

Thursday
JULY 8

Registration room open 8 am to 9 am
and 4:30 pm to 5:30 pm

9:00 a.m.
Shuttle busses load for the Fox
Theatre

10:00 a.m.
Concert at the Fox Theatre —
Kay McAbee

11:30 a.m.
Busses load for Pizza Parlors and
Calvary Baptist Church

12:00 Noon
Concert and Lunch at Pizza Parlors
and Calvary Baptist Church.
\$3.00 charge at the door for lunch.

All busses return to hotel by 4 p.m.

4:00 p.m. to 6:30 p.m.
Autograph party in the Record Store

6:30 p.m.
No-host cocktail party in
Renaissance Foyer (level 4)

7:30 p.m. till
Banquet followed by entertainment
in Renaissance Ballroom.
Ticket required.

Friday
JULY 9

8:15 a.m.
Busses load for Michigan Theatre in
Ann Arbor

9:30 a.m.
Concert at Michigan Theatre —
Charlie Balogh

11:00 a.m.
Busses load for Greenfield
Village/Henry Ford Museum.
Tickets required.

12 Noon and 2:00 p.m.
Concerts in museum auditorium —
Jerry Nagano

5:00 p.m.
Busses load and return to hotel

7:00 p.m.
Shuttle busses load for Fox Theatre

8:00 p.m.
Silent movie "Robin Hood" with
Dennis James and Ann Arbor
Chamber Orchestra
Tickets required —
Absolutely NO recording

11:30 p.m.
Busses return to hotel

Saturday
JULY 10

9:15 a.m.
Busses load for Redford Theatre

10:00 a.m.
Concert at the Redford Theatre —
Gary Reseigh

12 Noon
Busses return to hotel

4:00 p.m.
Busses load for After-glow at
Meadow Brook Hall

5:00 p.m. to 8:30 p.m.
Dinner, concert, and tour of
Meadow Brook Hall — John Steele
All busses return to hotel



CONVENTION SCHEDULE

The 27th National Convention
of the
American Theatre Organ Society

Detroit, Michigan

July 4-10, 1982

Our Convention Planning Committee hopes you have had a great time in the Motor City!! Have a pleasant and safe trip home!

Sunday
JULY 4

Registration room open 8 am to 10 pm

2:15 p.m.

Busses load for pre-glow concert at Senate Theater. **Ticket required.**

3:00 p.m.

Pre-glow concert — Don Baker

5:00 p.m.

Busses return to hotel

8:00 p.m. to 12:00 p.m.

No-host cocktail party — Mackinac Ballroom (level 5)

REMINDER _____

Tickets for the Monday late night jam session must be purchased in the registration room before 10 p.m. Sunday

Monday
JULY 5

Registration room open 8 am to 10 pm

9:00 a.m.

Busses load for Senate and Punch & Judy Theatres.

10:00 a.m.

Concerts at Senate (Lyn Larsen) and Punch & Judy (Lowell Ayars)

11:30 a.m.

Load for Pizza Parlors and Calvary Baptist Church

12:00 Noon

Concert and Lunch at Pizza Parlors and Calvary Baptist Church.
\$3.00 charge at the door for lunch.

All busses return to hotel by 4 p.m.

4:00 p.m.

Chapter representatives meeting — Joliet room (level 5)

4:00 p.m.

Technical seminar by Lance Johnson — Kent room (level 3)

7:00 p.m.

Busses load for Redford Theatre

8:00 p.m.

Concert at Redford Theatre — Rex Koury and Cameos. **Ticket required.**

10:30 p.m.

Busses leave for late night jam sessions (**Ticket required**) others return to hotel.

2:00 a.m.

Busses leave late night sessions and return to hotel

Tuesday
JULY 6

Registration room open 8 am to 6 pm

9:00 a.m.

Busses load for Senate and Punch & Judy Theatres.

10:00 a.m.

Concert at Senate (Lyn Larsen) and Punch & Judy (Lowell Ayars)

11:30 a.m.

Busses load for picnic lunch on Belle Isle

1:00 p.m.

Busses leave Belle Isle for Stroh's Brewery, Home Tours, and Macomb Theatre. **Tickets required.**

2:00 p.m.

Concert at Macomb Theatre — Carl Creager
All busses return to hotel by 6:00 p.m.

REMINDER _____

This is your last chance to purchase extra banquet tickets.

7:45 p.m.

Walk or ride to Bob-Lo boat docks

8:30 p.m. to 12:30 a.m.

Bob-Lo Boat Moonlight Cruise.
Ticket required.

12:30 a.m.

Shuttle busses return to hotel

REMINDER _____

Last chance to purchase Wednesday late night jam session tickets is on the Bob-Lo Boat, 11:00 p.m. next to the Kimball Organ

Wednesday
JULY 7

Registration room open 8 am to 9 am

9:30 a.m.

Breakfast in the Renaissance Ballroom (level 4). **Ticket required.**

10:30 a.m.

National Membership Meeting (after breakfast)

1:15 p.m.

Busses load for Detroit Institute of Arts

2:00 p.m.

Concert at Art Institute — Ty Woodward

3:30 p.m.

Busses load for Pizza Parlors and Calvary Baptist Church

4:00 p.m.

Concert and Lunch at Pizza Parlors and Calvary Baptist Church.
\$3.00 charge at the door for lunch.

5:45 p.m.

Busses load for Royal Oak Theatre

7:00 p.m.

Concert at Royal Oak Theatre — Fr. Jim Miller

9:30 p.m. to 10:30 p.m.

Busses load for the hotel and the late night jam sessions. **Ticket required.**

REMINDER _____

This is your last chance to reserve banquet tables in the record store

2:00 a.m.

Busses leave late night sessions and return to hotel

OUR PIED PIPERS

LANCE LUCE



KARL COLE



Thursday 11 a.m.-2 p.m. & 5 p.m.-11 p.m.
Friday 5 p.m.-1 a.m.
Saturday 5 p.m.-1 a.m.
Sunday noon-6 p.m.

Tuesday 11 a.m.-2 p.m. & 5 p.m.-11 p.m.
Wednesday 11 a.m.-2 p.m. & 5 p.m.-11 p.m.
Friday 11 a.m.-2 p.m.
Saturday noon-5 p.m.
Sunday 6 p.m.-11 p.m.

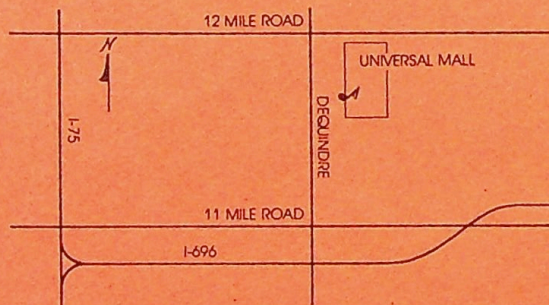
OUR ORGAN

Containing 1,562 pipes ranging from the size of a pencil to 18 feet, over seven miles of wire, a 10 horse power blower, thousands of transistors and diodes, percussions, bells, cymbals, gongs, whistles, horns, groans, squeaks and oompahs, this massive marvel of musical mirth, mischief and macabre weighs in at slightly over ten tons.

Displayed across 40 feet of glass enclosures, all of the playing parts are visible.

This fabulously fun marvel of musical ingenuity began its melodious career in the United Artists Theatre in downtown Detroit on December 24, 1927. Dismantled in 1975, the Mighty Wurlitzer was completely rebuilt and refurbished before becoming Detroit's devastatingly delightful accompaniment to the best pizza in town!

Our own Pied Pipers play provocatively for your pleasure daily. We dedicate to everyone our fine repast and excellent entertainment a place where food is only half the fun ENJOY! ENJOY!



PIED PIPER PIZZA PEDDLER

A MUSICAL RESTAURANT

WHERE THE FOOD IS ONLY HALF THE FUN

FEATURING THE

WURLITZER PIPE ORGAN

FROM DETROIT'S UNITED ARTISTS THEATRE

LOCATED AT THE UNIVERSAL MALL

(Next to Crowley's)

28400 Dequindre

Warren, Michigan 48092

(313) 751-6770

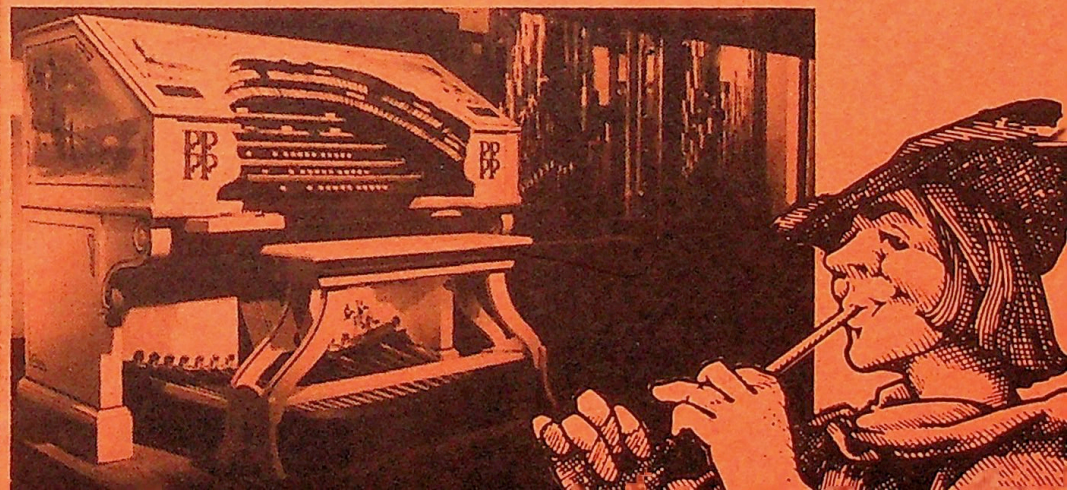
RESTAURANT HOURS

Tuesday through Thursday 11 a.m. to 11 p.m.

