite!) are renowned for their faithfulness to the motivic improvisational style characteristic of the original theatre organists. His playing combines technical dazzles and sensitive nuance, reflecting his understanding of all styles of music and the organ's unlimited capabilities.

In the centuries-old history of the organ, rarely has such synthesis of expertise in both mechanical and musical aspects of the instrument been known as that experienced in the rare artistry of Tom Helms.

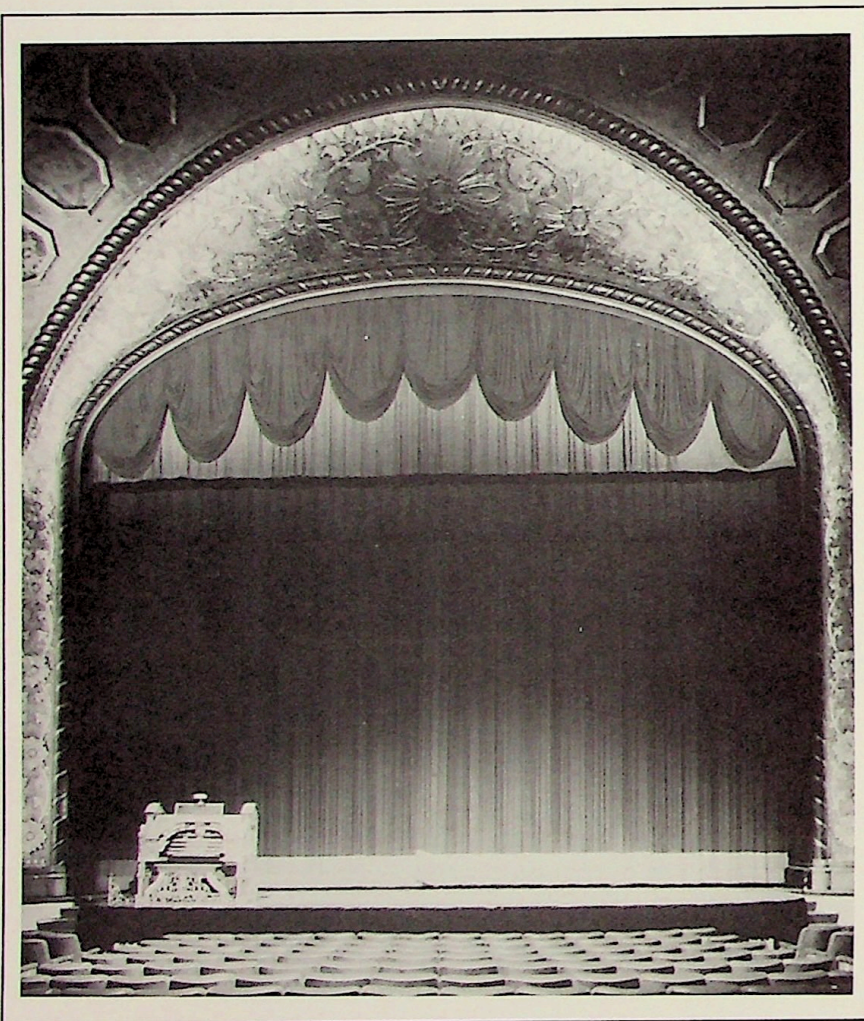






## The Alabama and Its Mighty Wurlitzer 4/21 Wurlitzer

The pride and joy of the Alabama Chapter is The Alabama Theatre and its Mighty Wurlitzer Theatre Pipe Organ. The Spanish/Moorish design of the house is complimented by the massive red, gold, and black art-case console of the Publix #1. Opus #1783 was shipped on 11/11/27 by the Rudolph C. Wurlitzer Company and was greeted with great enthusiasm by the entire Southeast. As the largest Wurlitzer installation in the South, The Alabama organ quickly became a star in its own right. Today "Big Bertha", as she is affectionately known, leads a very useful and prolific life and is used daily for feature presentations, silent film accompaniment, sing-a-longs, and solo organ concerts.



