

PARAMOUNT
ATOS
PUGET SOUND CHAPTER
WELCOMES

1988

DEC 31

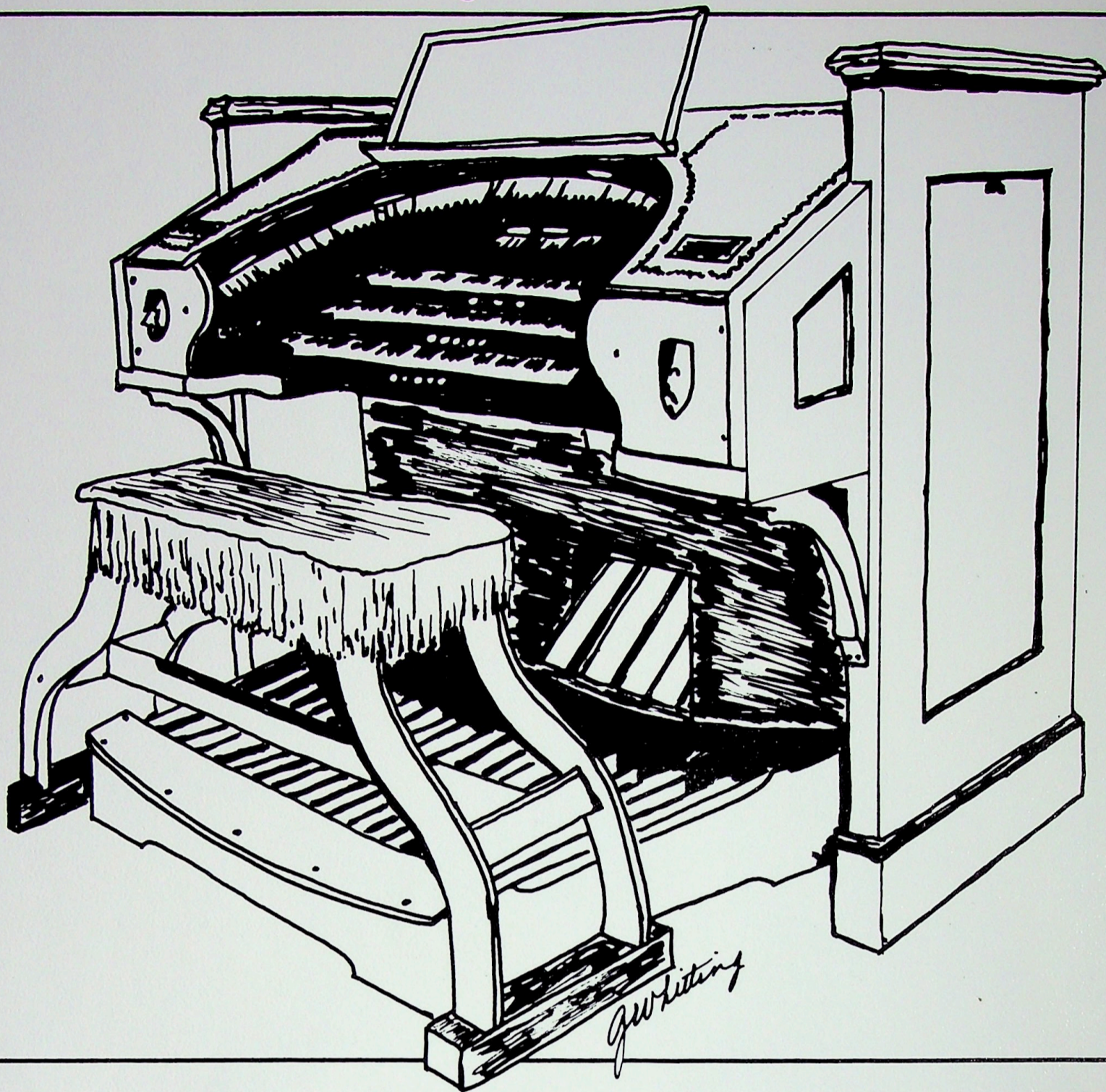
JAN 1

J. Whitting

Seattle
Puget
Sound
Chapter

Marr & Colton
Console

3/8 Wurlitzer

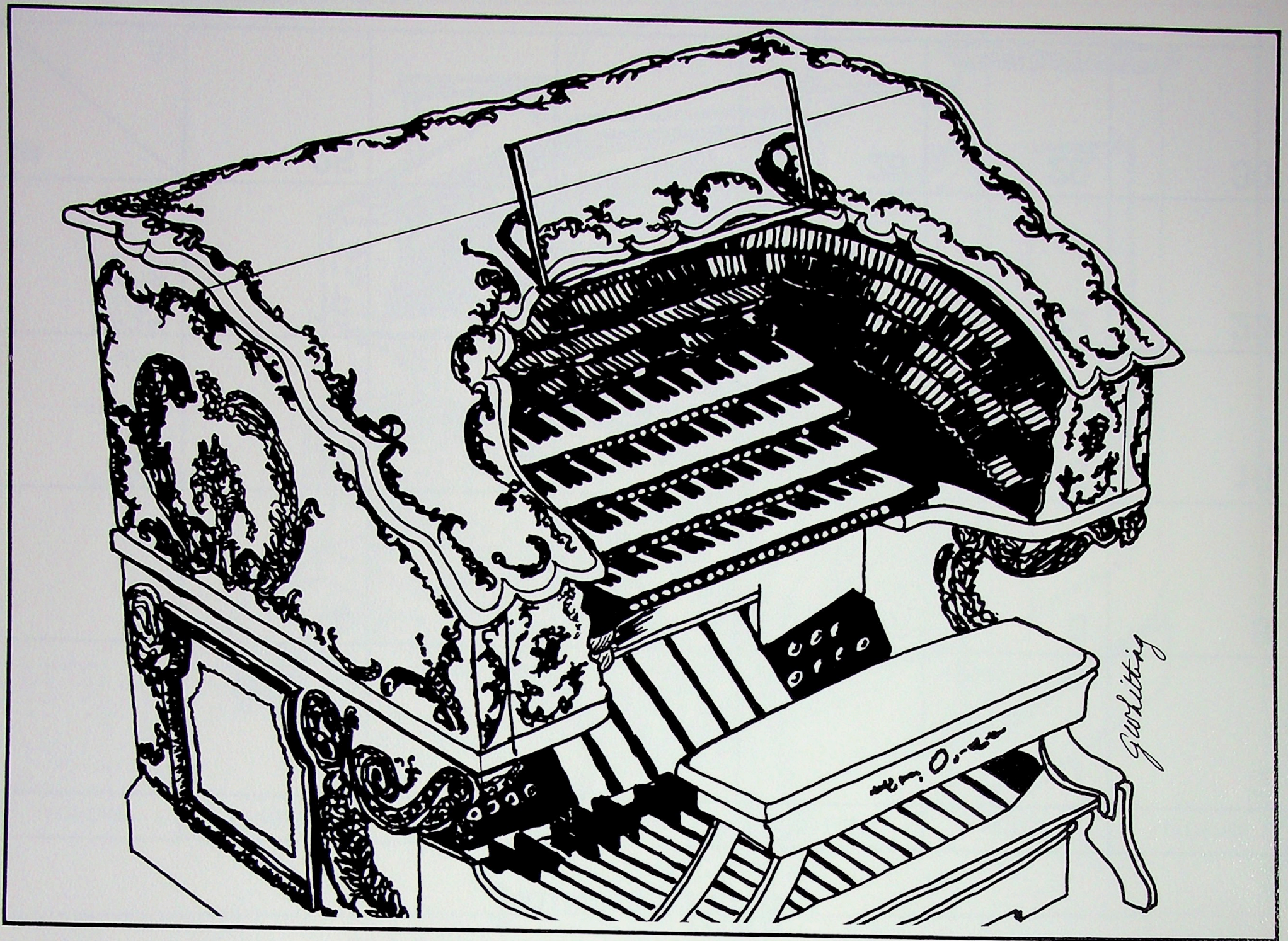


January 1988

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
DECEMBER S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31			FEBRUARY S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29		1 New Year's Day	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

New Year's Day

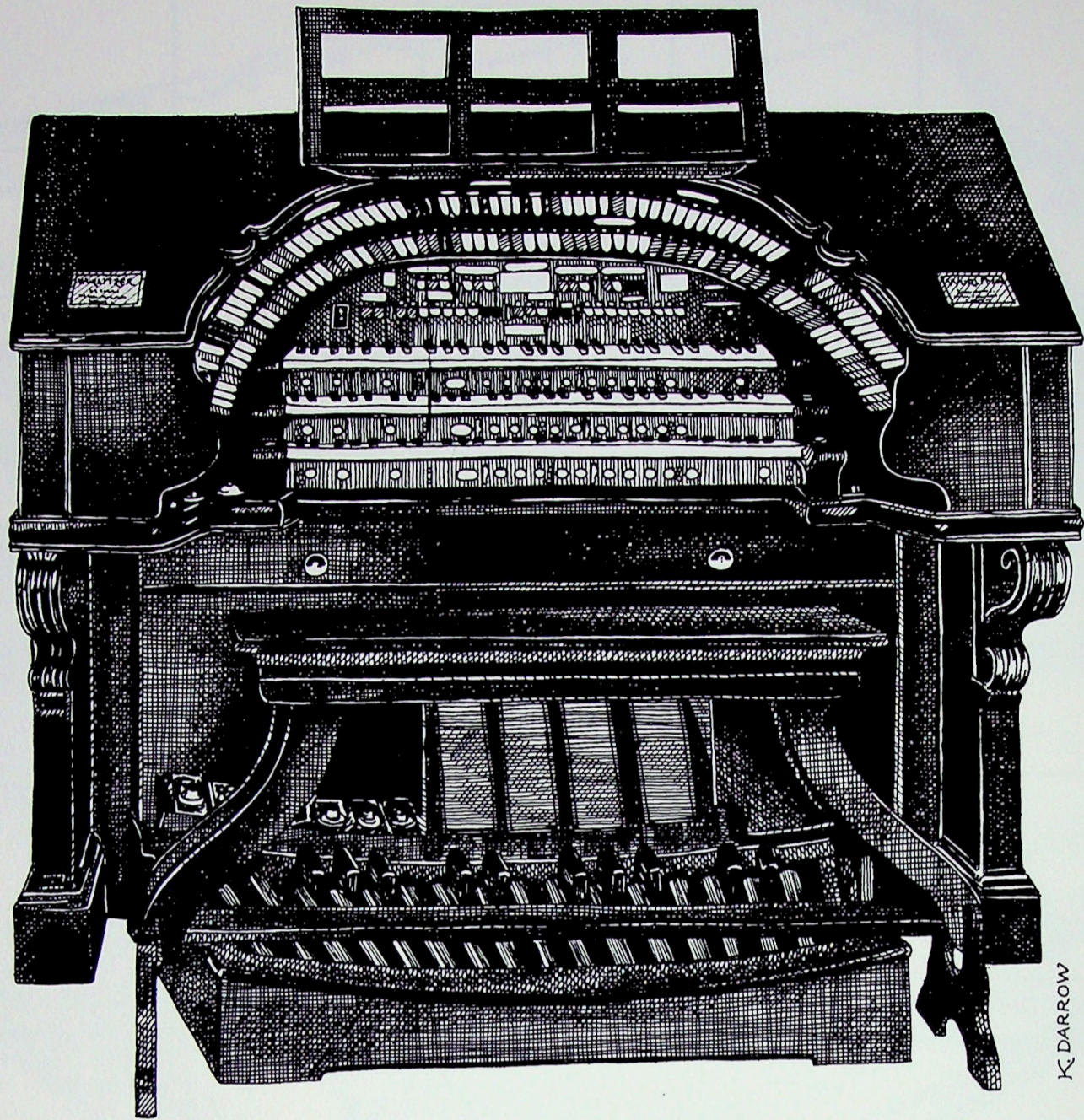
Martin Luther
King Jr's Birthday



New York Times Square Paramount 4/36 Wurlitzer now in Wichita Civic Center

February 1988

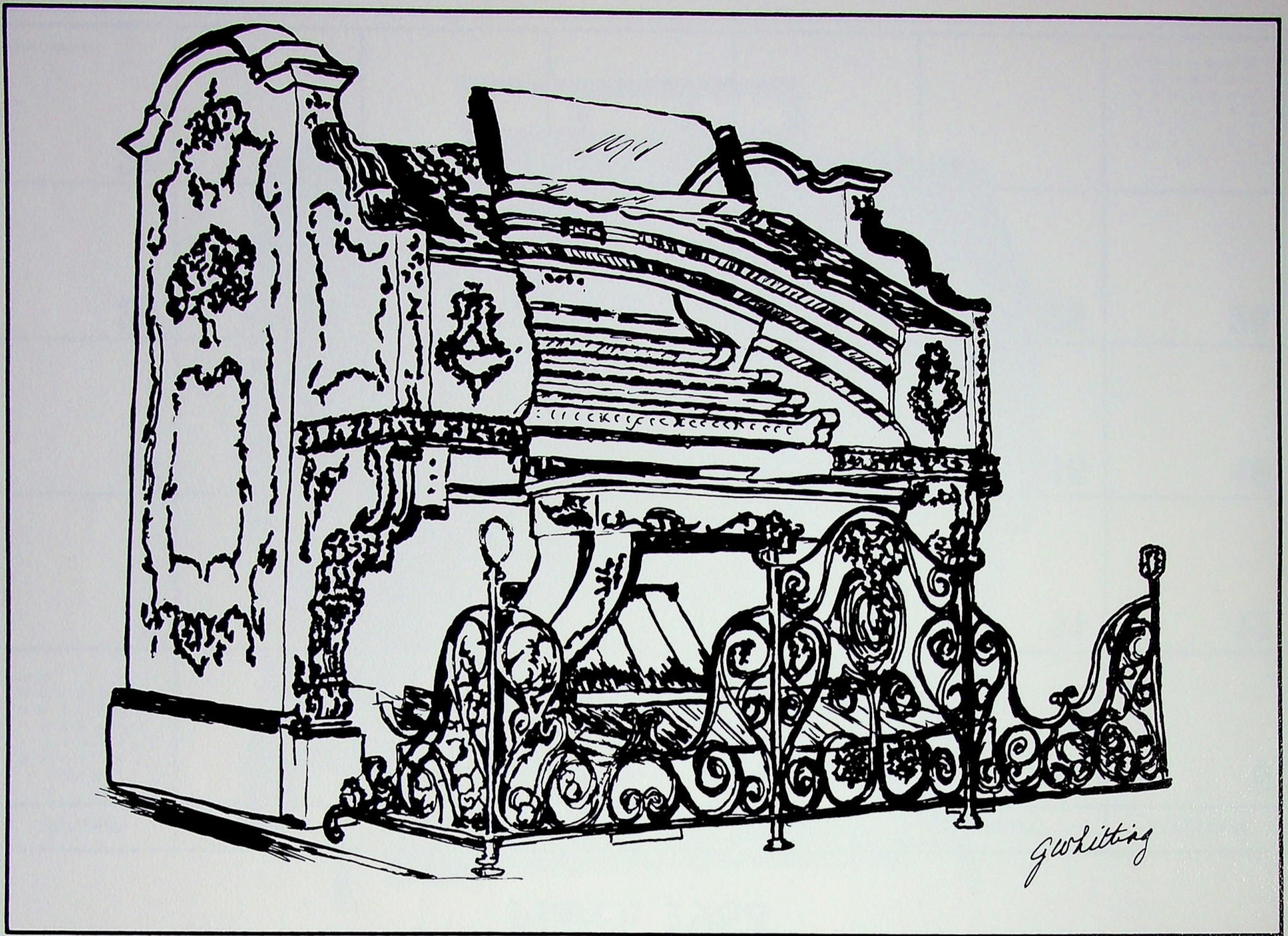
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1	2	3	4	5	6
7	8	9	10	11	12 Lincoln's Birthday	13
14	15	16	17	18	19	20
Valentine's Day	Washington's Birthday (observed)		Ash Wednesday			
21	22	23	24	25	26	27
28	29		JANUARY S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31			MARCH S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31