Friday and Saturday 11 a.m. to 1 a.m.

Sunday Noon to 11 p.m.

Monday available for private parties



THE GREAT

PIZZA

	SMALL	LARGE
THE OPENING NUMBER Cheese and Tomato Sauce	\$4.95	\$7.50
ADDED EFFECTS Pepperoni, Ham, Mushrooms, Beef, Sausage, Onions, Green Pepper, Bacon, Black Olives, Anchovies	\$.50	\$.80
THE PIED PIPER Pepperoni, Ham, Bacon, Beef, and Sausage	\$6.20	\$9.95
THE PEDDLER Mushrooms, Onions, Green Pepper, Black Olives	\$5.85	\$9.50
THE MAYOR'S CHOICE Everything (Anchovies on Request)	\$6.95	\$10.95

PASTA

All dinners include an order of Toasted Garlic Bread
(Salad bar \$1.00 additional)

SPAGHETTI SOLO with our special Pied Piper tomato sauce.	\$2.95
SPAGHETTI ENCORE Spaghetti with our own meat sauce - so good you'll ask for it again.	\$3.20
SONATA SPAGHETTI The Piper's spaghetti with our own meat balls, "Sonata justa spaghetti, 's meat balls too"	\$3.90
SPAGHETTI DUET Mellow mushrooms in Pied Piper's meat sauce made from fresh Grade A beef.	\$3.70
LASAGNA WURLITZER A rich blending of layers of pasta, ground beef, meat sauce and tasty cheeses.	\$3.95
MOSTACCIOLI Taste tempting noodles smothered in our own meat sauce.	\$3.20

THE ACCOMPANIMENT

TOWN SQUARE SALAD BAR Follow the Piper to create your own salad symphony.	\$1.65
THE PIPER'S PIPING HOT SOUP OF THE DAY	.50 cup .95 bowl
THE PIPER'S SPECIAL BREAD STICKS With our own tasty dip	\$1.00 \$1.50
ANTIPASTO SALAD For two	5.45 2.95
FRENCH FRIES	.80
ONION RINGS	1.25

Senior Citizens 10% Discount
From 11 a.m. till 5 p.m.
Tuesday thru Friday

Birthday and Banquet
Arrangements Available
Prices include entertainment fee.

THE SOLO

SANDWICHES

All Sandwiches include potato chips, dill pickle and
your choice of Hungarian Rye or White Bread

HAMBURGER *Quarter pound of fresh ground beef on a homemade roll. Childs serving - a smaller price for a smaller appetite - plus a treat . . .	\$2.45 \$1.75
With Swiss or American Cheese	20¢
With mushrooms	35¢
With bacon	75¢
With sauteed onions	20¢
French Fries instead of potato chips	55¢
Onion Rings instead of potato chips	70¢
*Double burger (full half pound)	3.25
ROAST BEEF SANDWICH A magnificent sandwich of savory roast beef straight from the mayor's pantry.	\$3.10
HAM AND CHEESE The Piper's ham with your choice of Swiss or American Cheese.	\$2.45
FRENCH DIP Roast beef cooked right here, piled high on a fresh roll complete with au jus.	\$3.95
CORNED BEEF Super Dooper Corned Beef stacked to the sky.	\$2.95
REUBEN SANDWICH The Mayor's Reuben — Lot's of corned beef smothered in tangy sauerkraut covered with tasty melted cheese and unique Thousand Island Dressing.	3.75
TUNA FISH Even Charlie would sing a tuna fish salad. Tuna Boat (with cheese & tomato open face)	\$1.95 \$2.55
BACON, LETTUCE AND TOMATO The Piper's BLT — a tocata is meant to show off techniques and we think ours is displayed to perfection in each one of these mouth-watering masterpieces.	\$1.95
CLUB SANDWICH The Piper's version of the Club Sandwich — a creative combination of classic ingredients — turkey, bacon, lettuce, tomato on three pieces of toasted white bread.	\$3.75
DOUBLE DECKER GRILLED CHEESE The Piper's absolute favorite grilled cheese sandwich.	\$1.95
TURKEY A taste tempting turkey sandwich chuck full of tantalizing ingredients of note.	\$2.45
FISH SANDWICH A delicate filet on our own special roll. *weight before cooking	\$2.45

BEVERAGES

MILK, CHOCOLATE MILK	.50
COFFEE, TEA, SANKA	.50
ICED TEA (in season)	.55
Soft Drinks, Wine and Beer on Draff	

GRAND FINALE

CREAMY CHEESCAKE With topping, a harmonious delight	\$1.20 \$1.45
---	------------------



**The 27th National Convention
of the
American Theatre
Organ Society**

**Detroit, Michigan
July 4-10, 1982**



The 27th National Convention
of the
American Theatre
Organ Society
—
Detroit, Michigan
July 4-10, 1982



The 27th National Convention
of the
American Theatre
Organ Society
Detroit, Michigan
July 4-10 1982



American Theatre Organ Society

Officers

Lois F. Segur, President
Warren D. Mendenhall, Vice President
Timothy S. Needler, Secretary
Robert E. McGillivray, Membership/Treasurer

Board of Directors

Paul (Mac) Abernethy, Jr.
Rex Koury
John Ledwon
William H. Rieger
Lowell C. Ayars
Preston M. (Sandy) Fleet
Ashley Miller
Timothy S. Needler

Previous page:

Prominent on the Detroit waterfront is the Renaissance Center, a multi-building office/restaurant/retail store/hotel complex. The tallest building in "Ren Cen" is the 70-story Westin Hotel, which serves as the headquarters for the 27th Annual ATOS National Convention, July 4-10, 1982. In the background across the river can be seen the city of Windsor, Ontario, Canada.

Motor City Theatre Organ Society

Officers

David M. Lau, President
Stuart W. Grigg, Vice President
Jo Lau, Recording Secretary
Robert Weil, Treasurer
Maryan Weil, Membership Chairman
Miles Lilly, Corresponding Secretary

Board of Directors

Greg Bellamy
Harold Bellamy
Janice Fields
Charlotte Francis
Stuart Grigg
David Lau
Fred Page
Josephine Phillips
Dorothy Van Steenkiste

Convention

James R. Boutell, Chairman
Marjorie Muethel, Associate Chairman

Credits

Photos: Stephen Skinner, Alfred J. Butler, Manning Bros. Historical Collection, Bill Blancett, William T. Vogel, William Frisk

Typesetting and Printing: Grigg Graphic Services

Convention Logo Design: Ray H. Richards

Art Direction and Text: Stuart W. Grigg

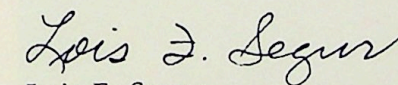
Additional Text and Editing: Donald Lockwood, Robert Warsham



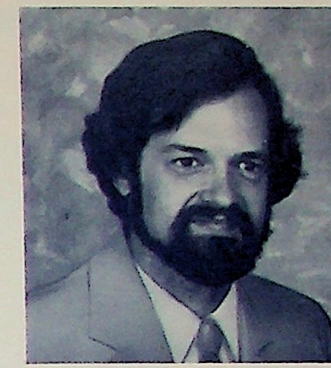
A warm welcome to the 27th Annual Convention of the American Theatre Organ Society.

Attending a convention is one of the privileges of membership in our organization, and I am pleased that you have taken advantage of this opportunity. It is a time to discuss varying chapter experiences, renew old acquaintances, and meet many new friends who share our love for the theatre organ.

The careful planning and preparation done by Motor City, our host chapter, assures us all of an exciting week ahead.



Lois F. Segur
President, ATOS

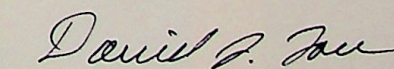


On behalf of the 1982 Convention Committee and all MCTOS members, I extend warmest wishes for a thoroughly enjoyable convention visit in Detroit.

The past two decades of theatre organ activity have seen tremendous growth in the number of ATOS members and chapters. The involvement of theatre organ buffs in community organizations and activities has reached the point where an interest in theatre organ has even been responsible for changing the fate of theatres and neighborhoods. Our own Redford Theatre, the Michigan Theatre and the Fox Theatre serve as examples of this. We hope these facilities will prove an inspiration to other ATOSers.

Our special thanks to those individuals and organizations without whose cooperation we could not present this convention. Thanks, too, to the MCTOS members who have given countless hours in preparation for this week. We couldn't have done it without you!

The purposes of a convention are to conduct business and have fun. MCTOS will have achieved its goal if you go home with happy memories and a warm feeling of friendship and camaraderie shared with other ATOS members.