### Main—Upper auditorium left

Tuba Horn	16' - 4'	85 pipes 15'
Diaphonic Diapason	16' - 4'	85 pipes 15'
Clarinet	8'	61 pipes 10'
Tibia Clausa	8' - 4'	73 pipes 15'
Concert Flute	16' - 2'	97 pipes 10'

### String—Lower auditorium left

Viol D'Orchestre	8' - 2'	85 pipes 10'
Viol Celeste	8' - 4'	73 pipes 10'
Solo String	8'	61 pipes 10'
Dulciana	8'	61 pipes 10'
Vox Humana	8'	61 pipes 6'
Violone	16'	12 pipes 10' (Austin)

Chrysoglott 49 notes  
Bird 1

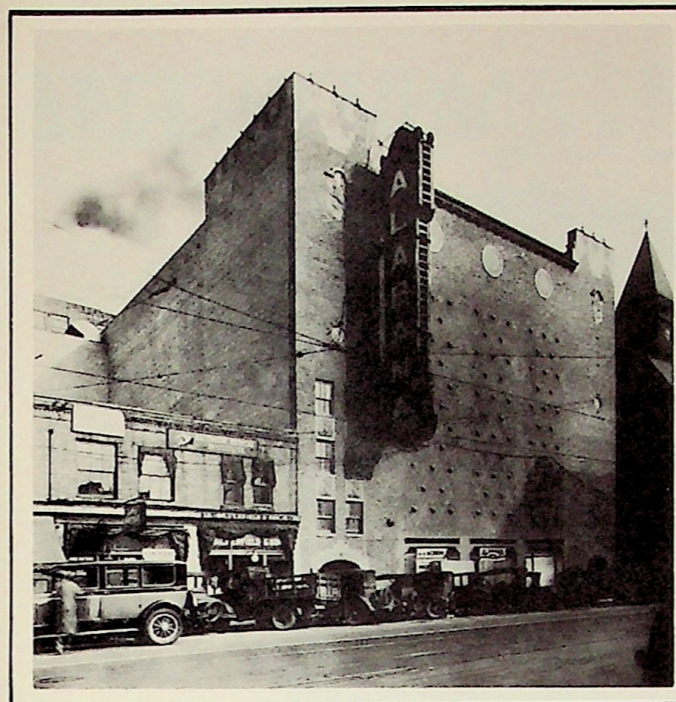
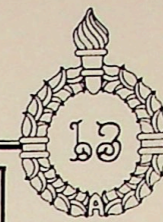
### Solo—Upper and lower auditorium right

#### Lower chest

English Post Horn	8'	61 pipes 15' (Trivo)
Tuba Mirabilis	8' - 4'	73 pipes 15'
Brass Trumpet	8'	61 pipes 10'
Tibia Clausa	16' - 2'	97 pipes 15'
Solo String	8'	61 pipes 10'
Vox Humana	8'	61 pipes 6'

#### Upper chest

Orchestral Oboe	8'	61 pipes 10'
Kinura	8'	61 pipes 10'
Brass Saxophone	8'	61 pipes 10'
Quintadena	8'	61 pipes 10'
Oboe Horn	8'	61 pipes 10'
Piano		85 notes
Marimba/Harp		49 bars
Glockenspiel		37 bars
Sleigh Bells		25 notes
Cathedral Chimes		25 tubes
Xylophone		37 bars
Master Xylophone (exposed)		37 bars
Tambourine		
Castanets		
Tap Cymbal		
Crash Cymbal		
Roll/Tap Cymbal		
Splash Cymbal		
Snare/Tom-Tom		
Bass Drum/Kettle Drum		
Bird 2		
Ah-ooh-ga Horn		
Klaxon		
Boat Whistle		
Triangle		
Wood Block		



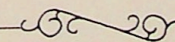
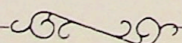
View from 18th Street



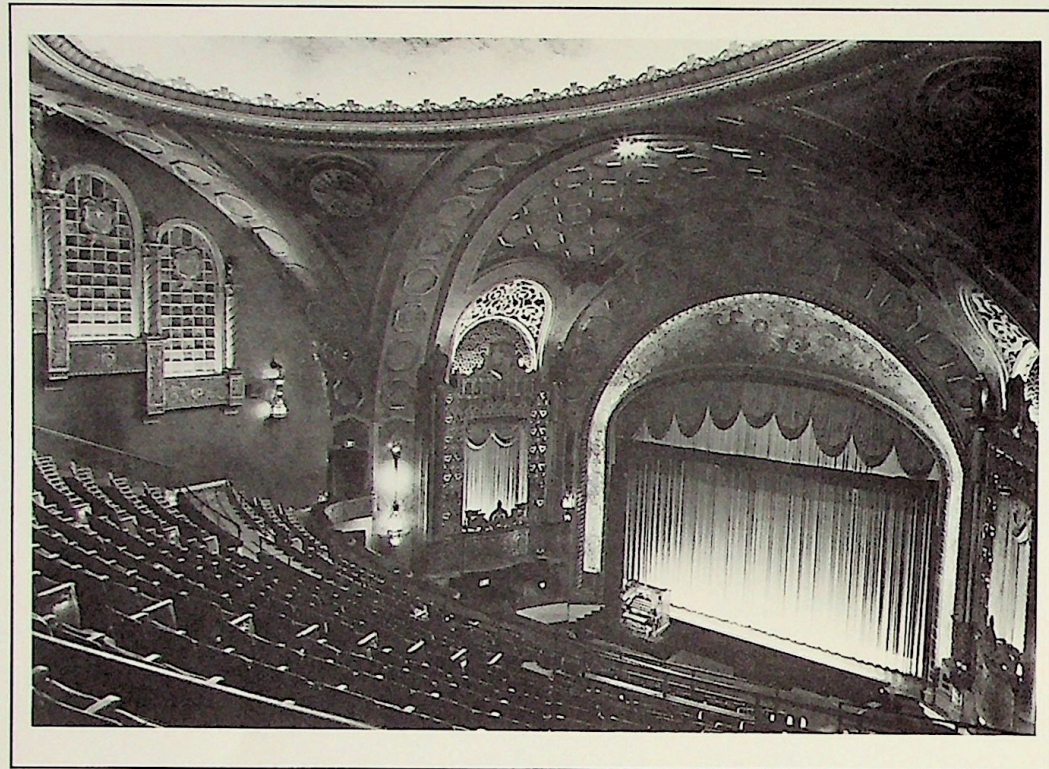
Alabama Theatre under construction—1927.