Cincinnati, Ohio Emery Theatre 3/27 Wurlitzer

March 1988

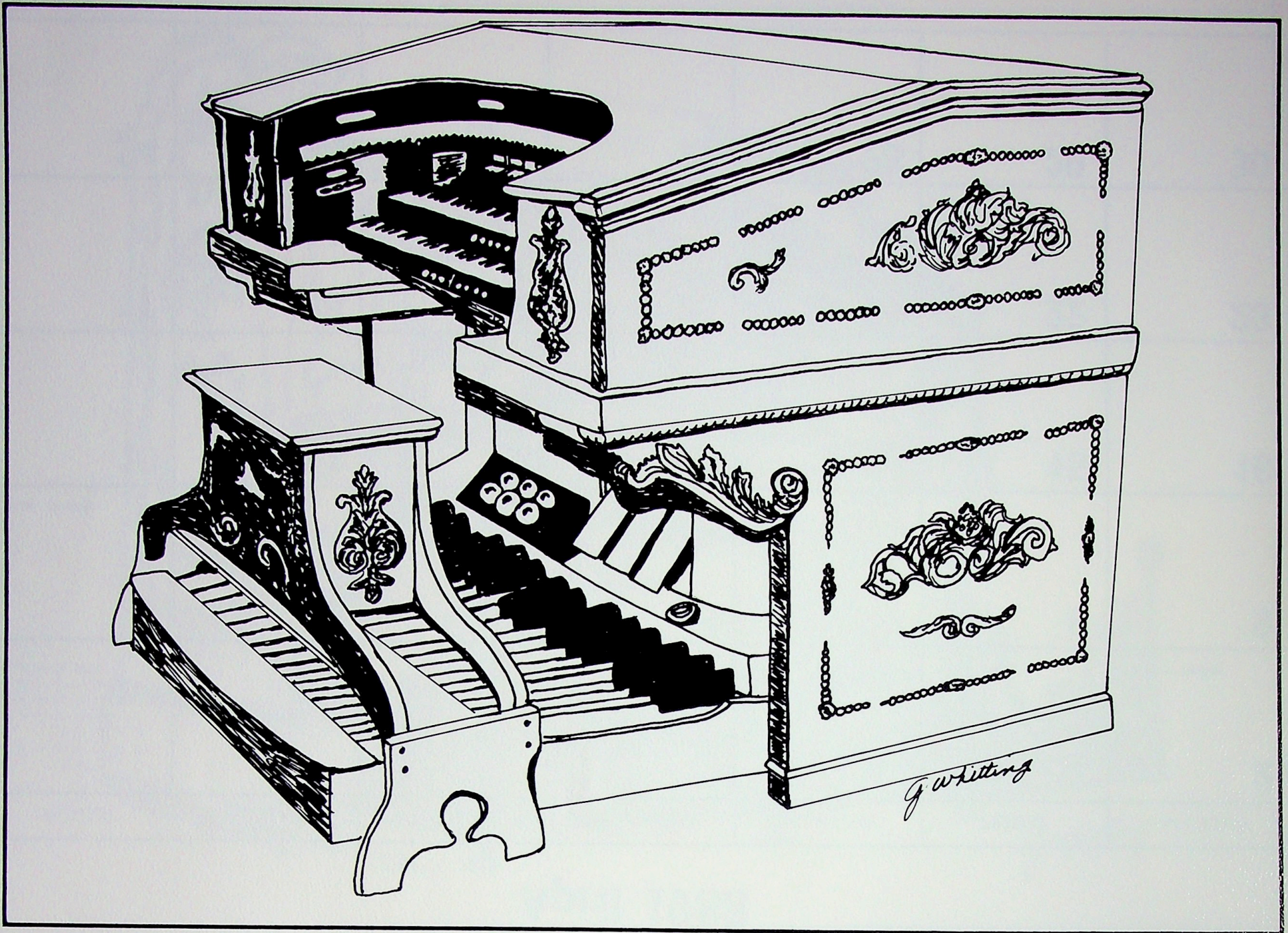
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FEBRUARY S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
				St. Patrick's Day		
20	21	22	23	24	25	26
27	28	29	30	31		APRIL S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
Palm Sunday						



Seattle Paramount Theatre 4/21 Wurlitzer

April 1988

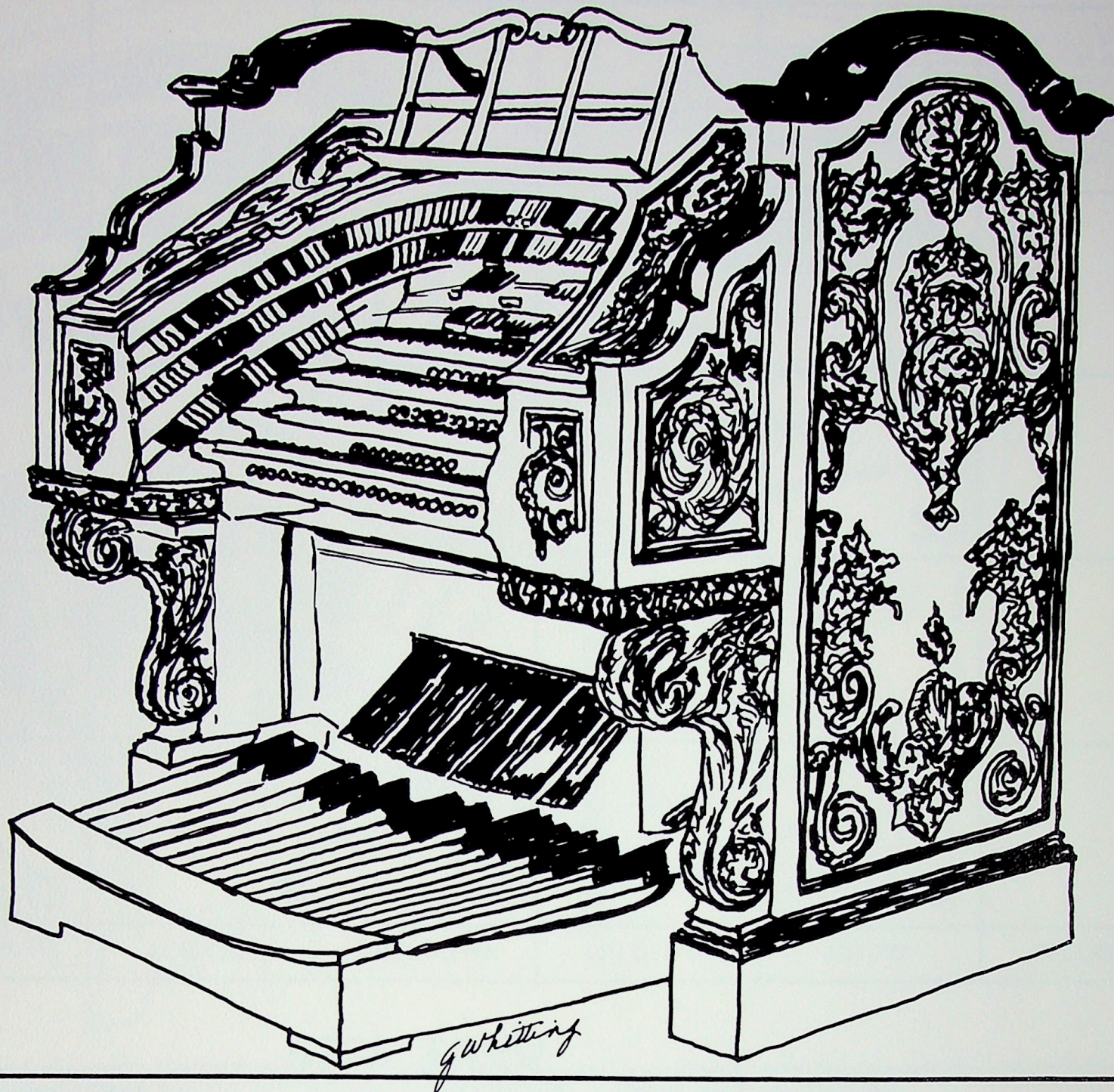
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
MARCH S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31			MAY S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31		1 Good Friday	2 Passover Begins
3 Easter Sunday	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30



Seattle Neptune Theatre 2/10 Robert Morton/Hybrid formerly Whitting residence

May 1988

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4	5	6	7
8	9	10	11	12	13	14
Mother's Day						
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	APRIL S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30			JUNE S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
	Memorial Day					



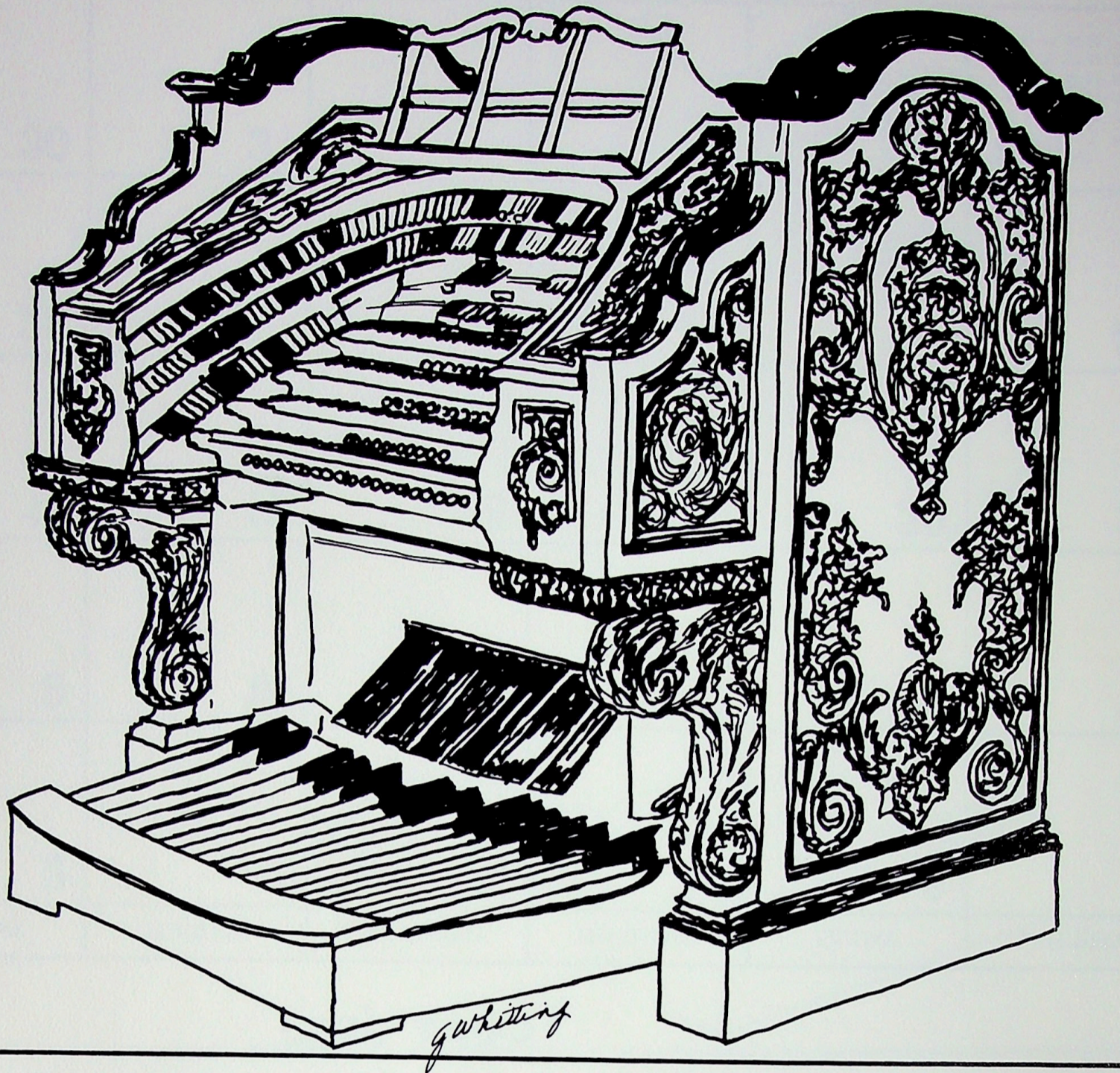
New York Paramount
Theatre

4/26 Wurlitzer

now
Long Island
University

May 1988

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4	5	6	7
8	9	10	11	12	13	14
Mother's Day						
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	APRIL S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30			JUNE S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
	Memorial Day					



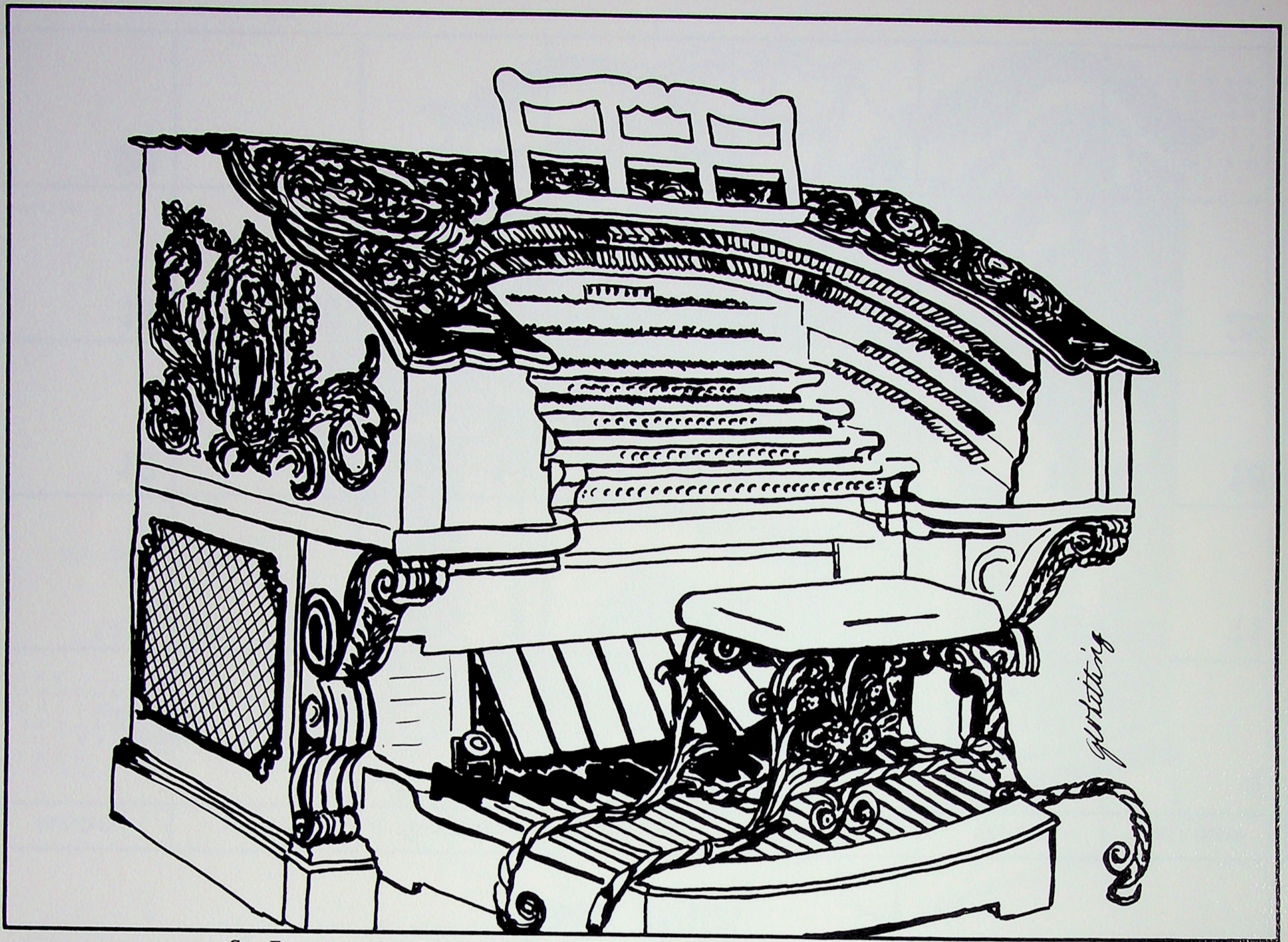
New York Paramount
Theatre

4/26 Wurlitzer

now
Long Island
University

June 1988

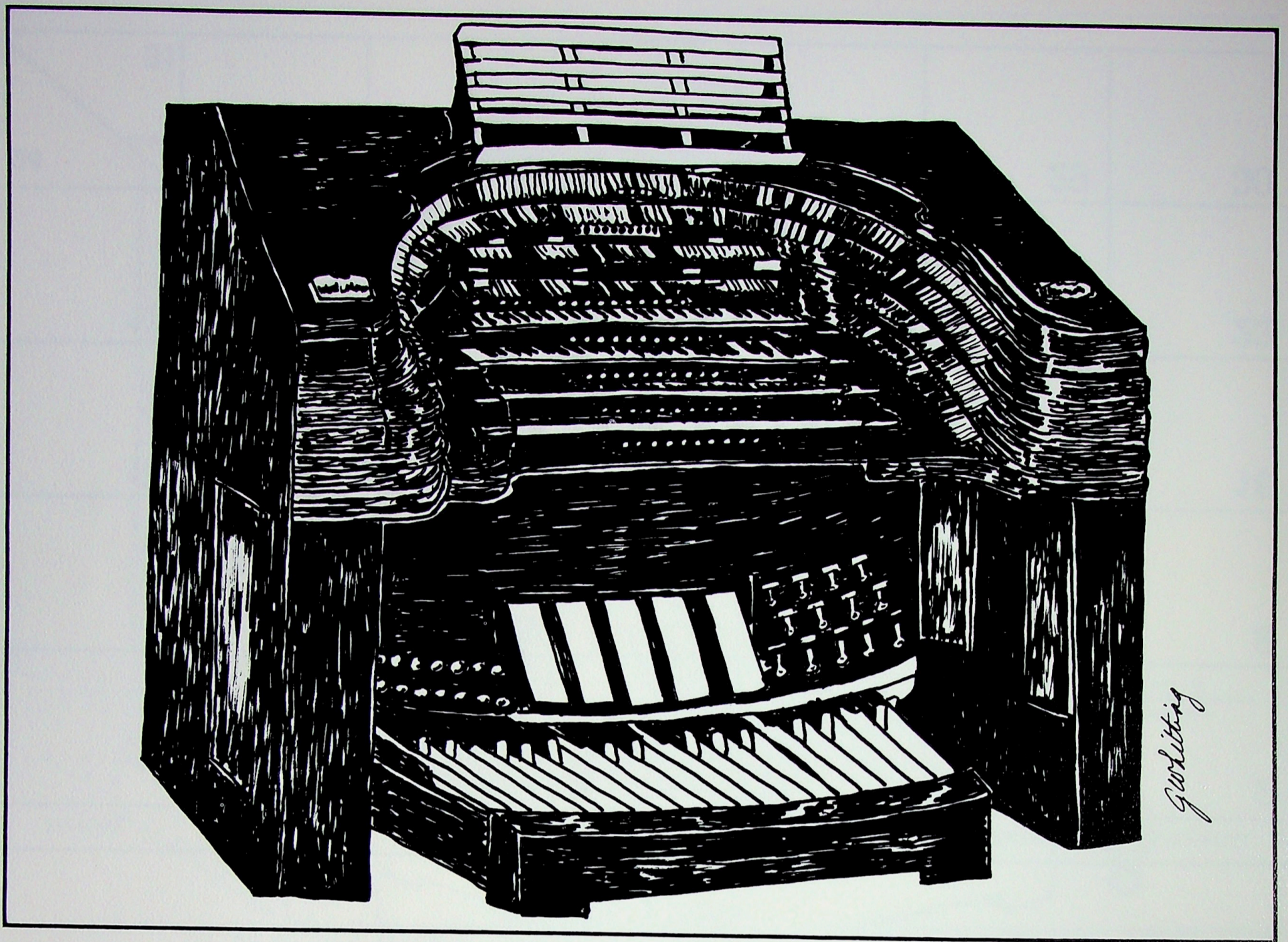
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
MAY S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
Father's Day						
26	27	28	29	30		JULY S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31