David Lau
Chairman, MCTOS

The Artists



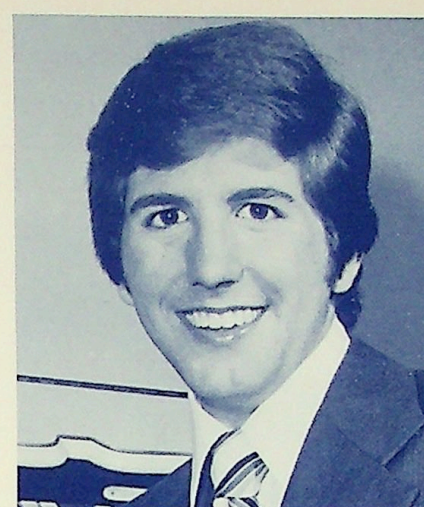
Lowell Ayars



Don Baker



Charlie Balogh



Lance Luce



Kay McAbee



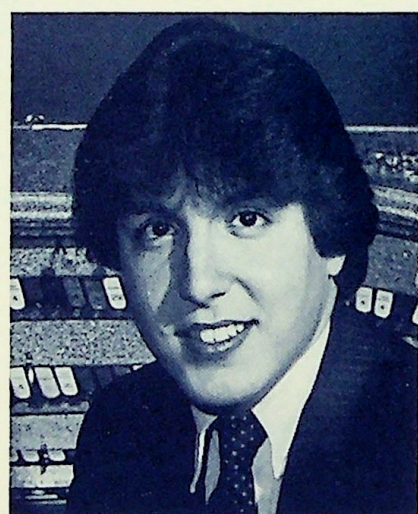
Fr. Jim Miller



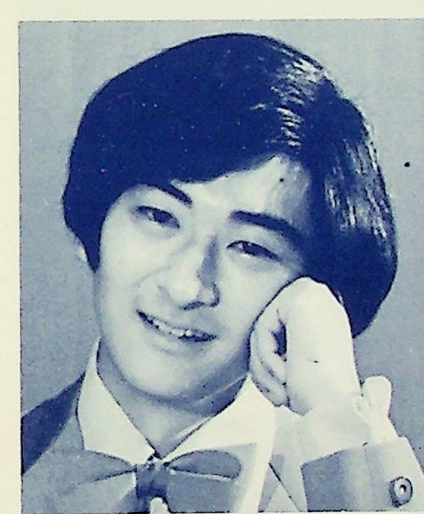
Karl Cole



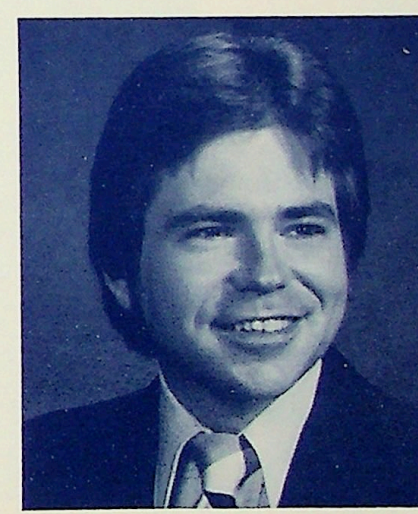
Carl Creagar



Pierre Fracalanza



Jerry Nagano



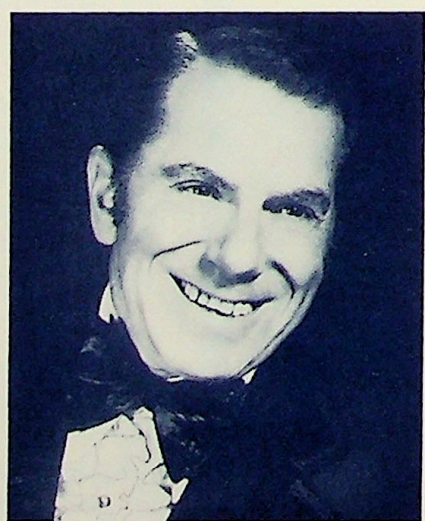
Gary Reseigh



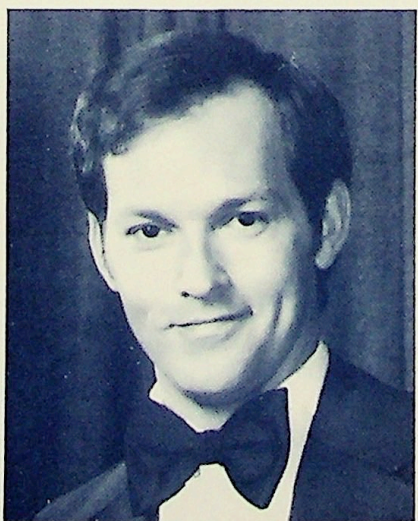
Ron Rhode



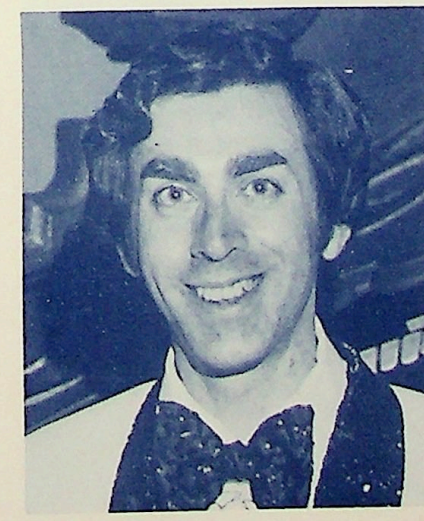
Dennis James



Rex Koury



Lyn Larsen



Dan Semer

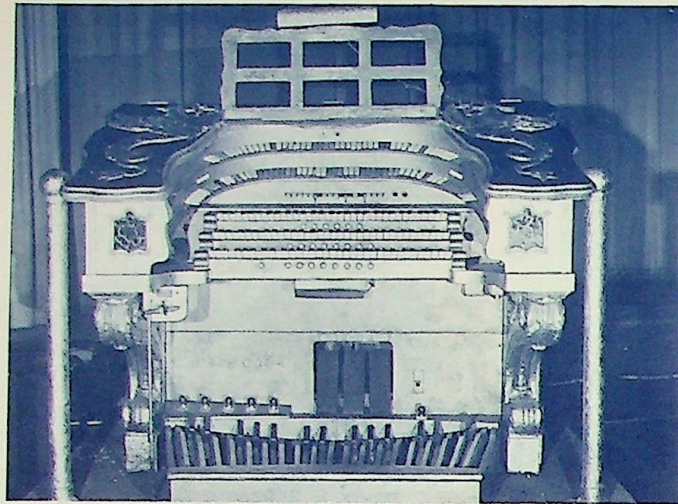


John Steele

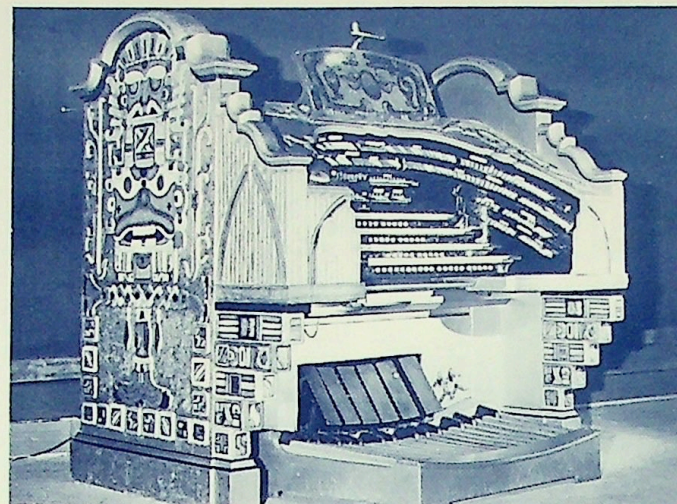


Ty Woodward

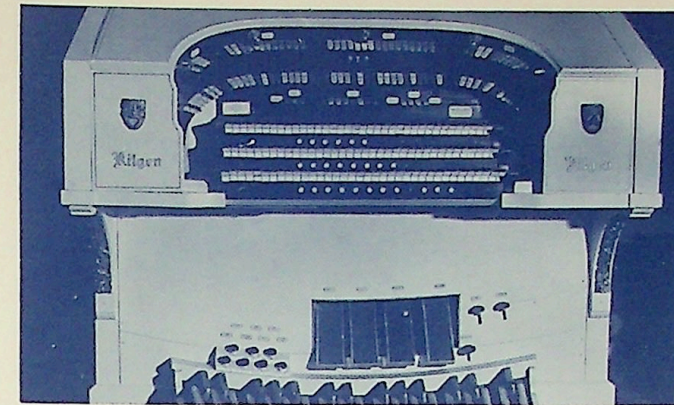
The Organs



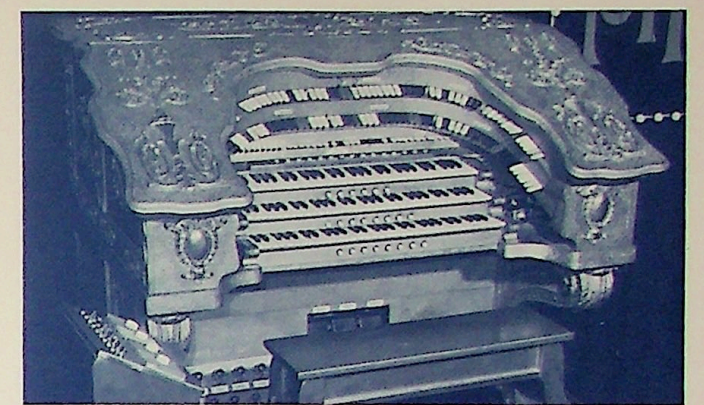
Redford Theatre
3/10 Barton



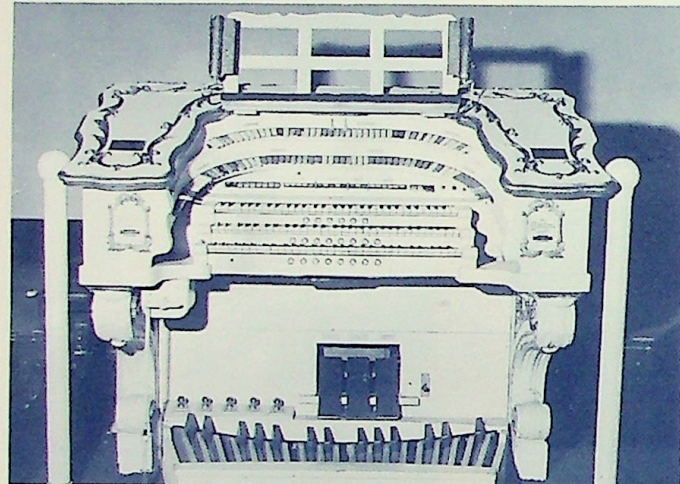
Senate Theater
4/34 Wurlitzer



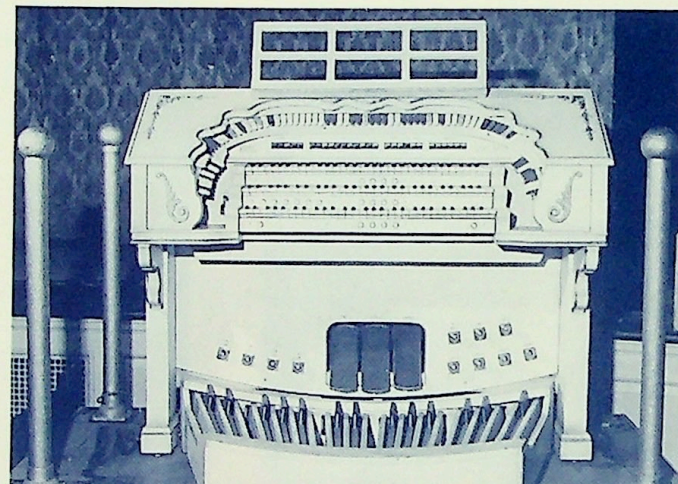
Macomb Theatre
3/9 Kilgen



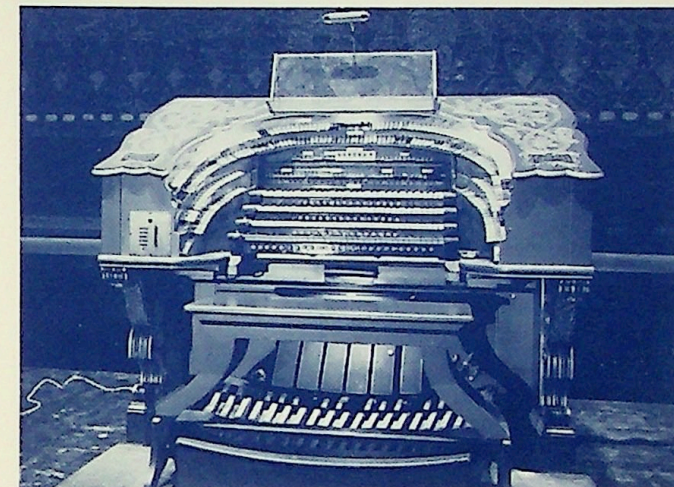
Theater Organ Pizza and Pipes
3/21 Barton-Wurlitzer