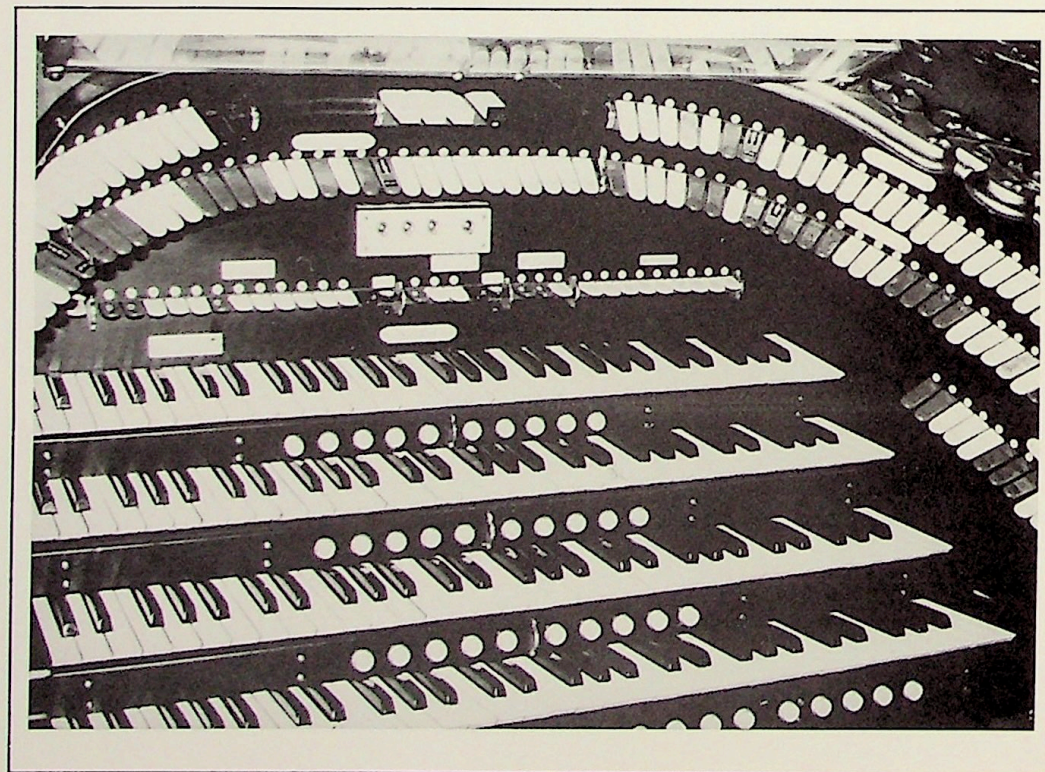
The Alabama—1930's



# INSIDE THE

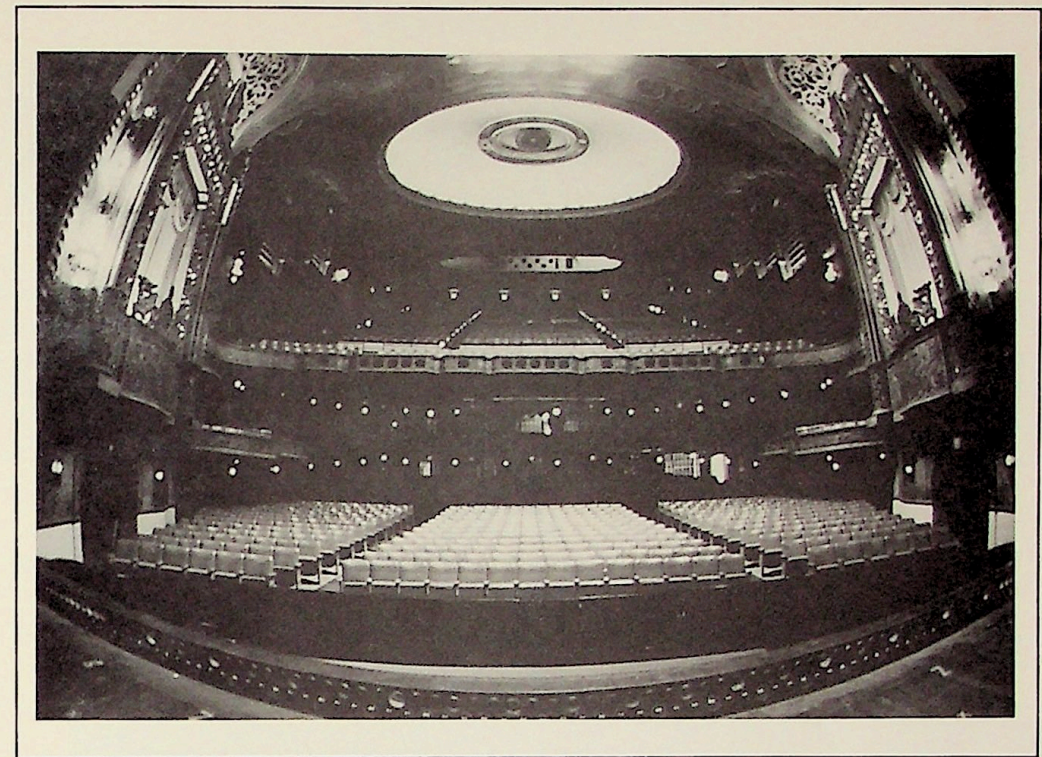