San Francisco Fox Theatre 4/36 Wurlitzer now in Lanterman Residence, La Canada

July 1988

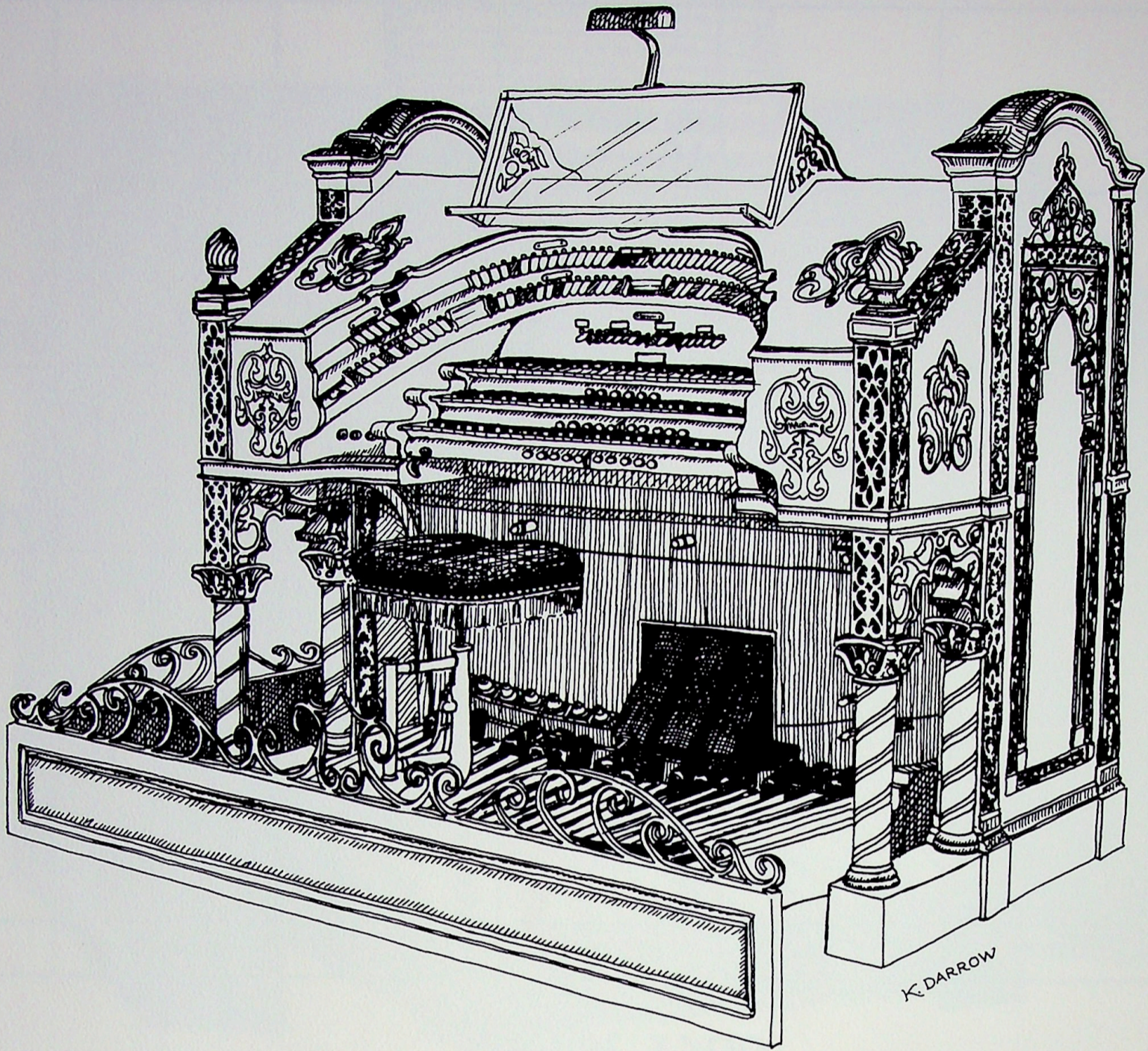
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
JUNE S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30			AUGUST S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31		1	2 ATOS National Convention Portland 2nd thru 7th
3	4 Independence Day	5	6	7	8 AFTER GLO Seattle	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						



New York Radio City Music Hall 4/58 Wurlitzer

August 1988

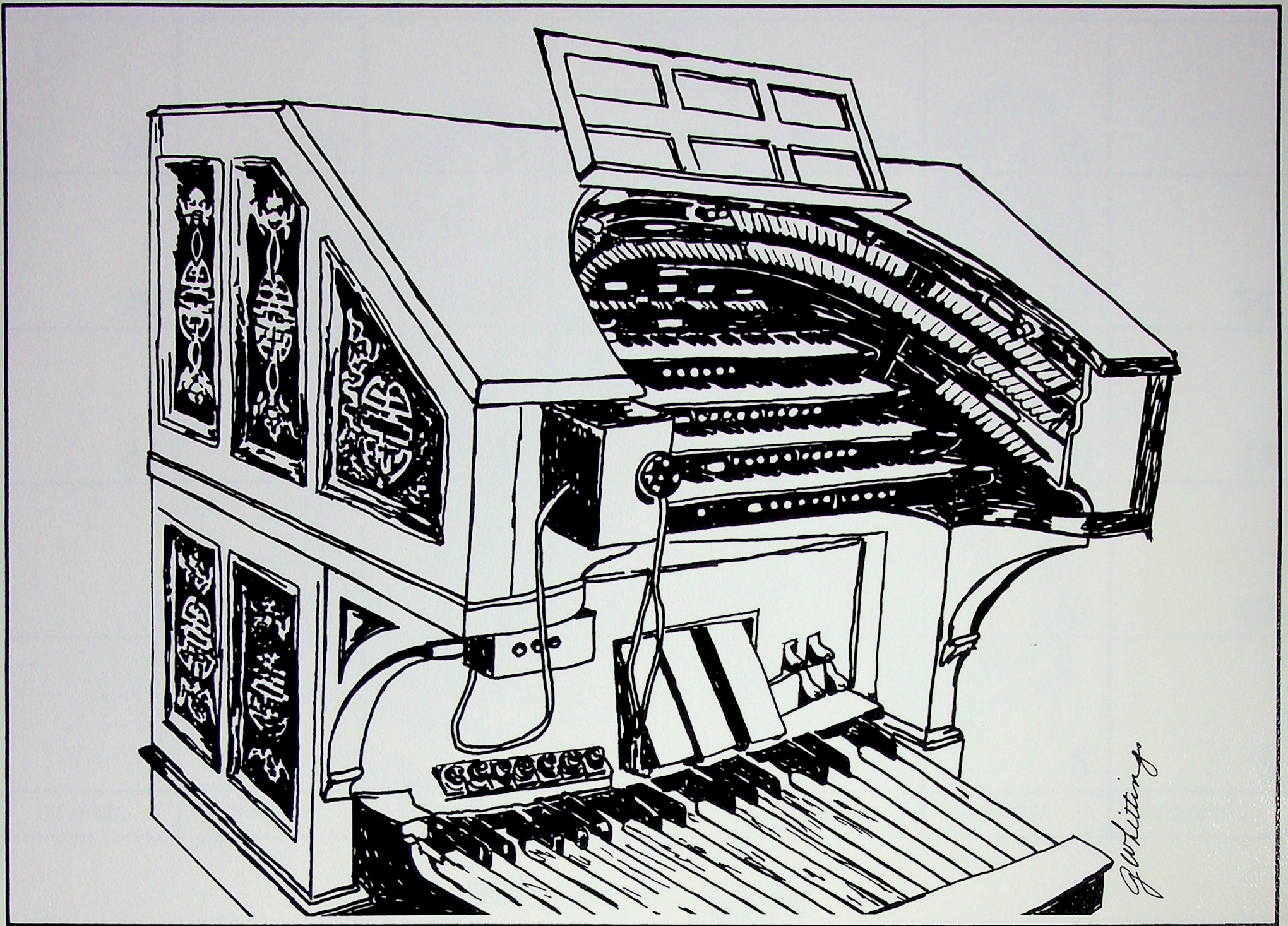
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
JULY S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			SEPTEMBER S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30



Knoxville, Tennessee Theatre 3/14 Wurlitzer Balaban II

September 1988

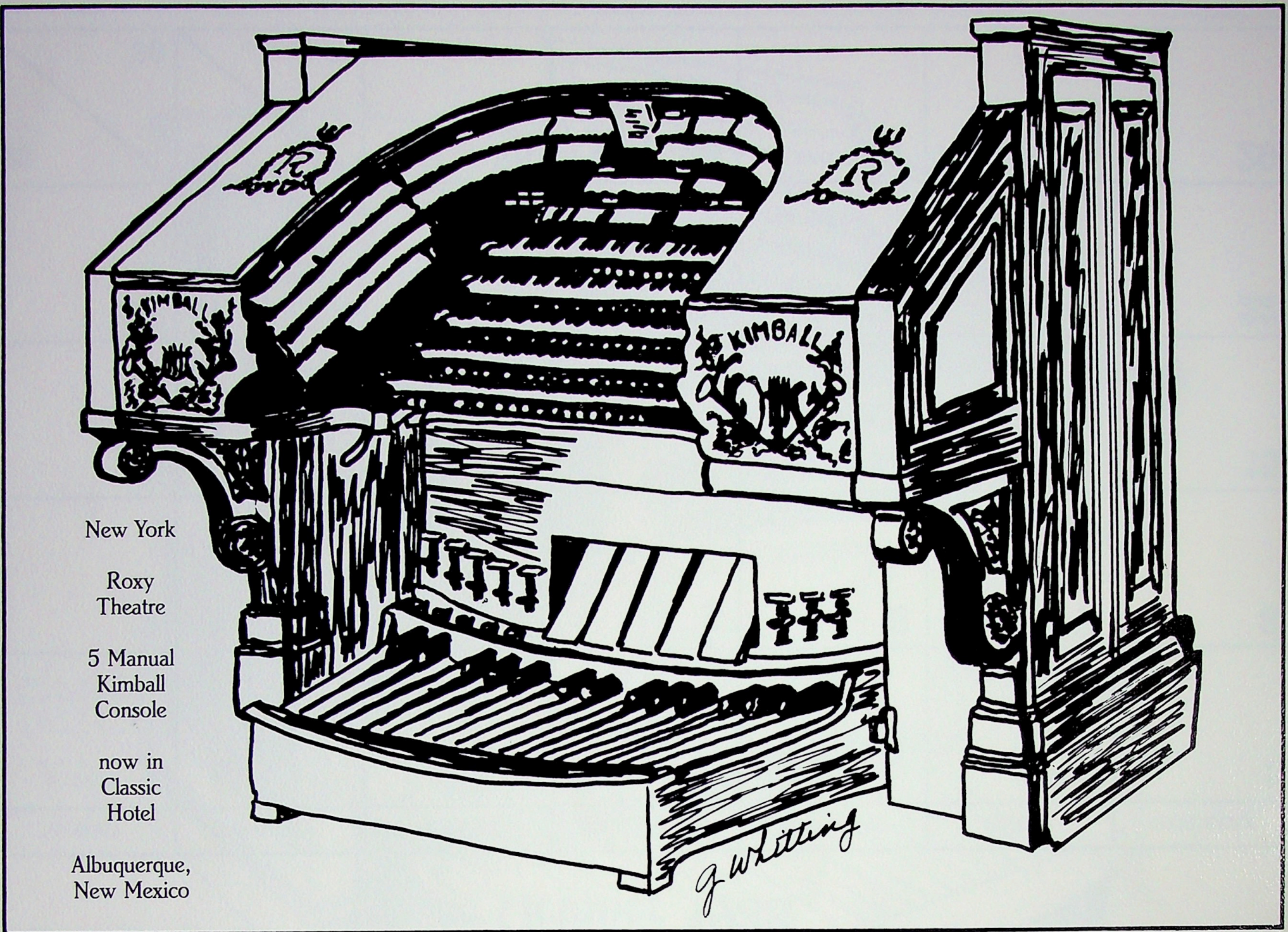
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
AUGUST S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31			OCTOBER S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1	2	3
4	5 Labor Day	6	7	8	9	10
11	12 Rosh Hashanah	13	14	15	16	17
18	19	20	21 Yom Kippur	22	23	24
25	26	27	28	29	30	



Seattle 5th Avenue Theatre 4/17 Wurlitzer now in Capn's Galley, Redwood City, California

October 1988

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
SEPTEMBER S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30			NOVEMBER S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30			1
2	3	4	5	6	7	8
9	10 Columbus Day	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31 Halloween					

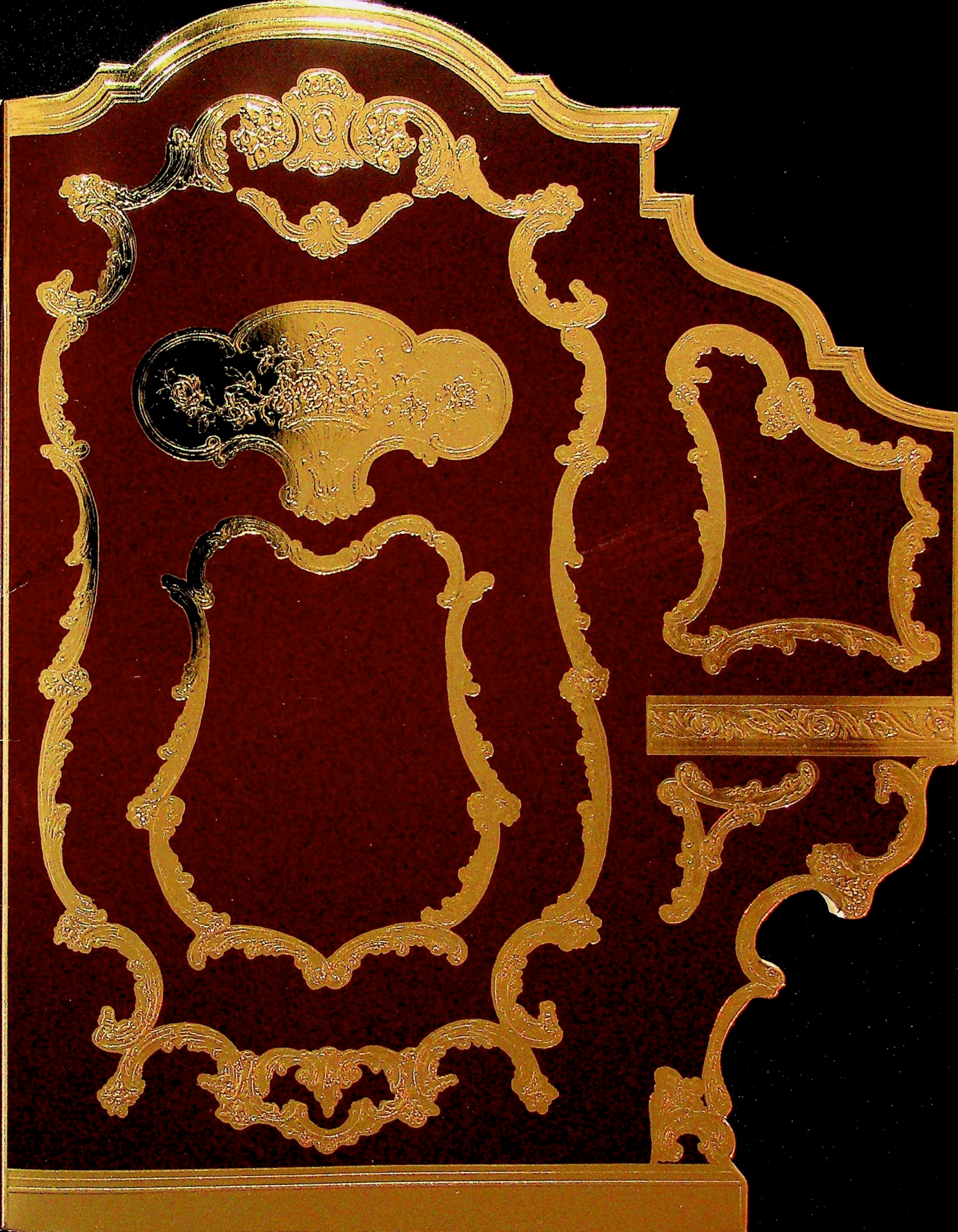


New York
 Roxy
 Theatre
 5 Manual
 Kimball
 Console
 now in
 Classic
 Hotel

Albuquerque,
 New Mexico

November 1988

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
OCTOBER S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31		1	2	3	4	5
6	7	8 Election Day	9	10	11 Veterans Day	12
13	14	15	16	17	18	19
20	21	22	23	24 Thanksgiving Day	25	26
27	28	29	30			DECEMBER S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31



1988

American Theatre
Organ Society
National Convention

HOSTED BY:

Oregon Chapter

July 2 - 6

Message from the President

On behalf of your Officers and Board of Directors, I want to welcome you to this, the 33rd Annual National Convention of the American Theatre Organ Society. We are very fortunate to have been invited to Portland this year. The Northwest is a great place to visit this time of year, not only because of the many great theatre organs, but the many sights to see as well. I hope that you will take the opportunity to not only enjoy the convention activities, but look around and visit what has made Portland, Oregon, a great part of America.