Royal Oak Theatre
3/16 Barton



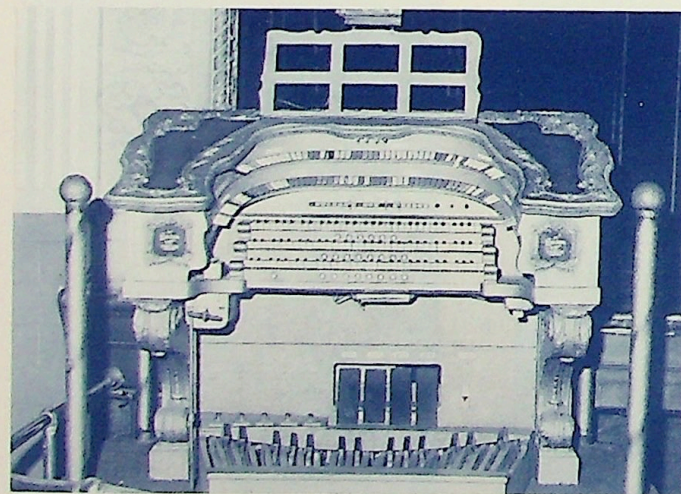
Henry Ford Museum
Rodgers Custom 340



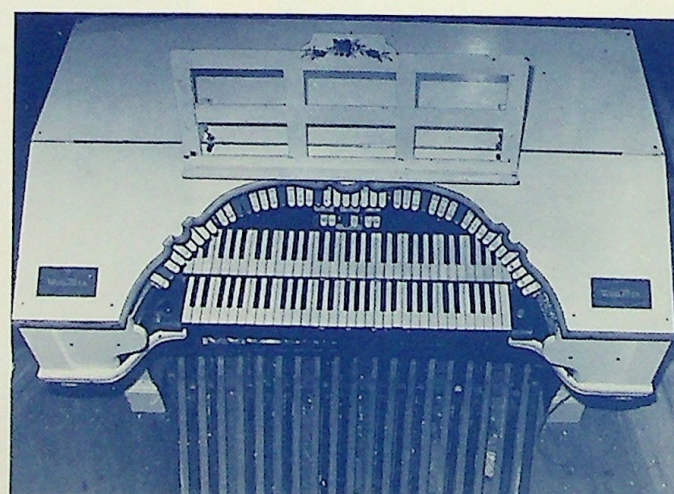
Fox Theatre
4/36 Wurlitzer



Fox Theatre
3/12 Möller



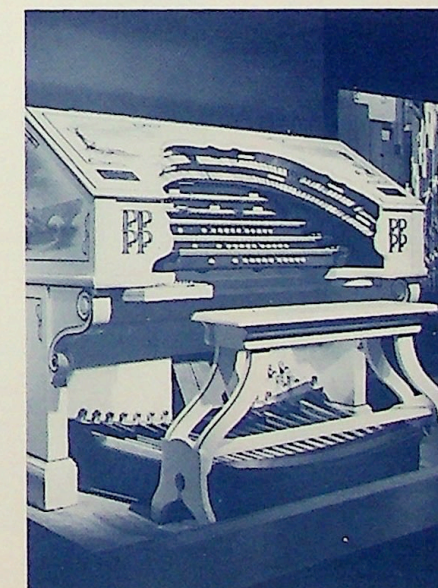
Michigan Theatre
3/13 Barton



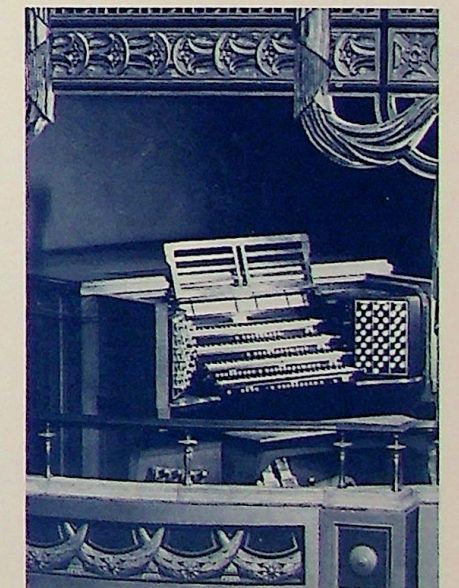
Punch and Judy Theatre
2/6 Wurlitzer



Calvary Baptist Church
3/14 Wurlitzer

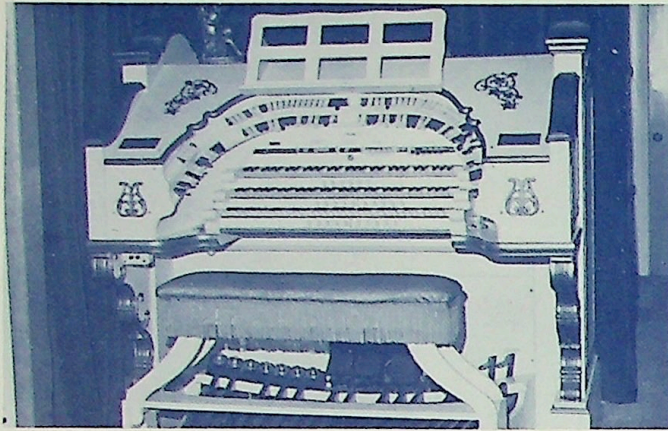


Pied Piper Pizza Peddler
3/22 Wurlitzer

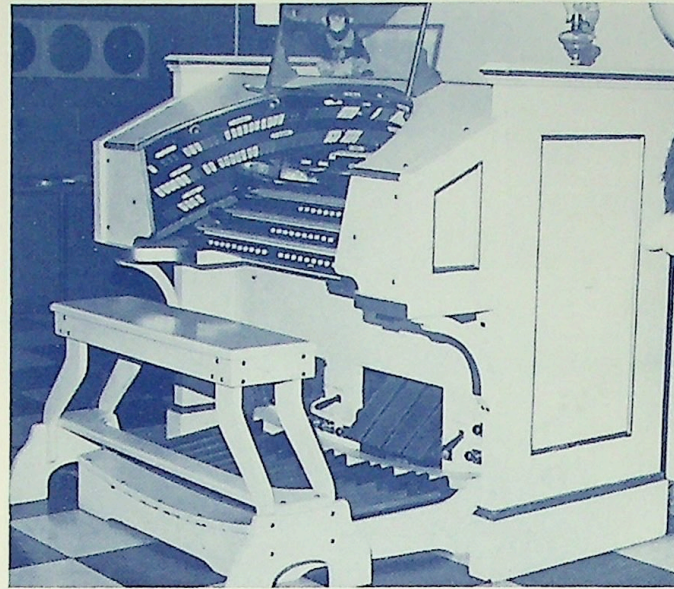


Detroit Institute of Arts
4/79 Casavant

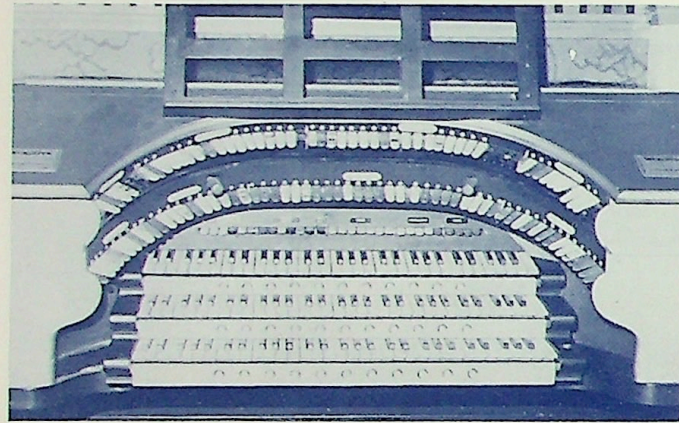
Home Installations



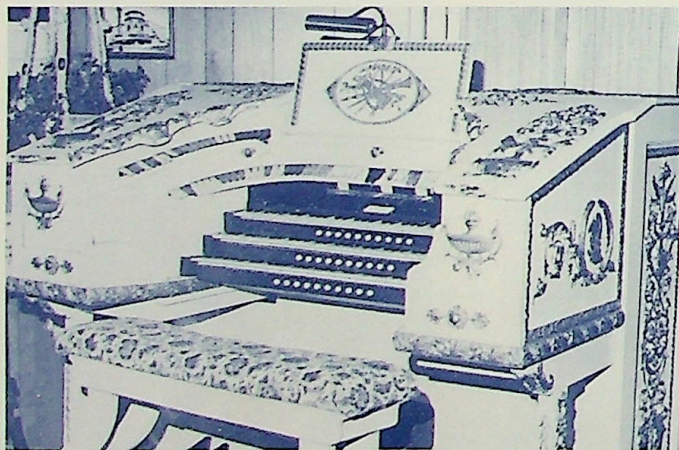
Mert and Rita Harris
3/15 Wurlitzer (originally a 3/11 Balaban 1-A)
Original installation: Paramount Theatre,
Glens Falls, New York



Roger and Sue Mumbrue
3/32 Marr and Colton hybrid
Original installations: Olympia Stadium,
Oriole Theatre, Tuxedo Theater,
Detroit, Michigan



David Brewer
3/16 "Marr and Bartlitzer"
Original installation: Northville P & A,
Northville, Michigan



Lee Hohner
3/10 Robert Morton
Original installation: Riviera Theatre, Detroit, Michigan

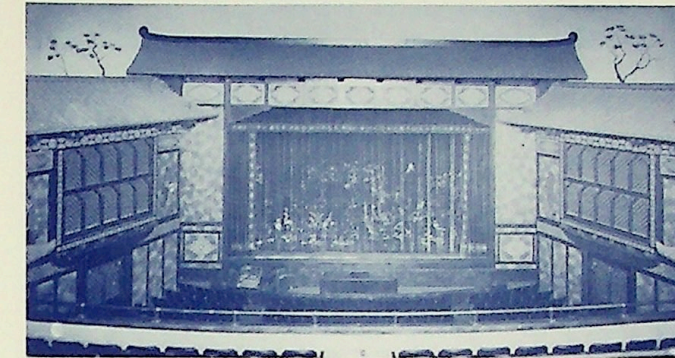


David Voydanoff
3/6 Wurlitzer
Original installation: Lancaster Theatre,
Lincoln Park, Michigan

REDFORD THEATRE

By the year 1928, the Detroit area was entering the final phase of theatre building. During that year, the largest and most luxurious movie facilities ever to be built were presented to the entertainment hungry public. But the first new theatre to open in 1928 was not a large, multi-thousand seat structure. On January 27, 1928 the most novel design and approach to theatre architecture was opened in the small, suburban Detroit community of Redford.

Billed as "America's most unique suburban playhouse," attending shows at the Redford was like taking a trip to the Orient with a stop at Japan. The Redford might well have been the only theatre in the country to be patterned after a Japanese garden. It was, without a doubt, unique.



"America's most unique suburban playhouse"