The Proscenium as seen from the main balcony.

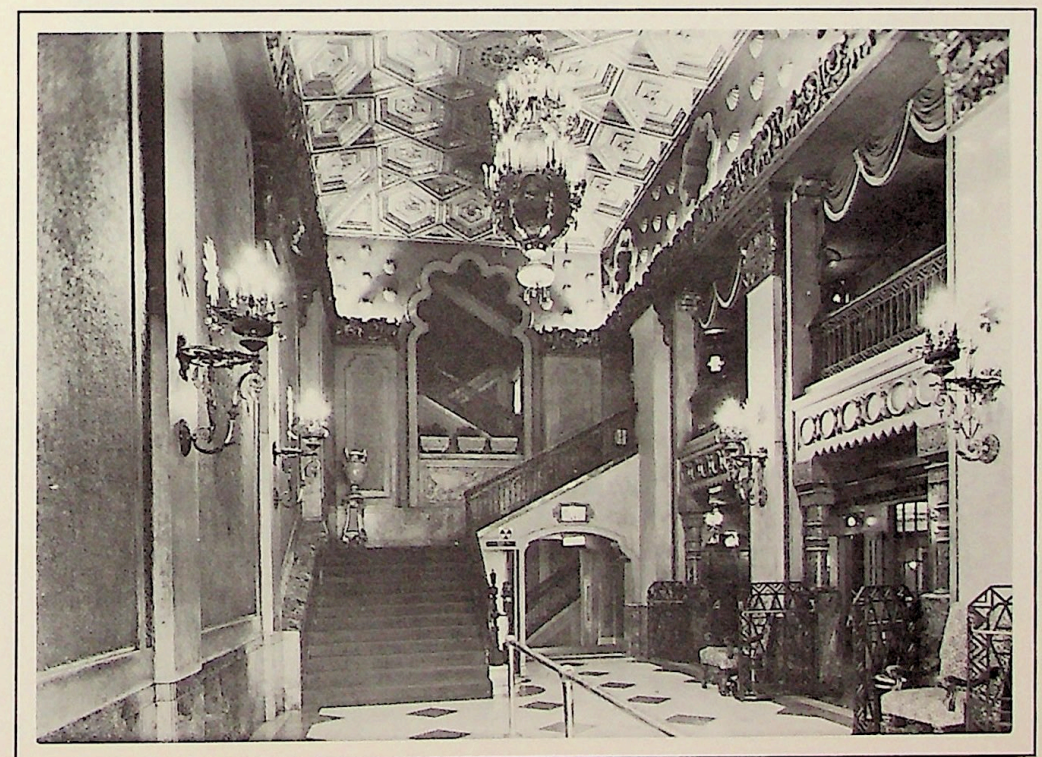


The four manuals of the Mighty Wurlitzer.