The Oregon Chapter of ATOS and Dennis Hedberg, the Chairman of this convention, have worked long and hard to make this a great convention. A big THANK YOU goes to all members of the Oregon Chapter for their hard work and to those of the Puget Sound Chapter for their work on the Encore Day following the convention. There are always many people who will be up late at night making sure that the organs are in tip-top condition, those who have worked long and hard getting ready for the convention, and all of the other people required to make a meeting of this type run smoothly.

Our conventioners come from all walks of life, all parts of the United States, and from many of our allied countries.

It is an opportunity to experience theatre organ and renew acquaintances and make new ones. This is the time to get together, a time to lay aside social and work pressures and be with friends having a common denominator — the music of the theatre organ. I have always said that music is the common thread among the peoples of the earth, and these conventions prove that.

Your Officers and Directors are here to help you in any way we can. You elected us and we want to live up to the trust you have given us. Enjoy the convention, Portland, Oregon, and the friendship of ATOS.

Sincerely yours,

JACK MOELMANN
President



Convention Chairman's Message

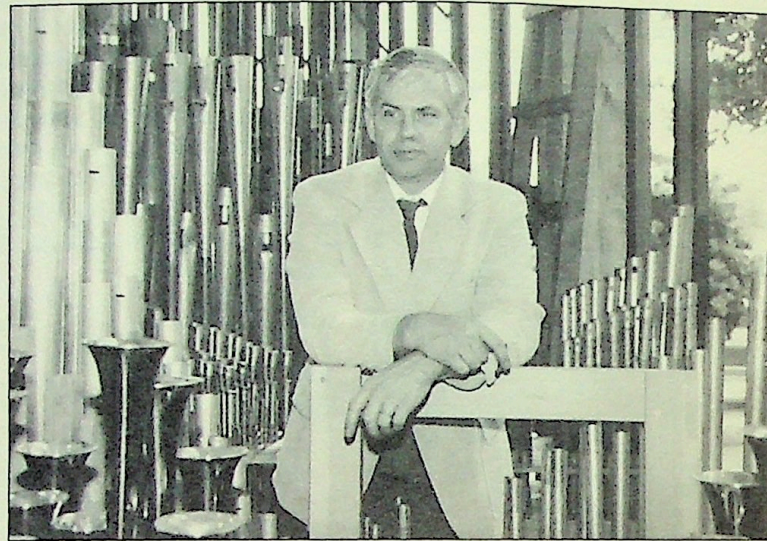
Welcome to Portland! It has been 15 years since the Oregon Chapter hosted the National Convention of the American Theatre Organ Society. We have all grown a little older, a little fatter and maybe a little wiser. It is the assumed acquisition of that wisdom and concern for the future of the theatre organ and ATOS that has motivated my organization of this convention. With the support of the Oregon Chapter Executive Board and other convention committee persons, the 1988 ATOS National Convention is breaking from some traditions. Some controversy will be generated and that, I believe, is healthy.

While the accomplishments and contributions to ATOS by those musicians and technicians representing the so called "Golden Age" cannot and must not ever be ignored or forgotten, the thrust in 1988 is towards the future. For the first time, an entire major concert time slot is dedicated to the introduction of new and promising talent. This program should be vigorously supported for the encourage-

ment of its participants in future ATOS activities. For the first time, we will have an impromptu interview in front of the banquet assemblage with that outspoken, love-him-or-hate-him luminary, George Wright. For the first time, we will have a technical seminar based on some radically new thinking regarding tremolo performance. And for the first time, we will have the unlikely pairing of an accordion with organ.

We must embrace new technology and methodology and incorporate it wherever possible into the design of new theatre organ installations and the restoration of old ones if we are to stay musically current. After all, it is the music which has gotten us this far and it is the music and musicians who will take us into the future.

Dennis Hedberg



Chapter President's Message

WELCOME TO PORTLAND! The Oregon Chapter has been anticipating your arrival for the past two years, and now that you are here we hope you will enjoy every minute of your stay in the City of Roses.

Since we last hosted a Convention in 1973, we have increased our membership and added several convention venues, including a new pizza parlor in Vancouver. We are looking forward to sharing our sights and sounds with you and hearing from each of you what has been happening in your locale since we last met.

If we can be of any help to you during your stay with us, please do not hesitate to ask for assistance or information. Thank you for coming, and it is our sincere wish that you will go home saying, "Portland Has All The Fun!"

Paul Quarino



Saturday - July 2

10 AM - 6 PM	Registration - <i>Hawthorne</i>
12 PM, 1:30 PM, 3 PM	Patti Simon - <i>Vollum Studio</i>
5 PM	No-host cocktail party - <i>Multnomah/Holiday/Broadway</i>
8 PM	Ron Rhode - <i>Benson High School</i>
10 PM - 12 AM??	No-host cocktail - <i>Multnomah/Holiday</i>

Sunday - July 3

9 AM - 5 PM	Registration
10 AM	Chapter Rep. Meeting - <i>Broadway/Weidler/Halsey</i>
9 AM, 10:30 AM	Patti Simon - <i>Vollum Studio</i>
1 PM - 3 PM	Technical Seminar: The Physics of Tremolo Dennis Hedberg - <i>Broadway/Weidler/Halsey</i>
1 PM - 3 PM	Seminar: The Usefulness of Robert's Rules Grace McGinnis - <i>Ross Island/Sellwood</i>
3 PM - 5 PM	Seminar: Concert Production Steve Adams - <i>Ross Island/Sellwood</i>
7 PM	General Membership Meeting - <i>First United Methodist Church</i>
8 PM	Tom Hazleton - <i>First United Methodist Church</i>
10 PM - 12 AM??	No-host cocktails - <i>Multnomah/Holiday</i>

Monday - July 4

9 AM, 10:45 AM	Simon Gledhill - <i>Organ Grinder</i> Rob Richards - <i>Uncle Milt's</i>
11:45 AM	Lunch - <i>Organ Grinder</i>
11:45 AM	Lunch / Wendy Kieffer - <i>Uncle Milt's</i>
12:45 PM	Lunch - <i>Organ Grinder</i>
12:45 PM	Lunch / Wendy Kieffer - <i>Uncle Milt's</i>
1:45 PM, 3:30 PM	Simon Gledhill - <i>Organ Grinder</i> Rob Richards - <i>Uncle Milt's</i>
8 PM	Paul Quarino - <i>Foursquare Church</i> 1989 Promotion
11 PM - 2 AM (elective)	Jam Session - <i>Uncle Milt's</i>

Tuesday - July 5

9 AM, 10:45 AM Dean Lemire - *Oaks Park*
 9 AM, 10:45 AM Kurt Von Schakel/Gerry Gregorius -
Scottish Rite Temple
 3 PM Young Artist Cameos
 - Melissa Ambrose
Benson High School
 6 PM - 7 PM Dan Bellomy - No-host cocktails
 7 PM Banquet/George Wright: speaker
Ballroom

Wednesday - July 6

9 AM, 10:45 AM Walt Strony - *Organ Grinder*
 9 AM, 10:45 AM Fr. Jim Miller - *Uncle Milt's*
 11:45 AM Lunch / Wendy Kieffer - *Uncle Milt's*
 11:45 AM Lunch - *Organ Grinder*
 12:45 PM Lunch / Wendy Kieffer - *Uncle Milt's*
 12:45 PM Lunch - *Organ Grinder*
 1:45 PM, 3:30 PM Walt Strony - *Organ Grinder*
 1:45 PM, 3:30 PM Fr. Jim Miller - *Uncle Milt's*

Rodgers Organ Company Tours: (elective)
Morning - leave Hotel 9 AM, return Hotel 12 PM
Afternoon - leave Hotel 12:30 PM, return Hotel 3:30 PM

8 PM Jonas Nordwall
 - *Schnitzer Hall (Paramount)*
 11 PM - 2 AM?? Jam Session - *Organ Grinder*

Country Store Hours

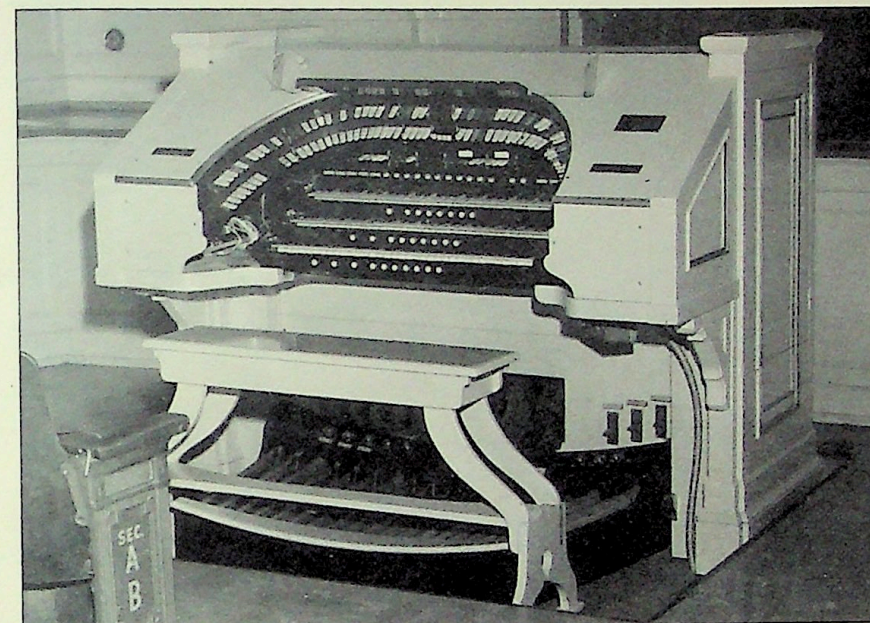
7/2 10 - 5:30	7/4 9:30 - 6	7/6 12 - 5
7/3 9:30 - 6	7/5 12 - 4	7/7 9 - 12

Benson High School

The only non-Wurlitzer theatre organ to be heard at the 1988 ATOS National Convention, the 3-manual, 24-rank Kimball in Benson High School began as a 3-manual, 9-rank instrument installed in the Columbia Theatre, Longview, Washington. The Benson High School Student Body purchased the organ in 1937 and the Seattle firm of Balcom & Vaughan was engaged to enlarge the instrument to its present 24 ranks and install it in Benson High School auditorium.

A severe wind storm in 1962 damaged the roof over the organ chambers resulting in serious water damage. Some well-meaning but thoroughly misguided and untrained Benson students persuaded school officials into allowing them access to the organ for the purpose of renovation. What the damaged roof started, the students finished. The organ was totally unplayable and was being considered for the scrap heap.

Oregon Chapter members began restoration in the early 1970s and fruits of their work were shared at the 1973 ATOS National Convention. The organ is regularly maintained and is the instrument most often used for public concerts sponsored by the Oregon Chapter.



Left

16' Tuba
 16' Open Diapason
 16' Tibia Clausa
 8' Vox Humana
 8' Hautbois
 8' French Horn
 8' Kinura
 8' Orchestral Oboe
 8' Violin
 8' Diapason

Right

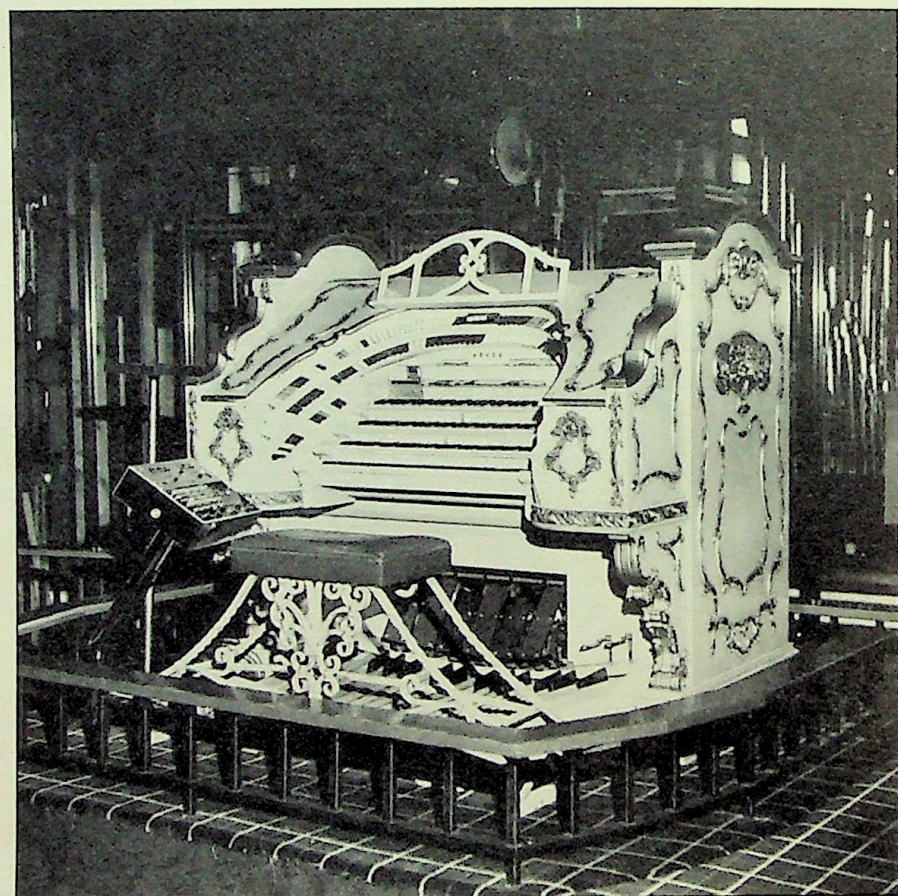
16' Open Diapason
 16' Violin
 8' Viol Celeste
 8' Tibia Clausa
 8' Clarinet
 8' Hohl Flute
 8' Gemshorn
 8' Gemshorn Celeste
 8' Vox Humana
 4' Flute
 Mixture III ranks
 16' Bourdon
 Piano
 Marimba/Harp
 Xylophone
 Glockenspiel
 Chimes
 Misc. Traps & Effects

Organ Grinder

The Wurlitzer in the Organ Grinder is a prime example of the adage, "a pipe organ is never finished." Until someone is able to convincingly demonstrate the ideal theatre organ sound and so long as folks continue to eat pizza, the Organ Grinder instrument most likely never will be finished. From its modest beginnings as a 3-manual, 13-rank, 235 Special installed in the Oriental Theatre, Portland, Oregon, in 1927, the organ has grown to its present size of 47 ranks with a 4-manual, 256-stop console. Even though quite costly in terms of space and money, the Organ Grinder Wurlitzer contains no truncated, electronic or resultant stops. The sonic impact of the "real stuff" cannot be missed!

Considering the number of hours in use, keeping an instrument of this size in top playing condition requires about one hour of maintenance for every three to four hours of playing time. Monthly maintenance expenses of \$2,000 or more are common. However, for the love and dedication to this instrument, it is worth it. Based on the number of patrons served (about 60,000 each month) and the number of hours played in public per week, the Organ Grinder theatre organ quite possibly has been heard by more people and has more playing hours chalked up than any other theatre organ in history! And it goes on.

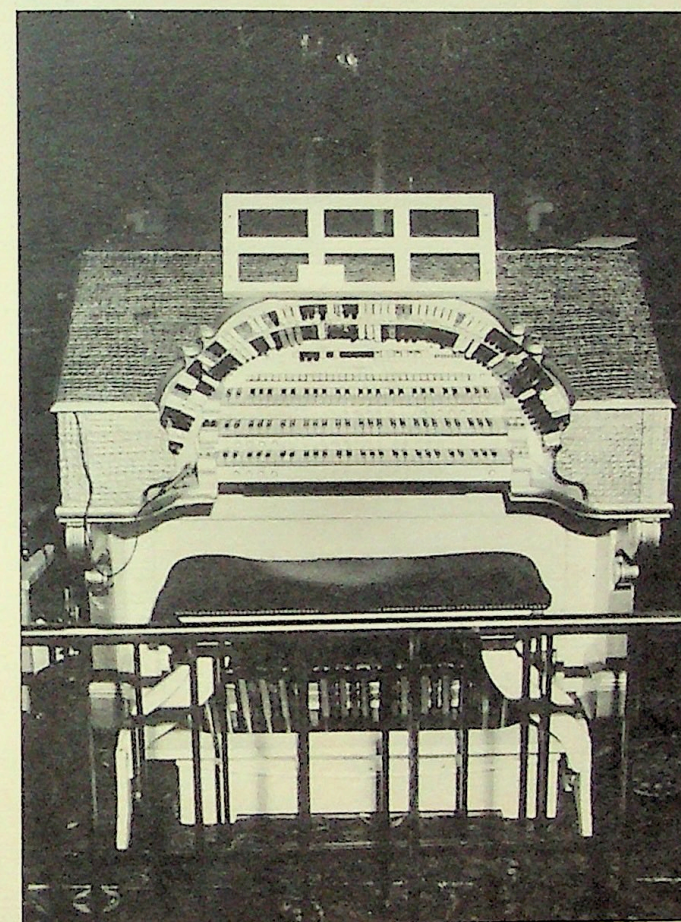
The Organ Grinder has become a local institution, and with careful management it will remain that way for years to come.