The Redford was built by John F. Kunsy and opened in the midst of "Greater Redford Week" — a campaign set up by the area merchants and partially financed by the Kunsy organization to usher in the new era of prosperity that the deluxe theatre would bring. It was called the New Redford because it replaced an earlier Redford, a storefront nickelodeon located around the corner on Grand River. With 1900 seats, and the finest in Kunsy-Balaban and Katz-Publix stage presentations, several thousand persons per week were expected in the area.

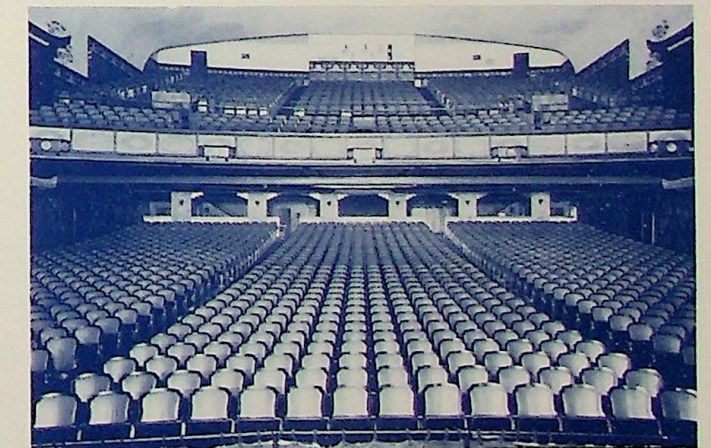
Tickets were purchased at a bronze and tile pagoda box office. Once the ticket was surrendered to the usher, patrons found themselves entering the lobby. The color scheme was burnished gold with richly decorative plaster moldings. Attraction boards were of bronze with decorative Japanese designs. Urns and carved chairs provided a final touch of atmosphere. The grand foyer rose an impressive three stories. Again, the burnished gold finish was predominant along with stenciled Japanese designs. Above the staircases on either side of this hall were hung Japanese tapestries. Ornate brass light fixtures cast a golden glow across the richly-carpeted room.

The most unique part of the theatre was the auditorium. Opening night audiences soon forgot about the bitter cold when they walked into what appeared to be a Japanese garden with clouds floating lazily overhead and stars mysteriously blinking. Huge "pagodas" were situated on either side of the auditorium and on the ends of each were gardens with greenery, flowers and statuary. Japanese figures flanked the organ chambers.

The evening performance consisted of a presentation of the Barton theatre organ by Detroit's Don Miller, loaned for the evening by the Capitol Theatre. Mr. Miller accompanied a Richard Dix film, *The Gay Defender*, and a newsreel and encouraged patron participation in one of his famous sing-alongs. The performance was presented twice that evening.

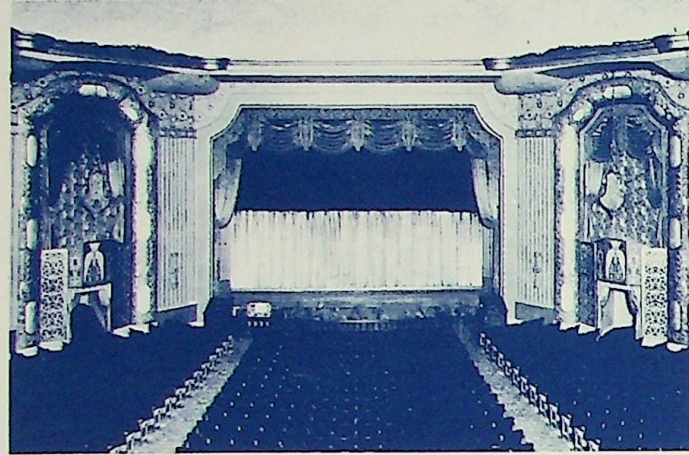
By the early 1970s, the Redford Theatre was only marginally profitable as a movie house. Community Theatres, which owned and operated the theatre, asked the Motor City Theatre Organ Society if the group was interested in leasing the facility. At a membership meeting, the majority voted "yes," and the rest is history. In 1976 the group negotiated to buy the theatre, thereby assuring a permanent home for the Barton organ and MCTOS.