# ALABAMA THEATRE



Panoramic view from the stage



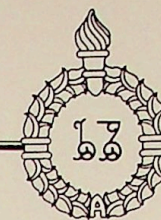
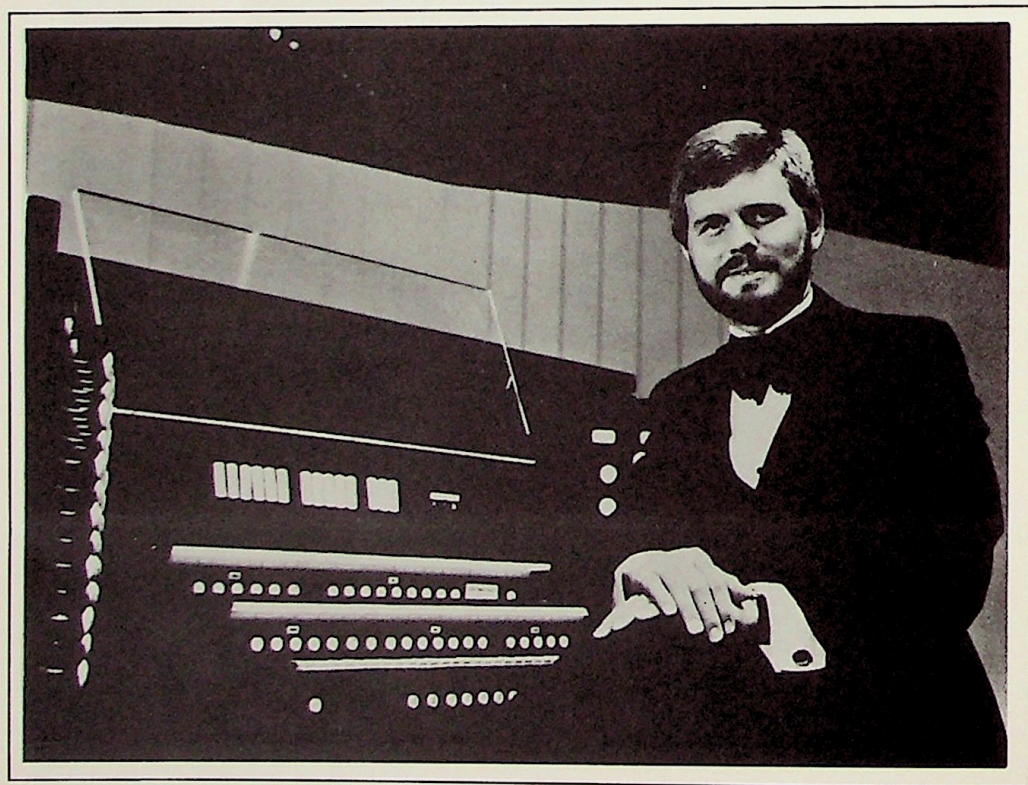
The Grand Lobby.



## Ty Woodward

Ty Woodward's first trip to Birmingham brings him a long way from his western heritage and background. Born in Phoenix, Arizona, Ty began his piano studies at age eight and started classical organ training at age thirteen. He won his first organ competition while in high school and later moved to Los Angeles. Ty holds a Bachelor of Music Degree in Organ Performance and is currently pursuing a Masters Degree from the University of Southern California. He is Choirmaster and Organist at St. Cross Episcopal Church in Hermosa Beach and has recently dedicated the parish hall's 2/10 Wurlitzer, a project which he oversaw.