Uncle Milt's

In the process of removing the Wurlitzer, Style 235, nucleus of Uncle Milt's pipe organ from the Orpheum Theatre, Seattle, Washington, relay cables were severed rendering that relay useless. The organ remained in storage by its Seattle purchaser until it was obtained by "Uncle" Milt Kieffer for his planned pizza restaurant in Vancouver, Washington. Since additional ranks were contemplated from the onset, the larger 3-manual, 20-rank relay from Keith's Memorial Theatre, Boston, Massachusetts, was used. This relay, too, proved inadequate and finally a solid-state relay was installed thus curing the organ's major difficulty...dead notes.

As the organ grew to its present 18 ranks so did its need for a more comprehensive console. The original console used at the Organ Grinder had already been expanded. Its availability made it a natural choice for use at Uncle Milt's. Tonal finishing of this instrument is nearing completion and the organ is played daily by Uncle Milt's varied staff of musicians including Wendy Kieffer, Uncle Milt's lead organist and daughter.



Main

16' Concert Flute
16' Open Diapason
8' Viol d'Orchestra
8' Salicional
8' Tibia Clausa
8' Horn Diapason
8' Clarinet
8' English Post Horn
8' Brass Saxophone

Solo

16' Tibia Clausa
16' Harmonic Tuba
8' Orchestral Oboe
8' Kinura
8' Brass Trumpet
8' Oboe Horn
8' Vox Humana
8' Vox Humana

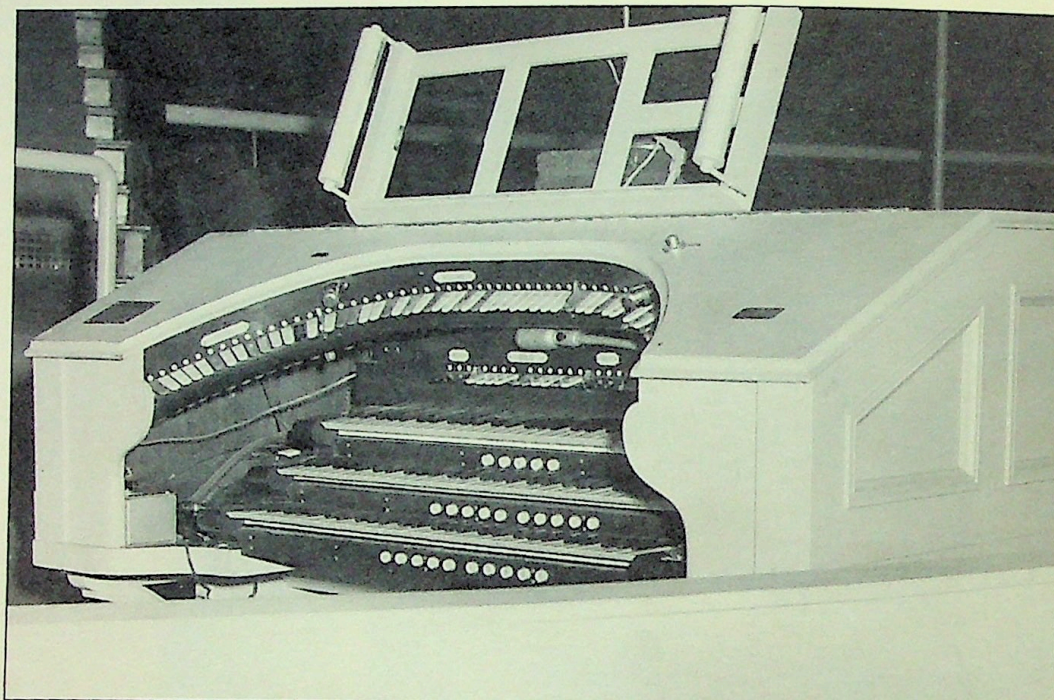
Unenclosed Percussions

Marimba/Harp
Glockenspiel
Sleigh Bells
Piano
Chrysoglott
Xylophone
Chimes
Misc. Traps & Effects

Scottish Rite Temple

A 2-manual, 7-rank, Style F Wurlitzer from the Egyptian Theatre, Portland, Oregon, was moved to the Scottish Rite Temple in 1936 by Balcom & Vaughan to replace an unsuitable organ built by Aeolian. As was often done by Balcom & Vaughan, the 2-manual console was modified to accommodate a third manual. Furthermore, by today's standard, the firm was notorious for converting console stop pneumatic blow boxes and various percussion actions sans blow pneumatics and bars into pipe chests. While ATOS technicians might find this practice sacrilegious it was necessary for survival in the 1930s and actually worked quite well. The Scottish Rite Temple instrument is a good example of this adaptation.

This instrument is now 12 ranks and the addition of a French Trumpet is planned for the near future.



Main

16' Open Diapason
16' Concert Flute
8' Salicional
8' Voix Celeste
8' Clarinet

Solo

16' Harmonic Tuba
16' Pedal Open Diapason
8' Tibia Clausa
8' Vox Humana
8' Orchestral Oboe
8' Dolce
4' Silver Flute
Glockenspiel
Xylophone
Chimes
Misc. Traps & Effects

Oaks Park Roller Rink

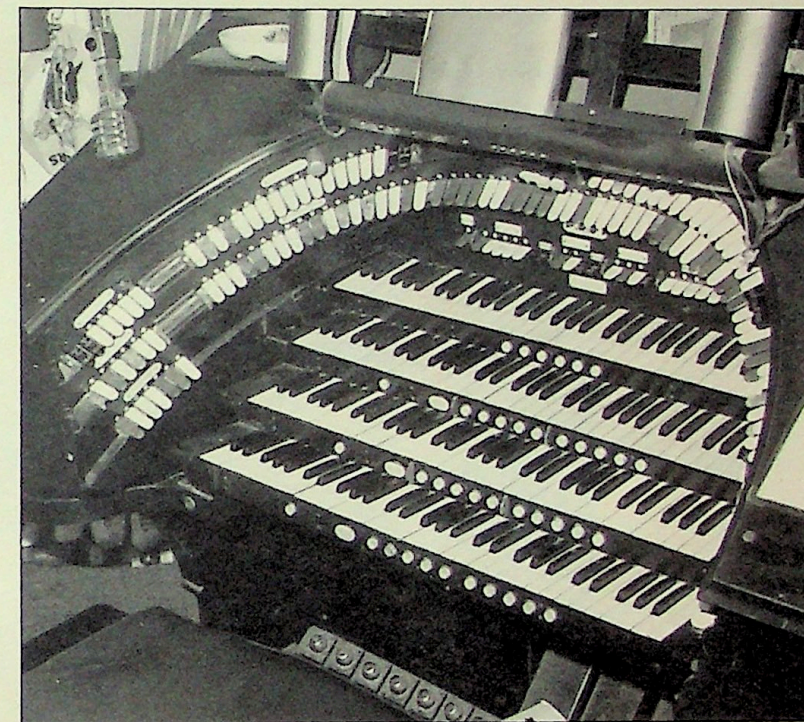
Portland's Broadway Theatre opened in 1926 equipped with a 4-manual, 18-rank Wurlitzer. Following a long period of silence the instrument was purchased in 1955 by the Oaks Amusement Park for installation in its roller rink. Supervised by a local organ technician, the organ was re-leathered and re-configured in the Oaks Park Dance Hall prior to being installed in the exposed loft of the roller rink. The outstanding feature of this organ is its lack of expression shutters. (The Oaks' shutters are now part of the Organ Grinder instrument.) Depending upon where one sits or skates, the tonal balance of the organ is constantly changing.

Few changes have been made to the organ while at the Oaks. With urging by the late Don Simmons, a Morton English Post Horn was installed in place of the Oboe Horn. The Dulciana has been replaced by a fifth string rank.

After many years of heavy use and minimal maintenance, the organ is once again in need of major renovation. With a \$5,000 grant from the 1988 ATOS National Convention and materials donated by the Organ Grinder, Oregon Chapter members Loren and Karen Minear assisted by Steve Adams and Bill Taber are undertaking a significant portion of the renovation.

16' Tibia Clausa
8' String
8' String Celeste
8' Orchestral Oboe
8' Kinura
8' Brass Trumpet
8' Brass Saxophone
8' Quintadena
8' English Post Horn
Marimba/Harp
Chrysoglott
Chimes
Misc. Traps & Effects

16' Tuba Horn
16' Concert Flute
16' Diaphonic Diapason
8' Clarinet
8' Viol d'Orchestra
8' Viol Celeste
8' String
8' Horn Diapason
8' Vox Humana
Xylophone
Glockenspiel
Sleigh Bells



Portland Foursquare Wurlitzer

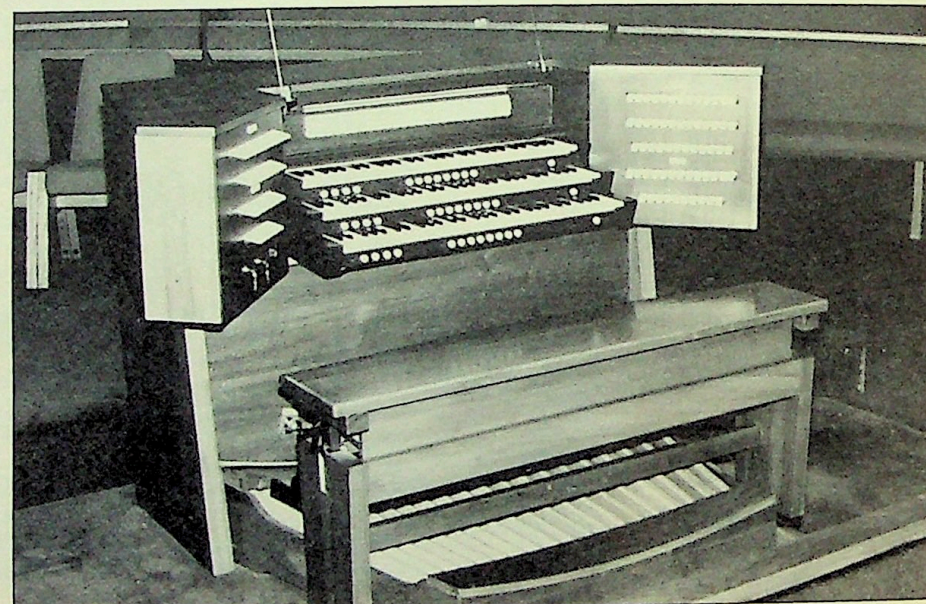
The year was 1934. Seattle organbuilders Balcom and Vaughan put together a seven-rank Wurlitzer organ in the Portland Church of the Foursquare Gospel. It was to be an organ that could be used for radio broadcasts as well as for the evangelistic church services. The two-manual Kimball console came from the Olympic Theatre in Seattle and is believed to be from KPO 6858. The pipework was said to have come

from an unknown theatre in Tacoma, Washington. The chestwork was all Wurlitzer. Wurlitzer ranks were: Concert Flute, Tuba, Open Diapason and Vox Humana. There was a Kimball Violin, a Gottfried Tibia Clausa and an unidentified Salicional.

The organ served as an integral part of the church for forty years. When a new church was planned, a large, three-manual electronic organ was given to the church and installed in the old sanctuary with the intention that it be moved to the new building when construction was completed.

Early in 1975 Paul Quarino was invited to play the organ. Of course, with construction visible in the next block, he asked, "Is the Wurlitzer going into the new church?" The answer was, "Well, yes, it will be going into the small chapel. The gift electronic will be the new sanctuary instrument."

Guess again! Soon Paul and the church members were all talking about a new console, solid-state relay, additional ranks, updated unification, new chimes, Chrysoglott, 16' extensions, two chambers, new blower, etc. Through friends of Paul and a local organ company, he located additional Wurlitzer chests, a new Aeolian-Skinner console, and more ranks, and with the gift electronic organ being given to a college in Texas, Paul Quarino began rebuilding and installing the Wurlitzer for another extended tour of duty in its rightful place, the new sanctuary. On Monday night you will hear this instrument with ten ranks sounding.



Left

- 16' Tibia Clausa
- 16' Tuba Profunda (low 12 prepared for)
- 8' Vox Humana
- 8' Open Diapason (prepared for)
- 8' Viol d'Orchestra (prepared for)
- 8' Voix Celeste (prepared for)
- 8' Trumpet (prepared for)
- Chimes
- Glockenspiel (prepared for)
- Xylophone (prepared for)

Right

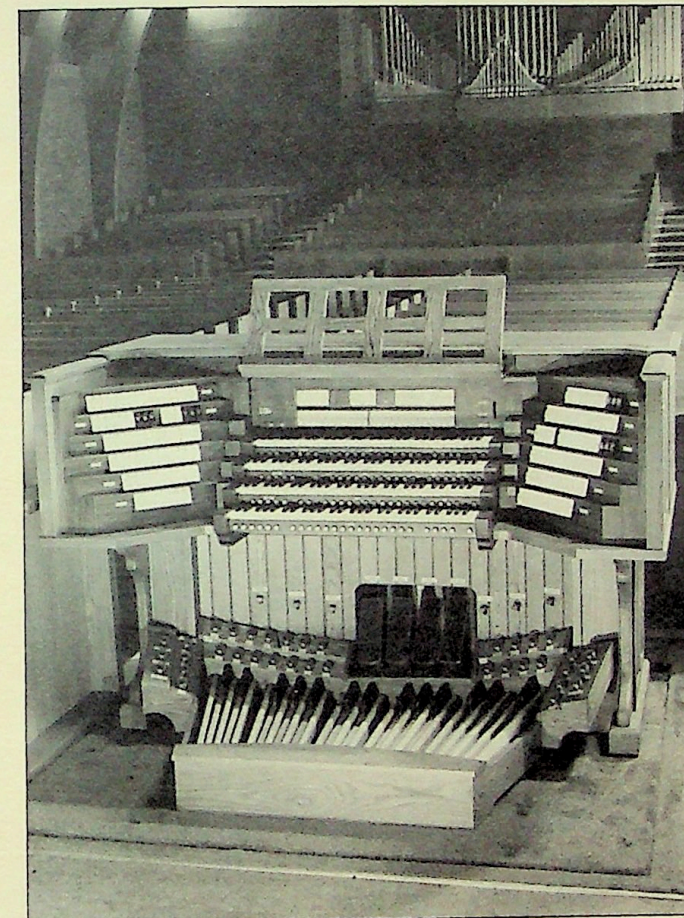
- 16' Diaphone/Diapason
- 16' Bourdon/Flute
- 8' Violin
- 8' Violin Celeste
- 8' Dulciana
- 8' Clarinet
- 8' Orchestral Oboe
- Chrysoglott

Mary S. Collins Memorial Organ First United Methodist Church

The Mary S. Collins pipe organ is the culmination of efforts by talented and dedicated organists and organbuilders whose goal was to create an instrument capable of playing for services, recitals and the accompaniment of mass choirs without compromising one function to achieve another. The Mary S. Collins Foundation provided the funding for this organ as she and her family have long been supporters of the arts and sciences in Oregon and especially of the music program at First United Methodist Church.

Dr. Loren Sykes designed the original organ which was built by the Wicks Organ Company and installed in 1957 by Charles Allen of Seattle. When it became evident that the three-manual, 41-rank instrument needed to be enlarged, an Antiphonal organ was installed by Charles Allen in 1967.

In 1971 Jonas Nordwall became the organist for the church and a study was initiated to improve the balance and clarity of the instrument. In 1976 additions and minor renovations were made to the Principal Chorus by the Balcom & Vaughan Organ Company under the supervision of its President, William Bunch. Then, in 1978, additional refinement of the flue pipes was done by Allen Van Zoeren.



In 1980 a new study revealed that the relays and console needed attention, and the outcome was a new four-manual console designed and built by the Van Zoeren Organ Company and a new solid-state relay built and installed by the Kirkwood-Splane Electronics Company. A major renovation and relocation of ranks was also accomplished. This work was completed just in time for use in the 1983 Regional A.G.O. Convention. The formal dedication of the new instrument, which was a series of recitals played by Frederick Swann, George Markey and Jonas Nordwall, took place in the fall of 1983.

The sanctuary was remodeled in 1985 which necessitated additional tonal work. This was undertaken by S. Robert Hansen and Jonas Nordwall, who were responsible for the 1981-83 renovation. At this time a sophisticated Acoustic Ambience Enhancement System was designed and installed by Dennis Hedberg. This system allows the organ and any other musical groups to sound as though they are performing in a more resonant space, and the properties of that space can be selected.

A perpetual maintenance fund for this organ was established in 1976 in honor of Theodore M. Marks, charter member of Oregon Chapter ATOS, by his widow, Katherine E. Marks.

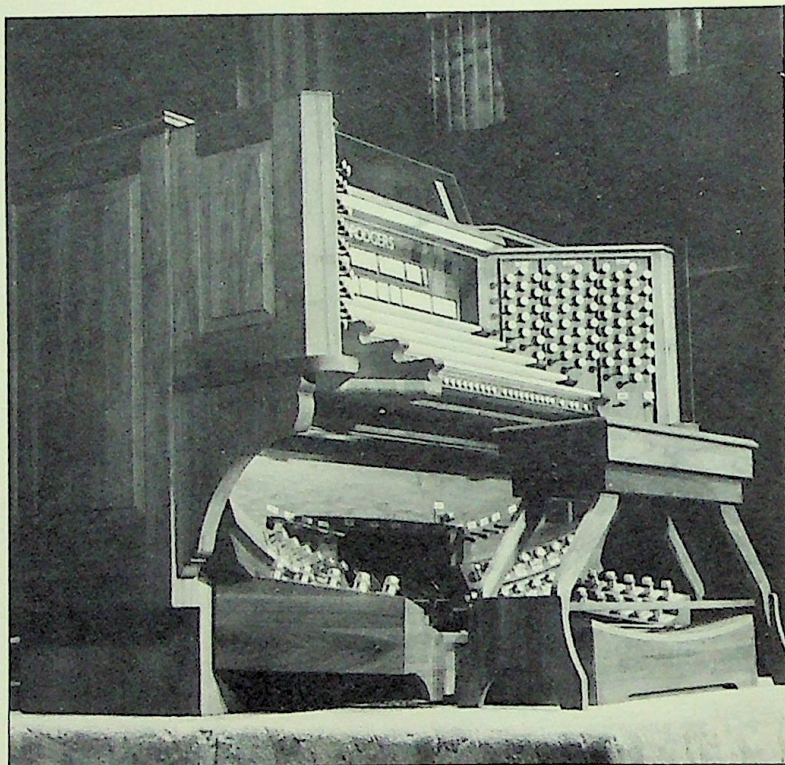
The organ currently consists of Great, Swell, Choir, Solo, Hauptwerk, Positiv, Fanfare and Pedal divisions totaling 85 ranks.