Work on the building since that time has been nonstop. Members arranged for the donation and installation of 70mm, 6-channel stereo movie projection equipment, making the Redford a top-flight facility in the area. More recently, the restoration of the grand foyer was begun, a task which has already involved hundreds of volunteer hours spent in recreating the original hand-painted stenciling and wood-graining on the walls and ceiling. Two chandeliers from the lobby of Detroit's Oriental Theatre (renamed the Downtown, and later razed) were donated and are being restored, and will once again cast a golden glow reminiscent of that opening night 54 years ago.



ROYAL OAK THEATRE

Triple lines formed early on the evening of March 7, 1928 — something that had never happened in downtown Royal Oak prior to that most important date. Some 4000 people crowded into the area of West Fourth Street and Washington, all eager to attend the gala opening of the new Royal Oak Theatre, heralded as "the largest and finest playhouse in Oakland County."



"Art Moderne" in the Detroit suburbs

Architects for the Royal Oak Theatre were the Chicago firm of Rapp & Rapp, considered to be the finest of the many architectural firms that specialized in the design of movie palaces. They had already scored a success in the Detroit area with the Michigan Theatre (1926) and the Birmingham Theatre (1927). It was at the Royal Oak, however, that Rapp & Rapp departed drastically from their other area works in creating one of the first "moderne" theatres in the expanding Detroit area. Sensing the rut that the new theatre construction had fallen into, in terms of gaudy and bizarre styles, Rapp & Rapp employed straight lines, with gently curving arches and a very simplistic plaster detail on the side walls of the auditorium. The furnishings and draperies followed a rich green and gold color scheme. Everything blended into a happy atmosphere.

Promptly at 7:15 p.m., on that momentous evening in 1928, the great house curtain opened, revealing the Royal Oak Boys' Club Rotary Band and an immense American flag covering the entire rear of the stage. Arthur Gutow walked quickly across the orchestra pit to the console of the Barton organ. Together they presented the first musical number to be heard in the new theatre, the "Star Spangled Banner."

Several speeches were made following the start of the program including one by Mayor Harold Stroz. A newsreel was presented by the Kunsky

organization showing the various stages of the theatre's construction from a deep hole to a finished theatre. Arthur Gutow, on loan from the flagship Michigan Theatre for the evening, returned to the console and the program continued with a series of musical selections and the ever popular sing-along. The house lights dimmed, the velour drape gently parted and Richard Dix was seen on the silver screen in the now-forgotten film, *Sporting Goods*.

The advent of talking films and the Depression silenced the golden-voiced Barton organ, and eventually closed the theatre for several years. After its reopening in the mid-thirties, the Barton sat silent until much-needed restoration was begun by the Motor City Chapter in the fall of 1968.

Since that time, the Barton organ has been the object of the unparalleled dedication of the MCTOS organ crew. In addition to a complete rebuilding of the instrument, the console has been moved to the center of the pit and redone in white and gold. The organ has been enlarged (from the original 10 ranks) by the careful addition of new pipework, so that it now proudly stands as a 3/16. When the future of the Barton looked questionable a few years ago, Mrs. Marion Cook, a friend of the theatre organ cause, purchased and donated the instrument to MCTOS.

The Royal Oak Theatre made a smooth transition in the late 1970s from movie house to legitimate theatre. It is now used regularly for a variety of events from movie festivals to soft rock concerts, as well as organ presentations.



FOX THEATRE

For Detroiters, and for many others across the country, the Detroit Fox Theatre is the "ultimate" in movie palaces. It is as awe-inspiring today as it was when it opened on September 21, 1928. The opening night program included the film *Street Angel*, starring Janet Gaynor and Charles Farrell; a pageant called "Evolution of Transportation," with eight inspiring episodes; two orchestral pieces performed by the "Fox Grand Orchestra of 60 soloists" (sounds like a nightmare for the conductor, doesn't it?); and a Neapolitan Festival with a cast of 100, including 32 Fox Tillerettes and the 50-voice Fox Choral Ensemble. The Detroit Fox was billed as "The Showplace of the World."

Indeed, the biggest — highest — shiniest — largest statistics about the Fox are never-ending. The original seating capacity was 5042. Facilities included numerous lounges and smoking rooms, a music library for the orchestra, a screening room with overstuffed armchairs, a nursery for children of performers, and a hospital for patrons who might have "the vapors" while visiting the Fox. In typical Fox fashion, no expense was spared in furnishing the theatre. Period photos suggest that the building was jammed with furniture, sculpture and paintings.

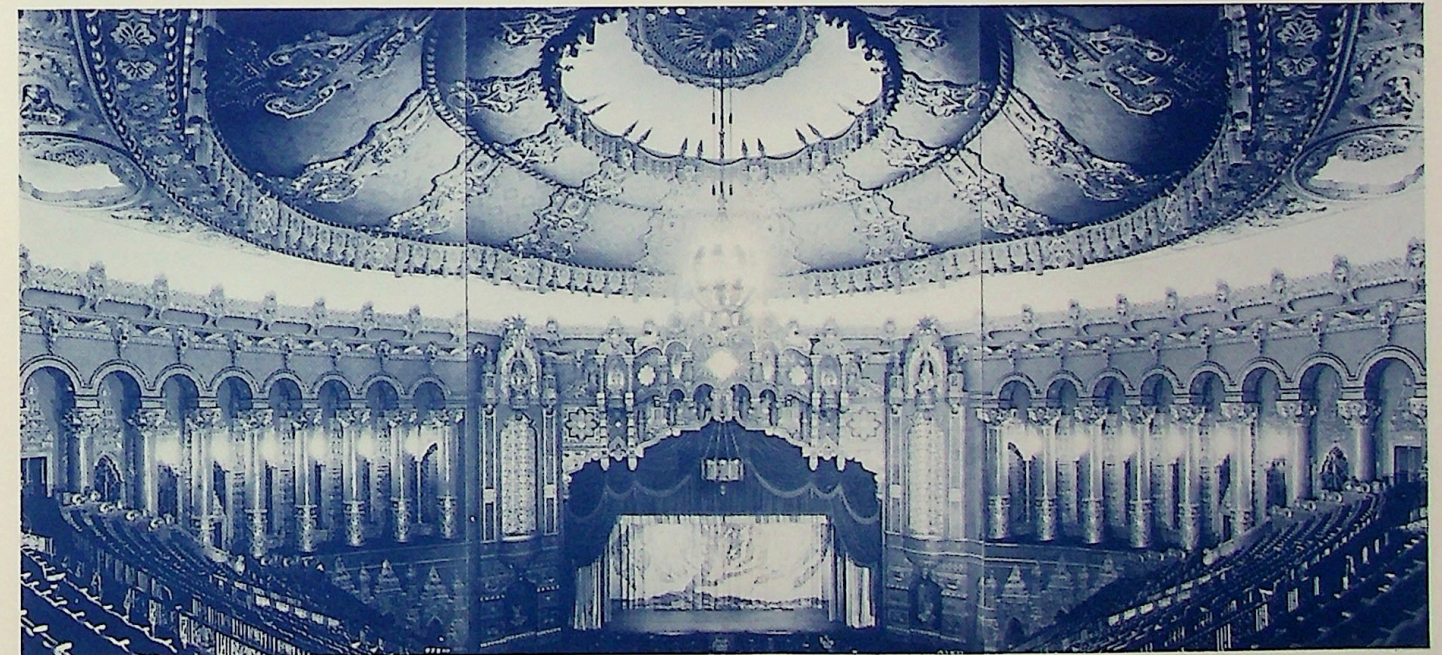
The Detroit Fox maintained its glamorous image and style for quite a time. Happily, the modernization "bug" never infected the various owners (it's hypothesized that they were too busy spending all profits to bother reinvesting any money). The Fox continued hosting occasional stage shows into the

1960s. Many of the Motown stars had their start at the phenomenally popular "Motown Reviews" of the early and middle sixties.

By the 1970s, however, the Fox was definitely looking seedy. The movie fare was limited to "Kung-Fu" films, and the attendance — in terms of quality and quantity, continued to fall. A bright spot was renewed interest in the Fox pipe organs. Midnight organ maintenance crews assisted the long-time keeper of the instruments in rebuilding and refurbishing them and, on a small scale, began to have programs. First a concert on the lobby Möller to raise much-needed funds, then several concerts on the Wurlitzer, including a well-attended performance of the silent film *Wings* with Dennis James at the organ.

The day-to-day business at the Fox did not improve, and things were not encouraging. Then, through a complex change of ownership, which included the city as a voice of authority, the Fox closed as a movie house and underwent a clean-up, fix-up program which cost several hundred thousand dollars. Since its reopening last year, scheduled events at the Fox have been more infrequent, but the fare more select. It includes big name talent and ranges from high school graduations to various benefits, including the first concert ever given at the theatre by the Detroit Symphony Orchestra.