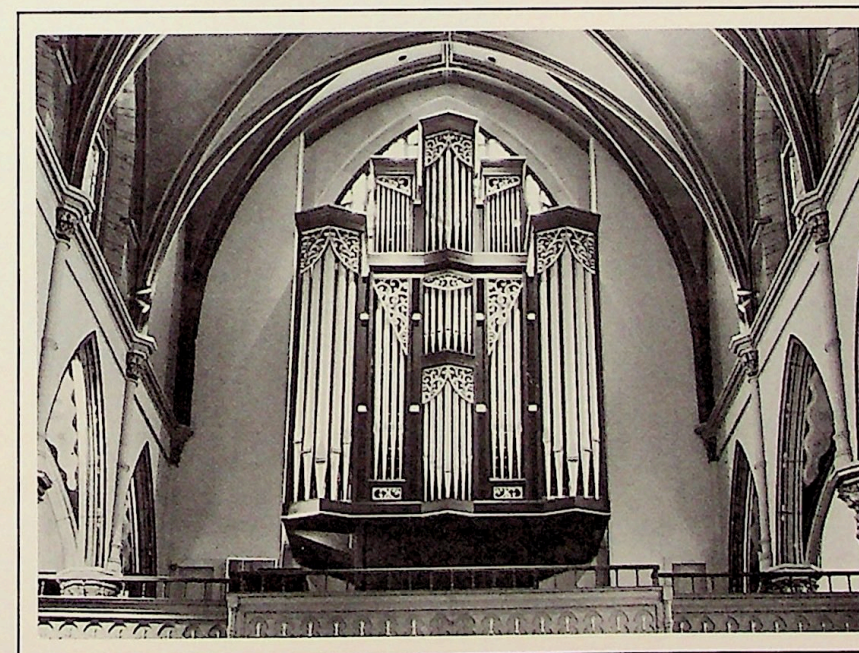
Equally at home in both theatre and classical organ repertoire, Ty maintains an active concert schedule throughout the United States and Canada including performances for an American Guild of Organist convention. This will be Ty's fourth performance for ATOS conventions. This past summer Ty placed second in the Far West region of the American Guild of Organists National Organ Playing Competition. He has previously recorded four albums, most recently, a classical album on the Aeolian-Skinner organ at the Kennedy Center in Washington, D.C. and a theatre album on the Auditorium Theatre (RTOS) Wurlitzer in Rochester, New York.



## The Cathedral of St. Paul 4/60 Möller

One of the newest organ installations in Birmingham is the 1985 Möller. The magnificent organ case is 42' tall making it the tallest in the city. The towering 85' ceiling of the lengthy cathedral give the organ plenty of room in which to resound. As the oldest Catholic Parish in Jefferson County, St. Paul's ministers from the very site it has occupied since 1872. The present building was dedicated in 1893 and remains one of the most elegant and beautiful sanctuaries to be found.

<b>Great</b>	<b>Positif</b>	<b>Pedal (continued)</b>
16' Violone	16' Gemshorn (prep.)	16' Subbass
8' Principal	8' Holzgedackt	16' Violone
8' Bordun	8' Gemshorn	16' Rohrbass
8' Violone	8' Gemshorn Celeste	8' Octave
4' Octave	4' Principal	8' Hohlflöte
4' Waldflöte	4' Koppelflöte	8' Rohrflöte
2' Super Octave	2' Octave	4' Choralbass
II Cornet TC	1-1/3' Quint	4' Hohlflöte
III-V Mixture	III-V Zimbel	IV Mixture
8' Trompete	8' Cromorne	32' Contre Bombarde
	Tremulant	16' Bombarde
	Zimbelstern	16' Contre Hautbois
<b>Swell</b>	<b>Chancel</b>	8' Trompette
16' Rohrbass	8' Singengedackt	4' Hautbois
8' Spitzprincipal	4' Principal	<b>Chancel Pedal</b>
8' Rohrflöte	4' Spillflöte	16' Bass Gedackt
8' Viole	2' Blockflöte	8' Rohrgedackt
8' Viole Celeste	1-1/3' Larigot	<b>CHANCEL</b>
4' Octave	1' Klein Principal	<b>Manual I</b>
2-2/3' Nazard	<b>Fanfare</b>	8' Singengedackt
2' Blockflöte	8' Festival Trumpet	4' Principal
1-3/5' Terz	Chimes	2' Blockflöte
III-V Mixture	<b>Pedal</b>	1-1/3' Quint
16' Contre Hautbois	32' Untersatz	<b>Manual II</b>
8' Trompette	16' Principal	8' Singengedackt
8' Hautbois		4' Spillflöte
8' Vox Humana (prep.)		2' Principal
4' Clarion		1' Klein Octave
Tremulant		<b>Chancel Pedal</b>
		16' Bass Gedackt
		8' Gedackt
		4' Principal



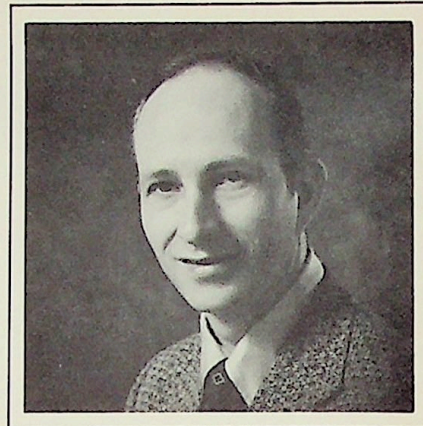


## Dr. Blackstone

Since 1980, Eugene H. Blackstone, M.D., has held the endowed chair of the University of Alabama at Birmingham Cardiovascular Surgical Research Professor of Surgery. He has published over 150 scientific articles dealing with laboratory, clinical, and mathematical research related to the care and surgical treatment of patients either born with or developing heart disease. He has lectured extensively in the United States, Europe (including being a guest of the Vatican), and Australia in his field of medical expertise.