The Arlene Schnitzer Concert Hall Rodgers Organ

"Want an organ?...the largest electronic organ in the world...listed in *The Guinness Book of World Records*...pre-owned...by nice people in New York...Carnegie Hall."

Thus read the article in the *Portland Oregonian* describing this five-manual Rodgers organ for the city's new orchestra hall. Architects' decisions on both coasts had made this possible. Carnegie Hall had been remodeled and was no longer able to accommodate the instrument, so their officials replaced it with a smaller Rodgers organ with a portable speaker system which was ideal for Carnegie Hall. The large organ was placed in storage. On the other side of the country, Portland architects had not left adequate space in the newly renovated concert hall for a pipe organ large enough to compete with an 85-piece symphony orchestra, so a large electronic organ was an ideal solution. And since Rodgers is a local company that designs and builds mammoth organs, it was decided that placing this instrument in the Arlene Schnitzer Concert Hall, on permanent loan to the city, would mutually benefit both parties.

Jonas Nordwall was assigned the task of coordinating this project as he represented both Rodgers and the Oregon Symphony. He had also been the last organist for the hall when it was the Paramount Theatre and housed a Wurlitzer Publix #1. Scheduling at the Hall was of the essence, so it was decided to use three of the Rodgers employees who had built, installed and voiced the organ in Carnegie hall: Donald Stanley, former Custom Division Manager; Jason Grable, former Tonal Director who had worked with the late Virgil Fox on the organ's design, and William Splane, engineering technician. The actual placement of the organ's generator cabinets and amplifier racks and the mounting of the 58 speaker cabinets was done by the stage crew who set a record for time as the entire Dome division was hoisted, installed and wired in less than two working days. The console was given a cosmetic "face lift" at the Rodgers factory to repair the marks of time from its life in the big city, and its speaker cones had to be replaced because their surrounds had deteriorated. The installation commenced in December 1987, and on January 22, 1988, the organ was in a public performance with the Oregon Symphony Orchestra. It has subsequently been heard again with the Symphony, as a classical solo instrument and to accompany a silent film (full circle of duty for a good concert organ).



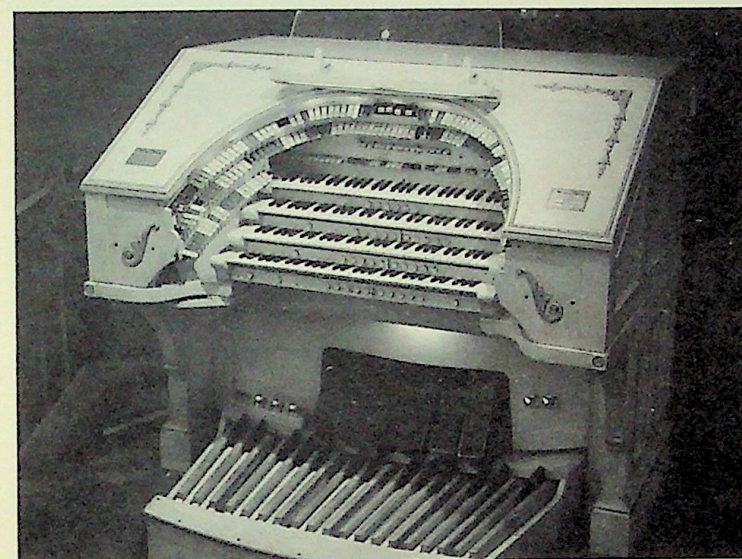
Statistics of interest: this organ has 582 speakers in 58 cabinets (129 equivalent ranks), 13,332 tuning and voicing controls, 6.2 kilowatts of audio power, 3145 oscillators in 37 sets, and enough wire to go from Arlene Schnitzer Hall to Carnegie Hall and back! It is controlled by a five-manual console with 143 drawknobs, 110 thumb-pistons, 52 toe-pistons and, yes, it even has a Tibia Clausa to please the theatre organ devotees. It truly is the "Organ for All Seasons!"

Vollum Studio

The first 4-manual, 32-rank, Style 285 Wurlitzer was installed in the Granada Theatre, (later known as the Paramount) San Francisco, California, in 1921. Who would have ever dreamed the organ would one day become a birthday present! Shortly before the razing of the Paramount in the summer of 1965, Mrs. Vollum confided she wanted to get her husband something really unique for his birthday. Since he had a keen interest in organs she thought a theatre pipe organ would be a great surprise gift. As the project proceeded she couldn't keep the secret, but by that time it really didn't matter. Mr. Vollum had the desire to expand the instrument's capability into the realm of classical music. Hence, the organ was increased to its present 49 ranks.

The organ is installed in five concrete chambers whose surfaces are ground smooth. The largest chamber (Brass) contains the 32' octave of the diaphones cradled in an elaborate steel frame. Shutters are situated in the chamber's ceiling and the sound egresses over the top of the remaining four chambers.

During the planning stages of the now completed Portland Center for the Performing Arts this instrument was offered as a donation to the City of Portland for inclusion in the center. In the eyes of organ aficionados, short-sighted city officials declined the donation citing excessive costs in providing suitable chamber space.



Foundation	8'	Vox Humana	2 2/3'	Twelfth	
32'	Diaphonic Diapason	16'	Vox Humana TC	2'	Super Octave
16'	Solo String	8'	Horn Diapason	2'	Mixture IV Ranks
16'	Tibia Clausa	8'	Aeoline	8'	Dulciana
8'	Gamba	8'	Aeoline Celeste	8'	Dulciana Celeste
8'	Gamba Celeste	8'	Viol	8'	Baroque Flute
4'	Harmonic Flute	8'	Viol Celeste	8'	Tibia Minor
8'	Vox Humana	8'	Kinura	2 2/3'	Nazard
		8'	Orchestral Oboe		Marimba/Harp
Main		8'	Krumet		Xylophone
16'	Tuba Horn	8'	Brass Trumpet		Celesta
8'	Salicional	8'	Quintadena		Chimes
8'	Viol d'Orchestra	8'	Brass Saxophone		Glockenspiel
8'	Viol Celeste	8'	Tibia Clausa		Unenclosed Percussions
16'	Horn Diapason				Marimba/Harp
8'	Open Diapason	Brass			Master Xylophone
16'	Clarinet	16'	Tuba Mirabilis		Chimes
8'	Concert Flute	16'	English Post Horn		Chrysoglott
8'	Oboe Horn	16'	French Trumpet		Sleigh Bells
	Misc. Traps & Effects	4'	Clarion		Piano
Solo		Percussion/Principle			Grand Piano
16'	Flute	8'	Open Diapason		Miscellaneous Traps & Effects
8'	Flute Celeste	4'	Octave		

Patti Simon

Patti Simon, originally from Seattle, Washington, has been in Denver, Colorado, for the past nine years, having moved there to work for the Organ Grinder Restaurant, playing the 4/37 Wurlitzer. She has been on the staff of the Paramount Theatre, Denver, playing the 4/20 Wurlitzer, and teaches theatre organ in private lessons and workshops. She counts among her recent concert locations the Kirk of Dunedin,

Florida, Valley of the Sun Chapter, Colorado State University, Detroit Theatre Organ Club, and Windy City Organ Club. Her teachers have been Dick Kimball of Seattle and Jonas Nordwall of Portland.

She has been on the staff of the Pizza and Pipes Restaurants in Seattle, Tacoma, and Bellevue, Washington, and also of the Pipe Dream Restaurant, Seattle. In addition, she travels to Arizona where she is relief organist for the Organ Stop Restaurant, Mesa.

Patti's early training began with classical accordion and piano, starting when she was four years old. Three years of college studying Business Administration and Procedures convinced her to return to music as her main study, to later be her employment.

She assists her husband, Ed Zollman, in their business, Colorado Pipe Organ Service, and when not working, she happily busies herself with her china and doll collections, interior design, and an adorable little mutt named Muffin.



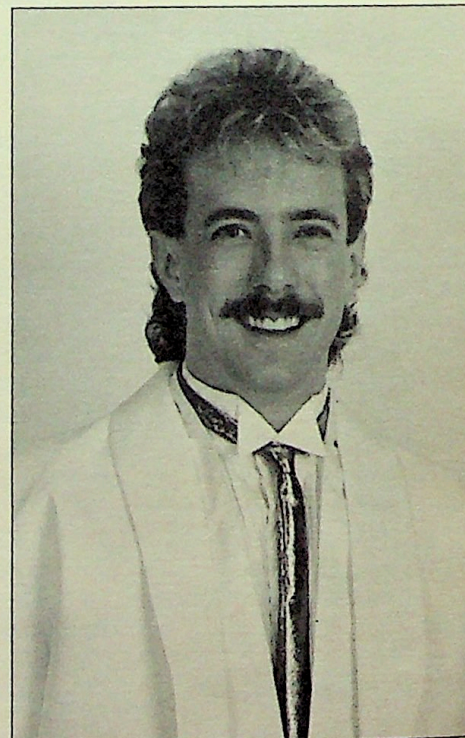
Rob Richards

A native of Aberdeen, South Dakota, Rob Richards' formal study of music began before his fifth birthday. He heard his first theatre pipe organ when he was fifteen, and he began teaching himself the art of theatre organ performing and arranging by listening to records. Shortly after graduating from high school, he was signed as house organist at the Homestake Opera House in Lead, South Dakota — their first in forty years!

In 1977 Rob was hired to be the associate organist at the Phoenix Organ Stop Restaurant. In 1979 he won first place in a competition sponsored by the Liberace Foundation for the Performing Arts which led to an appearance in Liberace's show at Phoenix Symphony Hall and a subsequent cameo performance at Radio City Hall.

During the 1980s Rob played at restaurants which featured pipe organs in Lansing, Michigan, and South Bend, Indiana. He was also invited by the Wurlitzer Company to play a series of concerts on their five-manual organ in Wurlitzer Hall in DeKalb, Illinois, and was later asked to demonstrate their new Omni Keyboard Computer, a move which led to his interest in electronic music.

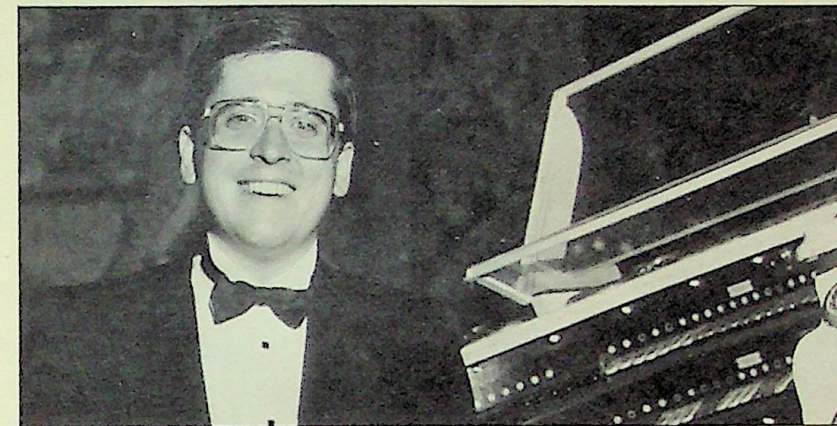
Rob has developed a program in which he utilizes the electronic and pipe instruments in tandem, and is currently composing an entire album of New Age music. At the present time, he is a staff organist at the Mesa Organ Stop and is Director of Music at the Unity Church in Mesa.



Walt Strony

Walt hails from Chicago where he began his study of music at the age of seven. His theatre organ teacher was the great Al Melgard, organist at the Chicago Stadium for 45 years. He also studied classical organ with Herbert L. White and Karel Paukert. He was for nine years the featured organist at the Organ Stop Pizza restaurant in Phoenix, and since that restaurant closed, plays at the Mesa Organ Stop. Walt is also organist and choirmaster at Augustana Lutheran Church in Phoenix and is a Sales Representative for the Allen Organ Company.

Wherever he performs, Walt never fails to impress his audience with his creativity and his artistic interpretations of music of every style, whether classical, liturgical or popular. He has been in constant demand at ATOS Conventions (this is his seventh) and by local chapters as well as by theatre organ promoters across the country.



Simon Gledhill

Simon Gledhill was born in Halifax, West Yorkshire in 1965 and displayed a keen interest in music at an early age. He took up the piano accordion when he was six and subsequently won several championships on this instrument under the tutelage of David Ainley, but an important turning point in his musical career came at the age of ten when his parents bought a small electronic organ. Simon taught himself to play for two years before beginning lessons with Michael D. Woodhead, who also gave him tuition in piano and classical organ.

Hearing Ernest Broadbent play the Mighty Wurlitzer of the Tower Ballroom, Blackpool inspired Simon's interest in the theatre pipe organ and in a short time he was practising regularly on a local privately-owned instrument. In 1982, at the age of sixteen, he became the Northern Young Theatre Organist of the Year and was invited to make some recordings on the B.B.C. theatre organ for broadcast on national radio. A flood of concert offers followed and Simon has since performed on every major theatre organ installation in Britain. Two cassettes and an L.P. record have been released and there are plans for a Compact Disc recording in the pipeline.

Simon was the first recipient of the Cinema Organ Society's Ian Sutherland Award, now given annually to a young organist considered to display outstanding talent and potential. He has taught at the Society's yearly theatre organ summer school and is a member of the Yorkshire District committee.

Now pursuing a career in banking while continuing his interest in theatre organ, Simon lives in Colchester, England, which is close enough to London to enable him to schedule regular practice sessions on the South Bank Wurlitzer. Those who have had the pleasure of hearing this young artist are most enthusiastic, and it is our pleasure to present him in his first ATOS National Convention appearance.



Father James Miller

Wherever Father Miller appears in the theatre organ world, the reviews always emphasize his light, loving, laughing manner as he entertains with the music of Fats Waller, Duke Ellington and other jazz greats. Lovingly

known as the "Padre of the Pits" or the "Fat Little Friar from Fenton," Father Miller has performed for numerous ATOS chapters, for several ATOS Conventions and for theatre organ fans in Australia in 1986 and 1988.

Father Miller is an Eastern Orthodox Priest, currently residing in Fenton, Michigan, serving Holy Trinity Orthodox Church in Saginaw. He is also a respected and sought-after teacher of organ, piano and theory. His musical message expresses his love for people in the language of melody and harmony which is a reflection of himself.



Wendy Kieffer

Wendy Kieffer hails from Chicago, Illinois. She started her musical career by picking out tunes on an old upright piano in the family garage. As she found organ more challenging, Wendy began studies with local organists Jonas Nordwall and the late Don Simmons. Enrollment in the music program at Clark College, Vancouver, Washington, led Wendy to her first professional engagement at an Anchorage, Alaska, pizza restaurant. Wendy has been senior staff organist at Uncle Mill's Pipe Organ Pizza Company since its opening in August, 1979. She is also a member of the Organ Grinder's musical staff. Wendy is married and is the mother of a young son.



Judy Cervetto Hedberg

Judy Cervetto Hedberg began accordion studies at the age of 10 in Portland, Oregon. She graduated from Lewis and Clark College with a B.A. in music and received her M.A. in music from the University of Portland. While in college Judy was chosen to represent the International Fraternity, Mu Phi Epsilon as soloist at their Portland Convention in 1966. In that same year she was soloist with the Portland Junior Symphony Orchestra performing a concerto dedicated to the performing artist. She has also performed at the Peter Britt Music Festival and has been soloist with the Portland Community College Orchestra where she currently teaches Music Literature. Judy and her husband, Dennis, own and operate the Organ Grinder with the help of their two children, Jay (3) and Stephanie (2).

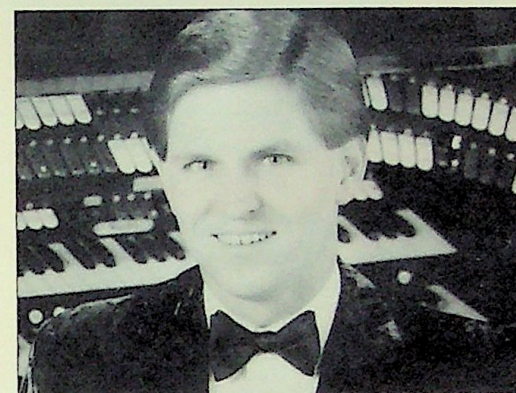


Ronald L. Rhode

Ron Rhode is a native of Illinois, where he began playing the piano at the early age of four years. With a background of popular piano and classical organ, Ron moved to Phoenix, Arizona, in mid-1973, to become the Associate Organist at Organ Stop Pizza. In June, 1975, he was placed as the Featured Organist at the Organ Stop in Mesa, Arizona, where he presided until November 1986. Since that time, Ron is representing the Rodgers Organ Company in the state of Arizona.

During his career as a concert and recording artist, Ron has performed on most of the major theatre organ installations throughout the United States and Canada. He has also played before audiences in Australia and the United Kingdom.