With so many really grand theatres in Detroit no longer standing, it is particularly heartwarming that the Fox has survived. The renaissance of Detroit started on the riverfront, and appears to be spreading as far north as the Detroit Fox.



MACOMB THEATRE

Mount Clemens was once an important mecca for the sick, tired and world-weary in the early decades of the 20th century. People travelled from all over the world to bathe in the famed mineral water of this town. Elaborate hotels and spas were built to service this trade; in addition to housing elaborate baths, showers and pools, they were staffed with health "experts," and European-trained chefs. It's doubtful whether health was improved by taking the waters; any turn for the better was likely the result of good food and lots of relaxation.

As an important Michigan town, it was only fitting that Mount Clemens have a theatre designed by an important architect. C. Howard Crane had already planned Detroit's acoustical marvel, Orchestra Hall, and was to go on to design such movie palaces as the Detroit Fox.

The decor of the Macomb featured the classical motifs popular in the early twenties, and was resplendent with ornate polychromed plasterwork. Crane's 1635-seat Macomb Theatre opened on July 25, 1921, and played the usual combination of vaudeville acts and movies. Over the years, the glitter faded and the lavish decorations were covered first with paint, and then draperies. The theatre became merely a local movie house.

The Macomb closed its doors briefly in 1953,

then, under new ownership, thrived until declining profits forced the theatre to close again in the late 1970s. Rather than being condemned to a non-theatrical future, the theatre was purchased by 15 area businessmen, who held the property for a year, then turned it over to the Macomb Council for the Performing Arts. This nonprofit, tax-exempt group operates the theatre as a regional performing arts center. This summer marks the beginning of a series of great American musicals produced by the group.

Somewhere along the way, the original pipe organ was discarded. The organ in the Macomb Theatre is a replacement for the original instrument. The 3/9 Kilgen was originally installed, in 1925, in the Palace Theatre in Gary, Indiana. In 1967 John Muri purchased the instrument, and in 1968 it was removed from the theatre and brought to the Detroit area. It passed through several hands until it was installed in the Macomb Theatre. John Muri played the opening concert late in 1970.

In 1981 the Macomb Theatre Organ Society was formed. The group is a member of the Macomb Council for the Performing Arts. Plans are ambitious, and include the installation of three additional ranks of pipes and a piano. MTOS has instituted a concert series which is gaining in popularity, and the future looks bright.

DETROIT THEATER ORGAN CLUB

In 1928 the Fisher Brothers, in less than one year from conception to occupancy, built the Fisher Building, a complex in midtown Detroit, designed by Albert Kahn, that included offices, shops, a garage and a theatre.

The Fisher Theatre, designed by architects A. S. Mayger and A. G. Graven, resembled a Mayan temple. The theatre's 4/34 Wurlitzer, Opus 1953, with console shell also of Mayan design, was shipped from the Wurlitzer factory in North Tonawanda, New York, on September 19, 1928. In 1961 the theatre was totally gutted by the Nederlander Theatrical Corporation which transformed the cavernous movie palace of nearly 3000 seats into a legitimate playhouse, designed in a contemporary style by Rapp and Rapp, of less than two-thirds its former capacity.

The Wurlitzer organ was removed from the theatre in 1961 and became the nucleus of the Detroit Theater Organ Club, organized early in that year, with a charter membership of 60 pipe organ enthusiasts.

The Iris Theater, a small neighborhood movie house rented on Detroit's east side, became the first home of the former Fisher Wurlitzer and the

Detroit Theater Organ Club.

In 1963 DTOC vacated the Iris and moved across town to take up permanent residence in the larger Senate Theater. Countless hours were spent by members volunteering their time to install the organ and to refurbish the facility and install seats obtained from another theatre. The instrument is housed in six chambers, four on the stage and the two remaining from the original Senate organ. The instrument is now owned by DTOC.

The DTOC Wurlitzer is noted for its complement of pipes, having a greater than usual number of string celeste ranks than the typical Wurlitzer of comparable size. The stop arrangement on the DTOC console is unique in that stops for each manual are subdivided by chamber. The stops within each chamber group follow the normal Wurlitzer pattern.

The Detroit Theater Organ Club is a private club with a limited number of regular, associate and special members. The Senate Theater is wholly owned by DTOC and is operated for the benefit and enjoyment of the membership and their invited guests. The club has grown to full membership and attracts top-ranking artists to perform at the monthly concerts.

PUNCH AND JUDY THEATRE

No popcorn or potato chips, a single movie feature and smoking in the loge. For over 40 years the Punch and Judy Theatre in Grosse Pointe Farms served a conservative movie-going clientele.

The opening night program of January 29, 1930, stated the intention of the founders was to create "an intimate, hospitable and friendly playhouse . . . shaping into mortar, brick and paint . . . the dream of its originators." The founders were socially prominent Grosse Pointers.

Guests of honor at the opening, a black tie affair, included Hollywood actress Elsie Ferguson and Graham McNamee, then at the height of his fame as a radio personality, as master of ceremonies who described the event, a highlight of the social season, over The Detroit News Station — WWJ.

On stage could be heard the music of Jean Goldkette's Society Orchestra. Arthur T. Pugsley was at the console of the Wurlitzer organ playing "Potpourri" and "The Punch and Judy March" especially arranged by him for the occasion. The film was the Warner Bros. talking picture *Disraeli*, starring George Arliss.

The early American architecture reflects the personal taste of Edsel Ford, reportedly one of the leading behind-the-scene figures in the building of the theatre. The architect was Robert O. Derrick, a close personal friend of Henry and Edsel Ford. Derrick, a member of the theatre's original board of directors, also designed the Henry Ford Museum at Greenfield Village and the Federal Building in downtown Detroit.

Prior to its installation in the theatre in late 1929, the Punch and Judy Wurlitzer (then a 2/5) had been installed on the fourth floor of the

13-story Wurlitzer Building (still standing at 1509 Broadway) in downtown Detroit, where it had served as a demonstration instrument for the Wurlitzer Company.

The organ was used for several years following the opening for intermission music, sing-alongs and occasional private concerts, and for over 15 years when church services were held in the theatre.

MCTOS began maintenance of the Punch Wurlitzer in the fall of 1967, presenting the first silent film ever to be shown at the theatre (*The Covered Wagon*) on March 10, 1968 to a sold-out house.

The organ was recently enlarged to a 2/6 by the chapter organ crew with the addition of a Diapason rank.

In the mid-seventies, Community Theatres, which, since 1939, had operated the movie house and carried on the tradition of decorum and good taste implanted by the founders, sold the theatre to a group of local investors.

After going through a somewhat uneven period, during which the future of the theatre was at times in doubt, the Punch is now being refurbished by the current management which is operating the 52-year-old movie house as a classic film theatre.

The Punch still maintains much of its original decor and charm through two partial renovations during which the orchestra pit was filled in, a marquee added and the lobby altered from its original square shape.

Of the theatre's 618 seats, 96 are overstuffed armchairs in the only smoking loge to be built in the state. The auditorium was resealed in the mid-sixties, but the loge chairs, reupholstered several times, are original.

As if a last vestige of the Punch in its former days, a weathered sign on the back of the theatre still faintly proclaims, "Perfect Talking Pictures."



An opening day photo of the Macomb Theatre



The Punch in 1936

DETROIT INSTITUTE OF ARTS

Construction of the present Detroit Institute of Arts, designed by Philadelphia architect Paul Cret in the Italian Renaissance style, was begun in 1922. The marble edifice was formally dedicated, four million dollars later, on October 7, 1927, and was opened to the public the following day, replacing the former Art Museum on the southwest corner of East Jefferson and Hastings.

It is interesting to note that Cret consulted with Detroit architect C. Howard Crane in preparing the auditorium designs. Crane had come to Detroit from Hartford, Connecticut, in 1908, and had immediately begun to specialize in the design of theatres. By 1920 he was coming into national prominence as a theatre architect. In all he designed approximately 250 theatres nationwide, including over fifty in Detroit. During the 1930s he moved to London, England, where he became noted for both theatrical and industrial building designs.

The contract for decoration was awarded to Chapman & Company. Cret expressed an interest in developing a color scheme different from the usual over-gilded harsh color of most theatre interiors. Delicate painted decorations embellished the corbelled vaults in the Exhibition Foyer (Crystal Gallery). The auditorium itself was treated with a striking combination of silver, gold beige and dark

blue. Cret also made use of decorative painting in imitation of marble and limestone ashlar. The decoration of the auditorium, coming at the end of a long and costly project, was probably more subject to cost cutting than the work in other parts of the building. A well documented instance of this involved the upholstery for the seats. Cret's desire was to have them covered in buff and black mohair, but a solid light red mohair was substituted when the cost of custom-produced fabric was protested.

The four-manual, seventy-nine rank organ in the Detroit Institute of Arts Auditorium was built by Casavant Freres, of St. Hyacinthe, Quebec, shipped from the factory May 24, 1927, Opus 1200. The organ speaks from two chambers on either side of the stage and from the ceiling above the proscenium, through perforated grilles of composition ornament. The console is located on the right side of the auditorium in one of the proscenium boxes.