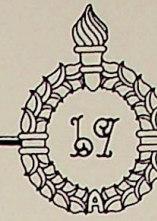
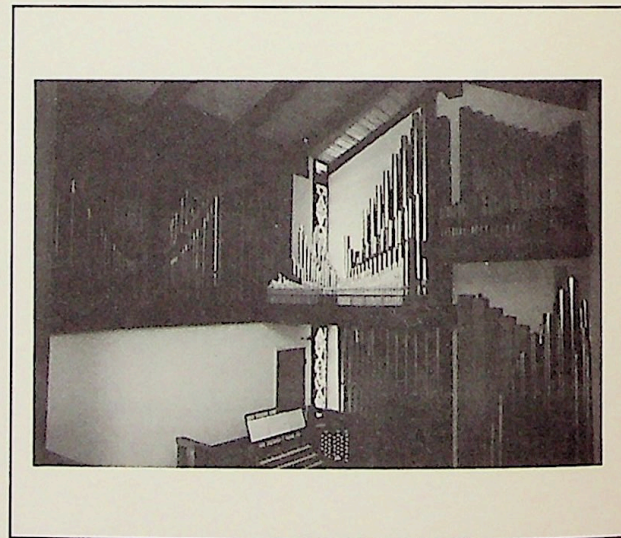
He comes from a musical family (grandfather a cellist in the Toronto Symphony Orchestra; father and mother violinists; both of his children study the violin), although his father was a professor of Old Testament History, Archeology, and Church History. His musical interest was initially the piano (age 6), but after a year Dr. Muser of Northwestern University School of Music suggested that until motor skills were better developed he would be better off pounding on a pile of wood (marimba). In the seventh grade he began serious study of the piano and organ with Juliard graduate Dr. Ruth Marsden, Chairman of Music, Vennard College, University Park, Iowa.

He has been a church musician since high school, all during his nine years of education and training at the University of Chicago (Austin Wesleyan Methodist Church), during his three year tour in the U.S. Army (St. Luke United Methodist Church, Enterprise, AL), and during his faculty tenure in the School of Medicine at UAB (Mountain Chapel United Methodist Church and First Church of the Nazarine.)



## Eugene H. Blackstone Residence

The Eugene H. Blackstone residence pipe organ is the result of years of careful planning and forethought on the part of owner, designer, and "resident" organist of this magnificent instrument. For years Dr. Blackstone dreamed of having a residence instrument with which he could rehearse and enjoy. Realizing that a special home would be required, an architectural contract with John M. Fuller was signed in 1971 to design a mountain side home incorporating an approximately 50 rank pipe organ of classic design. The initial stages of the home were completed in 1976 and a search for selected older ranks of pipes began. In 1977 a fire at White Chapel Memorial Cemetery (Detroit, Michigan) destroyed the largest pipe organ in a cemetery sparing the console which would later become the Blackstone console. Through 1981, the search continued for appropriate pipe work and Randall E. Wagner accepted responsibility for formal pipe organ design working closely with John M. Fuller, Howard P. Best, and Dr. Blackstone. In 1986, Dr. Blackstone commissioned the Rolf Studios (New York) to design and integrate into the organ the breathtaking Beatitude Window. In 1987 John H. Hendriksen (Boston) was selected as Tonal Finisher for all fluework, Thomas H. Anderson (Boston) as flue pipemaker for all new flues, Trivo Company (Hagerstown) as builder for all new reeds, Joe Clipp (Hagerstown) as the Tonal Finisher for all reedwork, and A.R. Schopp's Sons, Inc. (Alliance, OH) to supply 16' full-length copper resonators. Phase one of the organ was completed in early 1988 with phase two beginning soon.



## Bryan Black

A Birmingham native and Alabama Chapter ATOS member, Bryan Black is a junior majoring in Organ Performance at Samford University under the direction of Dr. H.E. Tibbs. Recipient of the prestigious Birmingham Music Club 1988 Organ Scholarship, he is also an *a cappella* choir singer and accompanist. Beginning his piano studies at age 7, Bryan has studied under noted piano instructors, including Sally Douglas and Steve Nelson. Bryan is currently working toward his Bachelor of Music degree.

He is an avid steam railroad fan and member of the Heart of Dixie Railroad Club.



## Dr. H.E. Tibbs

In the Birmingham music scene, few people are as active as Dr. H. E. Tibbs. Presently Professor of Music and University Organist at Samford University, Dr. Tibbs is also organist-choirmaster at Southside Baptist Church.