Among the highest privileges, Ron has performed on stage at the Chicago Theatre, was chosen to play during the 1987 Papal visit to Phoenix, Arizona, has performed for five ATOS Conventions and has seven recordings of theatre organ music to his credit.

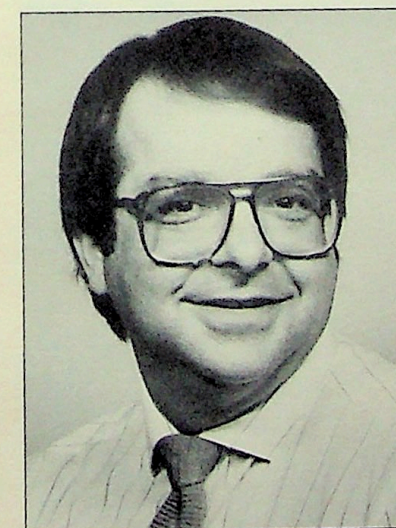


Paul Quarino

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 the area'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 (American Guild for Organists) 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 ATOS Regional Convention in Denver in October 1986, and will play at the 1988 Regional Convention in Birmingham. 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.



Kurt von Schakel

Kurt von Schakel began his formal piano studies at the age of nine with William Eltzroth, an association which continues to this day. Under Eltzroth, Kurt presented several solo recital programs on Indianapolis public television, and in 1974, at the age of 14, became one of the youngest performers to appear with the Indianapolis Symphony Orchestra. He was awarded the Kantarze Prize by the Indianapolis Matinee Musicale, and the Armstrong Scholarship by his high school in 1975, which enabled him to attend the Aspen Music Festival in Aspen, Colorado. At Aspen, in addition to his piano studies with Samuel Lipman and duties as interim organist at Aspen Community Church, Kurt was able to further his long-standing interest in the harpsichord by studying with Doris Ornstein of the Cleveland Institute of Music. This same year, Kurt made his debut at Carnegie Hall.

Returning to Indianapolis, Kurt took to the podium at the Civic Theatre to be Musical Director for two seasons. More recently, he again picked up the baton to conduct two musical productions for Footlite Musicals. He continued his piano studies with Eltzroth, with Dorothy Munger and at Indiana University with super-pianist Jorge Bolet.

In 1970 Mr. von Schakel was introduced to the pipe organ and began playing in several area churches. He developed a fascination for the theatre organ by playing at the Rivoli Theatre as house organist until the organ was removed in 1976. During this period, Kurt substituted at Our Redeemer Lutheran Church in Indianapolis for two Sundays — he is now entering his sixteenth year as their organist and choir director.

Kurt became organist at the famous Shady Nook Steak House near Cincinnati, Ohio, in 1974 where he played for nearly four years until he again returned to Indianapolis to play a small organ (which he designed) at Pasquale's, a neighborhood pizza house owned by Tom Ferree who had earlier introduced Kurt to the theatre organ at the Rivoli Theatre. After Pasquale's, Kurt opened the Cardinal Music Palace in Fort Wayne, Indiana, and then played at the Band Organ Restaurant (later Tweedy Brown's) in South Bend where he formed, with organist Rob Richards, a dance trio using theatre organ, piano and drums.

In addition to his duties as organist, choir director and installer of his church's 84-rank organ, Mr. von Schakel keeps a busy schedule concertizing on piano and organ as well as maintaining several Indianapolis area organs.

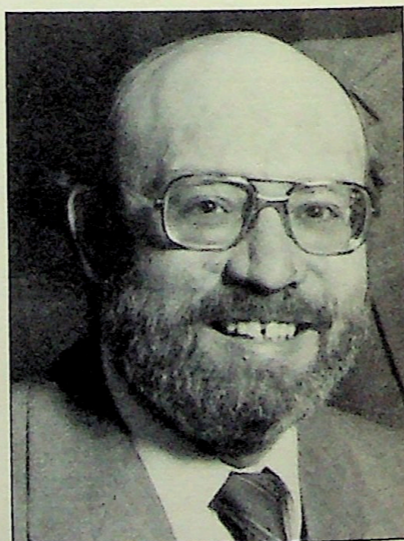
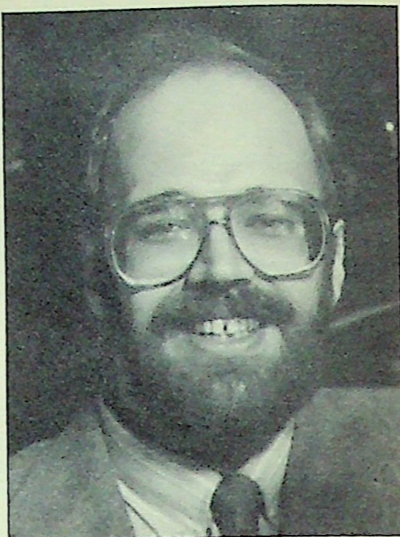
Gerry Gregorius

Gerry Gregorius began his music studies at the age of ten. His first piano teacher was Beulah Cheever, a "grand-student" of Theodor Leschetizky, and he remained with her through his high school years. Simultaneously, he studied organ with Nelle Kennedy Clark who nurtured his interest in the theatre organ while training him as a classical organist.

After high school, Mr. Gregorius attended Oberlin College Conservatory of Music in Ohio where he pursued a double degree in organ and piano performance. He studied with David Boe (organ) and Beryl Ladd (piano). His junior year was spent in Salzburg, Austria, at the Mozarteum Academy of Music.

After leaving Oberlin, Mr. Gregorius remained in the Cleveland area for a few years during which he served as organist/choirmaster in two churches, played the 3/11 Kimball in the Lamplighter Inn for two years and a concert for the Detroit Theater Organ Club as well as other performances in the area on both classical and theatre organs.

Since his return to Portland in 1971, he has been active in the musical community of this city. A soloist, as well as accompanist, he makes frequent appearances for the Old Church Society, for the Northwest Film and Video Study Center and for many local colleges. He provides piano and/or organ accompaniment for soloists and does limited private teaching and coaching. He is currently organist for Rose City Park Methodist Church in Portland.



Thomas Hazleton

The organ is the most unmusical of instruments. A monster of wood, metal and wind, it is most unresponsive. What other musicians accomplish with fingertips, lips, and breath the organist achieves through mechanical levers and miles of electrical wiring.

The organ is not played, it is mastered.

Thomas Hazleton masters the instrument in what is today a distinctly different manner.

In Northern California, on the beautiful Monterey Peninsula, Hazleton began his study of the organ 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.

For many years Hazleton was Deputy Organist at Grace Episcopal Cathedral in San Francisco, where orchestral organ playing is appreciated and preserved. He was also the staff organist at the famed Paramount Theatre in San Francisco.

Hazleton has performed on most of the major theatre and classical organs the world over. He has just recently completed an extensive concert tour of England, Scotland and Austria.

Hazleton is Organist and Associate Director of Music for the Menlo Park Presbyterian Church of Menlo Park, California, and Organist-Choirmaster for Congregation Beth Am of Los Altos Hills. He has 25 recordings to his credit, and has designed or redesigned many of the world's great organs.

In 1986 Thomas Hazleton was named Organist of the Year by the American Theatre Organ Society. He is in constant demand as a concert organist, designer, consultant and conductor.



Jonas Nordwall

Jonas Nordwall represents the best of both classical and theatre organ artistry, and Portland is proud to claim him as its own. He, as did a number of theatre organists, began his musical education at the age of four on the accordion and added the piano and organ when he was ten. He graduated from the University of Portland with a Bachelor of Music Degree in 1970, and has since been in constant demand, locally and internationally, as a concert artist.

Jonas has been the organist and Contemporary Choir director at Portland's First United Methodist Church since 1971. Under his direction their pipe organ has been enlarged and revoiced to become one of the West Coast's outstanding instruments.

Jonas has performed for many ATOS conventions and has never failed to thrill his audiences with his spectacular technique at the keyboard. He has recorded some of the best instruments in the country, and has a new CD in production which features the Wurlitzer in the Portland Organ Grinder where he was senior staff organist for ten years. At the present time, Jonas is a touring artist and consultant for the Rodgers Organ Company in Hillsboro. He also serves as organist for the Oregon Symphony and maintains a busy schedule of concert appearances throughout the country.

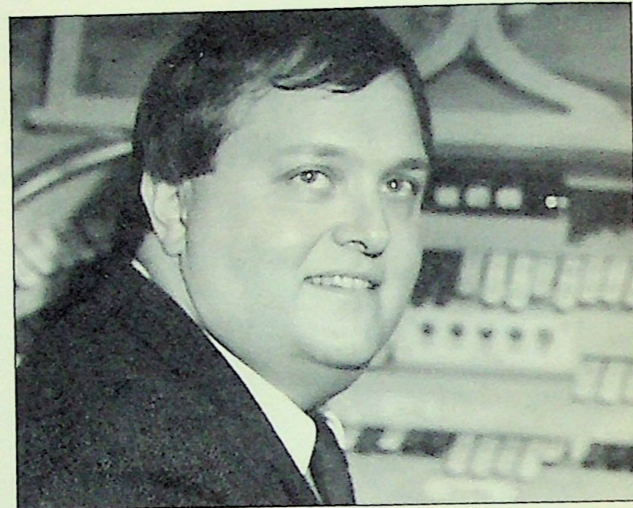


Dean Lemire

Dean is a native Oregonian who started playing piano and organ at the age of five. His teacher for ten years was Mrs. Leonard Dunlap, of the Preparatory Music Department at Pacific University in Forest Grove. He has traveled extensively with the USO and the Oregon Singers, playing piano on four continents, from Brazil to Egypt, as well as military installations from Triplar Army Hospital to the USS Enterprise.

Dean first became interested in theatre organ after hearing Don Simmons at the Oaks Park during the 1966 Oregon Regional ATOS Convention. He subsequently served as staff relief organist for Oaks Park for eight years (1974-1982), and his friendship with Don Simmons during those years has influenced his playing style.

Dean is, at present, kept busy with a paper and packaging company which he owns and operates in Portland, but he can still be heard on weekends playing the Wurlitzer pipe organ at Uncle Milt's in Vancouver where he has been on the staff since 1983.



Melissa Ambrose

Melissa started playing the organ when she was 13, and a year later gave her first concert at the Michigan Theatre in Ann Arbor. Since then she has played at numerous theatres in and around Michigan and for various electronic organ clubs. As 1987 Young Artist Competition winner, she played a cameo program at the Orpheum Theatre in Los Angeles during the National Convention there.

Melissa attends Oakland University in Rochester, Michigan where she studies classical organ with Fredrick Dehaven. Her theatre organ teacher has been Father Jim Miller. She was awarded the Lee Grekin Memorial Scholarship for outstanding musicianship at the University, and an ITW scholarship.

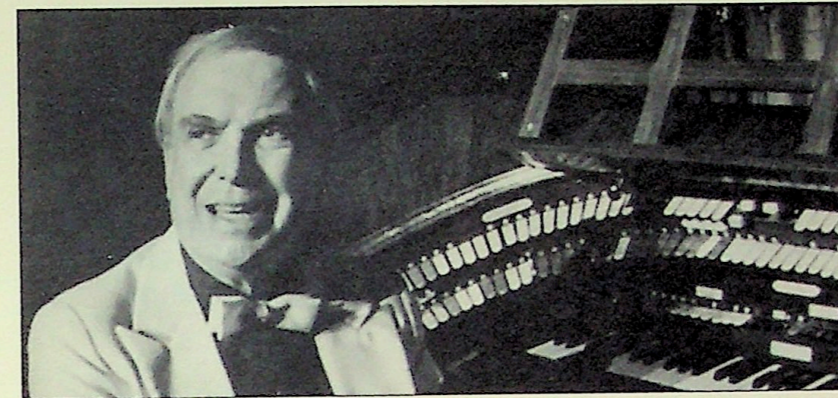
Melissa is currently accompanying a production of Gilbert and Sullivan's *Iolanthe*.



George Wright

George Wright has probably influenced the music and musicians in the theatre organ world more than any other individual. It would be difficult to count the number of artists, young and otherwise, who cite the recordings and performances of this unique man as having been the single factor which most stimulated their interest in the instrument. His is a legacy of excellence.

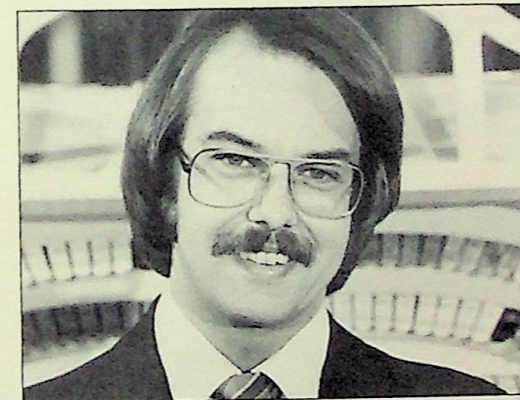
George's colorful career as a performer, recording artist, teacher and exponent of the theatre organ spans the demise and rise of this indigenous American musical instrument and certainly qualifies him to speak with authority on its many facets.

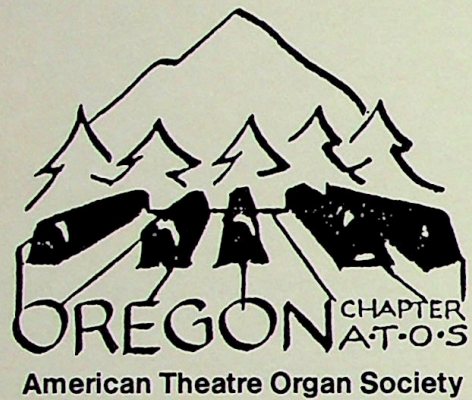


Dan Bellomy

Dan is a native of Houston, Texas, where he started playing organ when he was eight years old. He was the first resident organist at Casa Manana Theatre in Fort Worth where he played the Wurlitzer which had been in the Worth Theatre. He has made a number of recordings, the most recent of which is a CD on the Robert Trousdale Wurlitzer.

Dan is perhaps best known for his jazz style which he performs on a regular basis both in concert and as a staff organist at the Portland Organ Grinder and at Uncle Milt's. He is also branching out into radio work in the Portland area as a DJ on KMHD, a local jazz station at Mt. Hood Community College.





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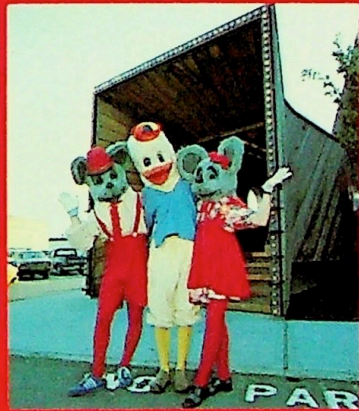
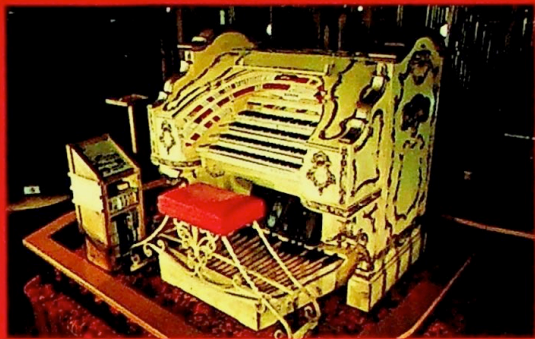
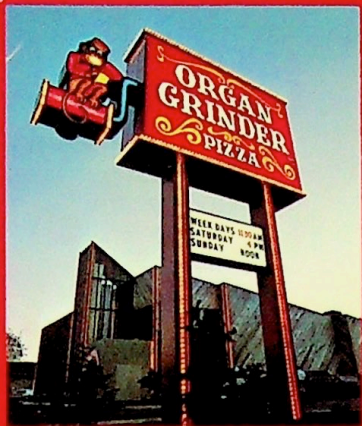
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THE ORGAN GRINDER'S PIPE ORGAN

The pipe organ at the Organ Grinder Restaurant is the realization of a longtime dream of its owner to build the finest example of a great theatre pipe organ.

The tonal design parameters for the organ are based on the San Francisco Fox Theatre 4 manual, 36 rank Wurlitzer and George Wright's 3 manual, 30 rank Wurlitzer prior to destruction of the latter by fire. The long process of obtaining the necessary components from which the Organ Grinder's instrument was built began about 20 years ago. The first items acquired were the 32' Diaphones from the now demolished Liberty Theatre, in Portland. The most important component was the 3 manual, 13 rank Wurlitzer originally installed in Portland's Oriental Theatre. It is the Oriental Theatre instrument that serves as the nucleus for the Organ Grinder's pipe organ. With the exception of the blower, relay, and console, the entire Oriental Theatre organ is in service at the Organ Grinder.

The organ is installed in 3 rooms, or chambers as they are properly called, according to musical use. The angled walls and ceilings make the chambers perform acoustically like horns projecting the sound into the listening area with much clarity.

The generous use of glass in the chamber design affords maximum visual impact. Most of the glass is ordinary plate glass but the panes along the promenade are of a special 3 laminate design engineered for safety and greater sound isolation. Because such a large area of the organ is exposed through glass windows, maintaining a constant temperature (necessary for tuning stability) is quite difficult. Twenty tons of refrigeration equipment are employed to keep the chambers and blower from overheating.

The basic energy source of a pipe organ is wind. For the Organ Grinder instrument, wind is generated by a 3 stage turbine blower powered by a 60 hp. electric motor. The rotors spin at 1,400 r.p.m. and develop over 6,000 cubic feet of wind per minute at static pressures of 23 and 35 inches of water displacement.