Dr. Tibbs has a very active concert schedule including a concert on the great organ at the Radiodiffusion-Television Francaise and more recently a recital on the renowned Silbermann Organ at the Cathedral of Frieberg, Saxony (East Germany). Born in New Orleans, he attended Furman University and holds a Bachelor of Music Degree with distinction from the Eastman School of Music. He has studied in Paris, and was the first full-time American pupil of the noted virtuoso, Jean Langlais, successor to Cesar Franck in Paris at the Church of Ste. Clotilde. His Master of Music and Doctor of Musical Arts degrees are from the University of Michigan and include doctoral studies with Marilyn Mason.

Dr. Tibbs has performed numerous concerts and recitals throughout this country and Europe, serves on the boards of a number of Alabama music organizations and is a noted consultant and designer of over 40 pipe organs.



## Southside Baptist Church—3/62 Holtkamp

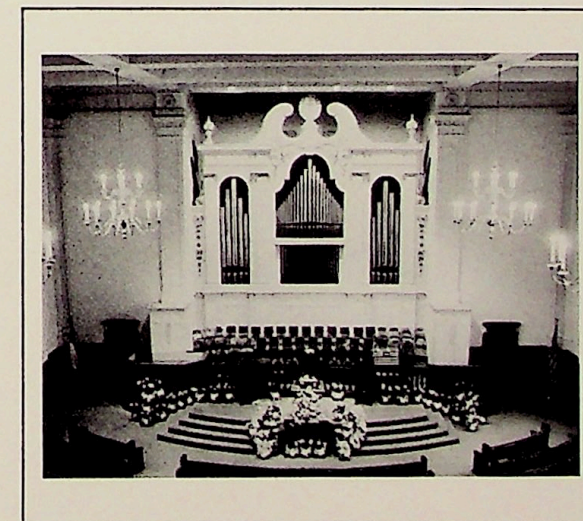
One of the largest organs in Birmingham, the Southside Baptist Church Holtkamp, was installed in 1966 as part of a major "overhaul" of the entire sanctuary. Designed by Dr. H.E. Tibbs, the organ is noted as being one of the most complete and well-balanced installations in town.

Pedal Organ		
16' Principal	32 pipes	
16' Quintadena	Great	
16' Subbass	32 pipes	
8' Octave	32 pipes	
8' Flauto	32 pipes	
4' Choralbass	32 pipes	
4' Nachthorn	32 pipes	
2' Octave	32 pipes	
4R Rauschbass	128 pipes	
32' Basun	32 pipes	
16' Posaune	32 pipes	
16' Dulzian	Swell	
8' Trumpet	32 pipes	
4' Schalmey	32 pipes	

Swell Organ		
16' Bourdon	12 pipes	
8' Gamba	61 pipes	
8' Bourdon	61 pipes	
8' Flauto Dolce	61 pipes	
8' Celeste (F-C)	56 pipes	
4' Principal	61 pipes	
4' Flute	61 pipes	
2' Doublette	61 pipes	
1-1/3' Quinte	61 pipes	
2R Sesquialtera	122 pipes	
4R Fourniture	244 pipes	
16' Dulzian	61 pipes	
8' Fagott	61 pipes	
4' Clairon	61 pipes	

Great Organ		
16' Quintadena	61 pipes	
8' Principal	61 pipes	
8' Gemshorn	61 pipes	
8' Gedackt	61 pipes	
4' Octave	61 pipes	
4' Flute	61 pipes	
2' Superoctave	61 pipes	
4R Mixture	244 pipes	
3R Scharf	183 pipes	
16' Trumpet	61 pipes	
8' Trumpet	61 pipes	
4' Trumpet	61 pipes	

Positiv Organ		
8' Spillflöte	61 pipes	
8' Copula	61 pipes	
4' Gemshorn	61 pipes	
4' Rohrflöte	61 pipes	
2-2/3' Nazard	61 pipes	
2' Principal	61 pipes	
2' Blockflöte	61 pipes	
1-3/5' Tierce	61 pipes	
1' Octave	61 pipes	
3R Cymbale	183 pipes	
8' Cromorne	61 pipes	





## Acknowledgements

—Thank you to First Alabama Bank, Southside Branch, for working so closely with our chapter.

—Thanks to Jerry Eason and the entire staff of First Alabama Travel for making everything on the travel side run as smoothly as possible.

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—Thank you to Freeman B. Andress and his Birmingham Wedding Chapel Organ Grinders for the extensive work done on the Southside Kimball.

—Very special thanks to Tom Helms for being everywhere, everytime he was needed for anything.

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—Many thanks to each and every convention attendee—without you, why bother?!