Wind from the blower is passed into the chambers via sound absorbing baffles and underground air lines to the chest regulators. The chest regulators are those devices which seem to bounce continually. Actually, the regulators are working to uphold a constant wind pressure at all times because the pipes will change pitch, loudness, and timbre if the pressure varies. Also, other devices called tremulants periodically release bursts of wind. Due to the physical characteristics of the system, the regulators over compensate for the tremulant's escaping air resulting in the rhythmical variance in the wind supply to the pipes producing the audible tremolo and vibrato in the speech of the pipes. The quality of a theatre organ's tremulants is of utmost importance to the final sound. The Organ Grinder pipe organ as 16 tremulants.

Traditionally, wind would be carried from the regulators to the pipe chests in metal air ducts. In this installation, however, the novel approach of using PVC pipe and fittings has been taken. The white air lines running throughout the instrument have several advantages over metal air lines. Some are: ease of assembly, low internal friction, and high rigidity.

The pipe chests are the large, wooden boxes upon which the pipes are situated and contain valves which allow air to pass into the pipes. For every pipe there are two leather pneumatic bellows, one electromagnet and miscellaneous valves. The electromagnets initiate

the chest action on command from the console and relays while the pneumatic components supply the necessary force required to open and close valves. Thus, this organ is said to have an electro-pneumatic action.

The electrical wiring in a highly unified theatre organ is staggering. Every circuit is repeated for each of the 61 keys on each manual or keyboard! Knowing the finished instrument would be over five times larger than the Oriental Theatre organ, it became apparent the original Wurlitzer electro-pneumatic relays could not be made to perform satisfactorily. A unique alternative was therefore decided upon. A totally solid state electronic relay and power supply was built. This system uses a complex diode matrix to decide which pipe is to be played when a given key and a given stop are depressed. The complete electronic system utilizes about 35,000 diodes, 4,000 discrete transistors, thousands of tiny components, and the equivalent of 33,000 discrete transistors in 4 integrated circuits.

Controlling the entire instrument, of course, is the console. Prior to October, 1975, the console used was from the Oriental Theatre. Since the Organ Grinder pipe organ is about five times larger than the original Oriental Theatre instrument, it was necessary to completely re-design the layout of the console in order to properly control the added ranks and percussions. Even with almost 100 additional stops and controls this console still presented the organists with severe handicaps. In December of 1973, the 4 manual, 26 rank Wurlitzer pipe organ in Boston's Metropolitan Music Hall Theatre was acquired for future installation in another Organ Grinder Restaurant. It was decided, however, to replace the Oriental Theatre console with the much larger one from Boston. The change took place during the early morning hours of October 10 1975. Surely some record must have been set by the event because it was unheard of to replace an organ console of such complexity in 12 hours!

All other parts of the pipe organ lead to the successful performance of the premier components... the pipes. Every set of pipes in the Organ Grinder pipe organ is hand picked for physical quality and most of all, tone. Since the Organ Grinder has been collecting large quantities of pipe organ equipment since 1973, it has been relatively easy to choose just the right pipes from so large an inventory, thus assuring the "best of the best" for this one instrument. With 44 ranks, the Organ Grinder pipe organ boasts an example of every major voice ever used in Wurlitzer pipe organs.

When played, a pipe or percussion always speaks at its maximum loudness. Five of the six, large, black pedals which the organist usually depresses with his right foot open and close the shutters at the top of each chamber allowing more or less sound to be released into the listening area. Inside the center or Foundation chamber, where the loudest pipes are located, the sound pressure level is beyond the threshold of human pain.

The Organ Grinder's pipe organ is now the largest theatre pipe organ of its kind in the world. The work of tuning, voicing, regulating, and balancing is a never ending process in this instrument as we continue our quest for the finest theatre pipe organ sound in the world. Many people tell us we have succeeded. What follows are console specifications, rank name, number of pipes, and the origin, so far as is known, of the various ranks of pipes, and percussions.

Dennis Hedberg



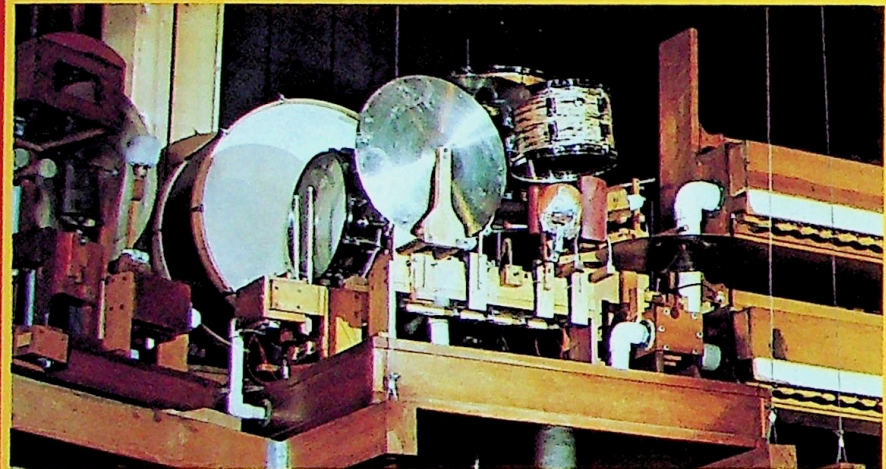
Foundation chamber front to back - English Post Horn, Tibia Clausa (large scale), Diaphonic Diapason, Tuba Mirabilis, Solo String, Tuba Mirabilis offset.



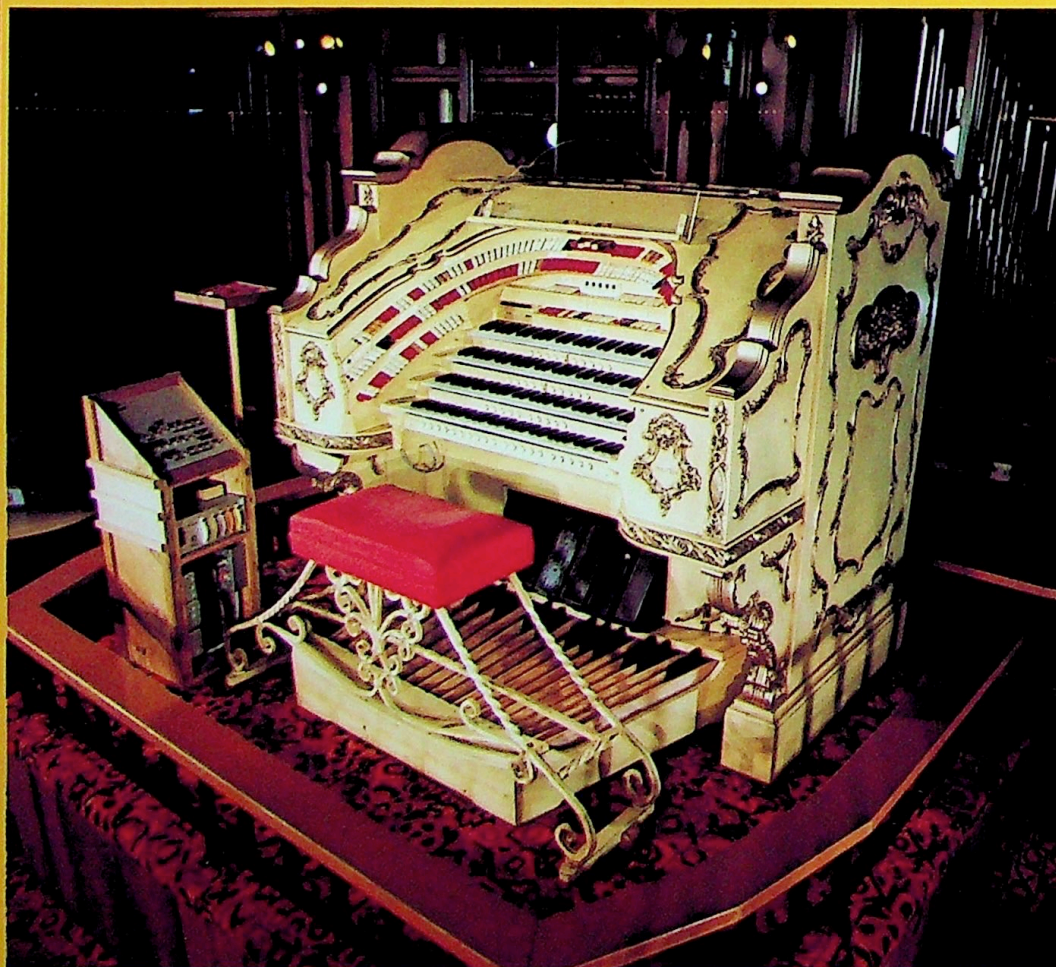
Main chamber offset - 8' Viol, 8' French Horn, 16' Cor Anglais, 16' Vox Humana.



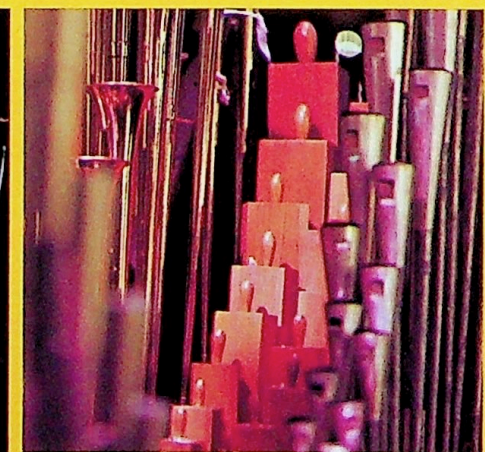
Enclosed Marimba.



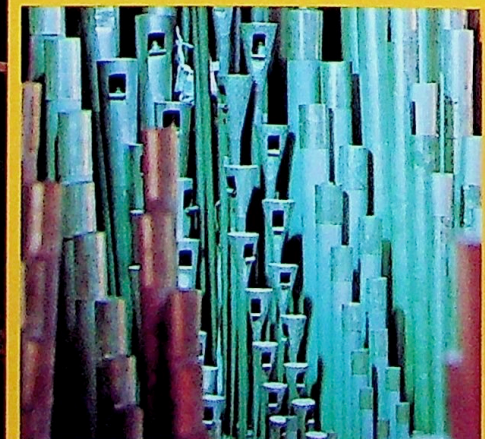
Unenclosed percussions, showing miscellaneous sound effects, automatic rhythm traps, and Master Harp.



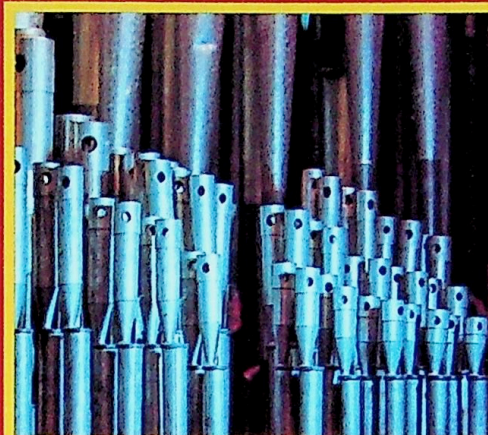
Four manual console with 253 stops, 244 keys and 50 presets.



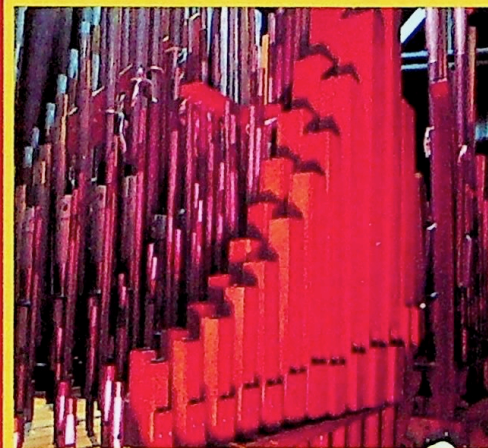
Main chamber left to right - Oboe Horn, Tibia Clausa (small scale), Brass Trumpet.



Main chamber left to right - Harmonic Flute, French Horn, Cor Anglais, Horn Diapason Celeste, Horn Diapason.



IV rank Vox Humana Chorus in foreground with 16' Cor Anglais in back.



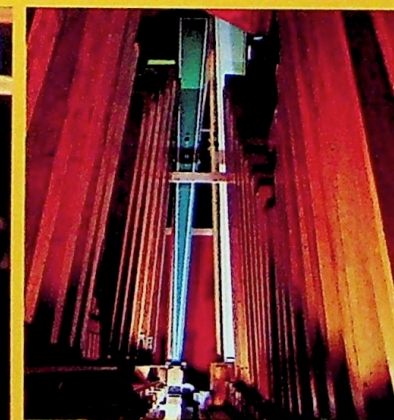
Left to right - 8' Krumet, 8' Vox Humana, 8' Salicional, 8' Viol Celeste, 8' Viol d'Orchestra, 16' Concert Flute.



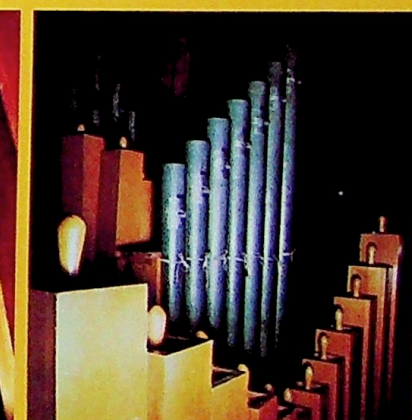
Overview of main dining area and organ.



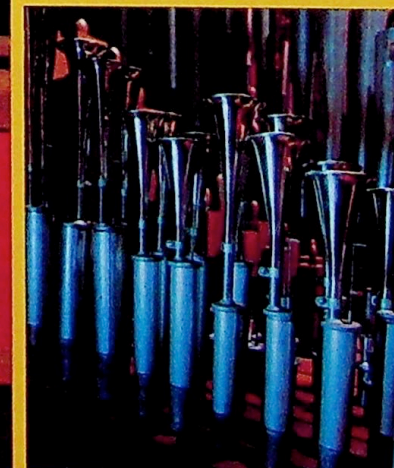
Organ Grinder, Pizza Pete and 100 year old Street Organ.



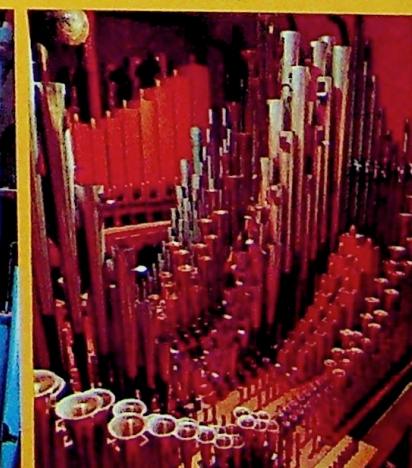
Left - 16' Bombarde; Center - 32' Diaphone; Right - 16' Diaphones.



Wood pipes in background - 5 1/3' Gross Quint; Center - 8' extension of 16' Open Diapason; foreground - 8' extension of 16' Tibia Clausa (small scale).



Background to foreground - Tuba Horn, Tibia Clausa, Kinura, Brass Saxophone.



Overview of Solo Chamber showing ranks left to right - Quintadena, Gamba, Gamba Celeste, Brass Trumpet, Orchestral Oboe, Harmonic Tuba, Tibia Clausa (large scale), Kinura, and Brass Saxophone.

Mr. Richards has openings available
for the 1988-89 concert season.
Inquiries may be directed to:

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Program may be subject to changes
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*"Fusion!" arrangements featuring
synthesizer tracks.

Rob Richards was born in Aberdeen, South Dakota. His formal music studies began at age five, and continued through college.

His music career began with his graduation from high school. He was hired as house organist at the Homestake Opera House in Lead, South Dakota (in the heart of the historic Black Hills). He accompanied live musicals and silent films, showcasing the Wurlitzer in its first concerts in forty years.

In 1977, he was hired as understudy to Lyn Larsen at the famous "Organ Stop" in Phoenix, Arizona. This led to subsequent long-term engagements at Wurlitzer-equipped restaurants across the country, including Lansing (Michigan), South Bend and Kokomo (Indiana).

In 1979, Rob was awarded first place in the organ division of a competition sponsored by the Liberace Foundation for the Performing Arts. He appeared with Liberace at Phoenix's Symphony Hall, to a capacity audience of 3000.

Later that spring, Rob played a cameo performance at Radio City Music Hall, at the invitation of Charles Hacker (then the Executive Vice President Of RCMH).

In 1981, Rob was invited to play a concert on the world's largest Wurlitzer, at Wurlitzer corporate headquarters in DeKalb, Illinois. The success of the first program was such that the invitation was extended into a series of better than a dozen performances. At this time, Wurlitzer officials ranked Richards as "one of the top ten organists in the United States."

When Wurlitzer released their "Omni Keyboard Computer," Rob was the artist chosen to showcase it. An international tour took him to Australia, where he played Wurlitzer pipe organs and the new keyboard computers on the same program. Popular demand required Richards' return within six months for a second tour. A third tour in 1984 was highlighted by his residency at the Youth of Australia music camp. He was the only international artist playing two concerts, and the only artist playing a theatre organ program.

The "Fusion" concept was born out of Richards' enthusiasm for the theatre organ's future. His concept is to blend "the majesty of the pipe organ" with the "new electronic sounds," and to respectfully take Hope-Jones' concept of the Unit Orchestra one step further.

In 1987, Rob returned to Arizona to once again perform at Organ Stop. Additionally, he serves as Director of Music for the Unity Church in Mesa. He has been collecting pipe organ components for several years now, and has plans for one day building a studio instrument. He is currently involved in writing an entire album of New Age music, to be recorded late in 1988. His first recordings ("Fusion!" and "Organ Stop Pizza Presents Rob Richards") have been enthusiastically received.