For over two decades following the opening, the institute continued to offer the public a series of organ recitals, many of which were broadcast over radio station WWJ. Included in the distinguished roster of organists who have given recitals at the Detroit Institute of Arts organ are: Cyril Barker, E. Power Biggs, Claire Coci, Charles Courboin, Marcel Dupre, Richard Ellsasser, Marilyn Mason, William Middleschulte, Riemenscheider and Richard Ross.

MICHIGAN THEATRE (Ann Arbor)

Ann Arbor is the home of the University of Michigan, founded in 1841. In January, 1928, the stately Michigan Theatre opened its doors. Romanesque architecture was chosen to reflect the dignified aura of the university. The theatre opened with a movie, stage acts and an orchestra in the pit. This format continued for the next dozen years.

The Michigan has survived the years quite gracefully. The house suffered the usual modernization efforts; the Barton organ slept quietly in the orchestra pit. In the 1960s, volunteers from the Motor City Theatre Organ Society woke up the Barton and began refurbishing efforts. Organ concerts and programs soon became part of the activities at the Michigan. The group of Motor City Chapter members that cared for the organ began a tradition of Second Sunday programs, featuring a mini-concert by a local artist, open console, refreshments and socializing. (So successful was this format that it has been copied for MCTOS programs at the Punch and Judy and Royal Oak theatres.)

In 1978, dark clouds formed. Butterfield Theatres had decided not to renew their 50-year lease on the theatre. Butterfield owned the nearby State Theatre, a 1940s C. Howard Crane house,

which they "quadded," giving them all the capacity they needed.

A group of Michigan Theatre enthusiasts — many of them organ buffs — began searching for a way to save the building from doom and destruction — an almost certain fate, as it was situated on prime Ann Arbor real estate.

Studies found that in spite of the many university-owned halls, auditoriums and theatres, there was still a great need in the area for a non university-controlled facility. Repeated attempts to acquire the property were thwarted by rocky economic conditions. Finally, the city council voted to provide funds for the purchase of the Michigan Theatre through a bond issue, and subsequently, the City of Ann Arbor agreed to buy it.

The Michigan Theatre is now operated by the Michigan Community Theatre Foundation, a non-profit organization whose goal is to preserve and utilize the building. Efforts are now underway to attempt to restore the interior to its original appearance. The theatre is now used for a variety of programs, including films, dance and musical presentations.

The Barton organ is still maintained by MCTOS which works in close cooperation with the Michigan Community Theatre Foundation. In fact, several individuals are currently active in the administrative bodies of both groups.

THE COLUMBIA

For 80 years the excursion steamer *Columbia* has plied the Detroit River carrying passengers to and from Bob-Lo Island, a 272-acre amusement park a 90-minute trip downriver from Detroit. The *Columbia* was flagship of the Detroit, Belle Isle and Windsor Ferry Company, and was built at the Wyandotte yard of the Detroit Shipbuilding Company. She made her maiden voyage to Bois Blanc Island (Bob-Lo is an English spelling that approximates the French pronunciation of Bois Blanc) on July 7, 1902.



The ship has an overall length of 216 feet, an overall width of 55 feet and a draft of 12½ feet. Her gross weight is 968 tons and she can accommodate over 2500 passengers and crew.

The *Columbia* was designed by Frank E. Kirby, usually considered the greatest naval architect of sheltered-water vessels in American history.

The 198-foot steamer *Ste. Claire*, also designed by Kirby, was built in 1910 by the Toledo Shipbuilding Company and went into service to Bois Blanc Park in the spring of 1911.

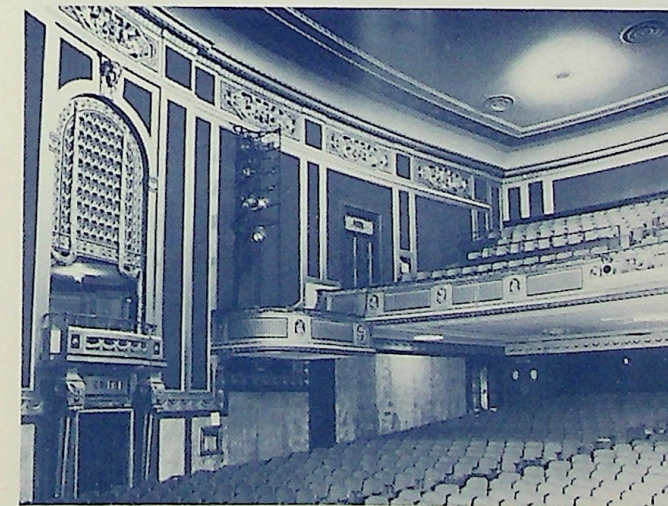
The large ballroom floor on the *Columbia* has made moonlight cruises on the Detroit River a popular tradition that continues to this day. A hardwood floor replaced the original canvas deck in 1925.

While twenty years is the economical life of a ship in salt water, fresh water vessels have a much longer life expectancy. Before the beginning of each season the *Columbia* and *Ste. Claire* are given a fresh coat of paint and the ballroom floors are revarnished. When necessary, deck flooring is replaced with tongue-and-groove white pine and the main braces with California redwood. Originally coal fired, both vessels were converted to burn fuel oil in the 1940s. The triple-expansion reciprocating steam engines are original and are refitted each year. Every five years the steamers go into dry dock for maintenance and repair below the water line.

The two famous ships are the sole survivors of an era of leisurely steamship excursions on the river. On November 2, 1979, the steamers *Columbia* and *Ste. Claire* were declared national historic monuments by the Heritage Conservation and Recreation Service, Department of the Interior. They are the last pair of ships this large still engaged in a single excursion line anywhere in North America.

DETROIT RIVER STEAMERS	
	Columbia Moonlight Tues. & Fri. 8.30
	Ste. Claire " Wed. Thur. & Sat. 8.30
	Sunday Eve. Lake Ride & Concert 35c
	Ste. Claire " TO BOB-LO " Sun., Wed., Thur. & Sat., 1:30
	No liquors permitted. All trips from foot of Bates St.
	The right to refuse any person admission to boats and park is reserved.

Advertisement from The Detroit Journal, July 5, 1912



A recent view of the auditorium in the Detroit Institute of Arts



A vintage photograph of the Michigan Theatre in Ann Arbor

MOTOR CITY THEATRE ORGAN SOCIETY

The Motor City Chapter of the American Theatre Organ Society was organized in October, 1964. At that time, the national organization was known as the American Association of Theatre Organ Enthusiasts. Motor City was granted the right to share the state of Michigan with the Wolverine Chapter. To this day, these are the only two chapters in ATOS which share the same territory.

Redford Theatre

The 1661-seat Redford is owned and operated entirely by chapter volunteers. Among the many programs presented by MCTOS are a regular season of theatre pipe organ concerts and the extremely popular "Movies at the Redford," a biweekly series of popular family-type films which features theatre organ overtures and intermissions played by chapter members. The auditorium is also available for rental to other groups.

Motor City Chapter activities at the theatre range from membership meetings, banquets, parties (even the wedding of a couple who met through MCTOS), to seminars and mailing activities, in addition to the ongoing interior restoration of the building.

In keeping with its goals to preserve, restore and present the theatre organ in concert, the chapter also maintains three other theatre pipe organ installations.

Royal Oak Theatre

Motor City Theatre Organ Society owns and maintains the 1928 Barton organ in the Royal Oak.



Chapter activities at the Royal Oak Theatre include the very popular "Fourth Sunday" programs, which are free and open to the public. Each features a mini-concert by a local organist, refreshments and open console. The Society also presents theatre organ concerts at the Royal Oak, which has seen "sold-out" houses for many organ events.

Punch and Judy Theatre

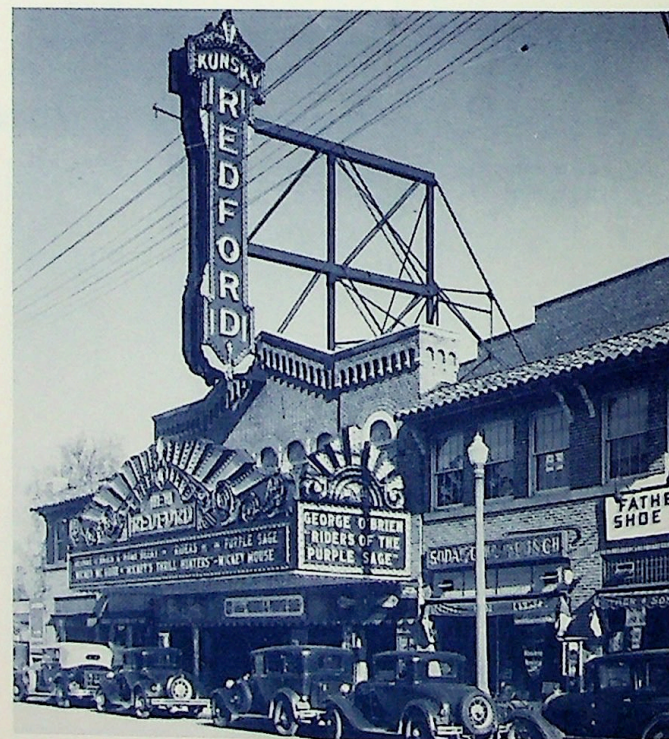
The 2/6 Wurlitzer pipe organ in the Punch and Judy is maintained by MCTOS members, who have added an additional rank of pipes to this tiny, but perfect instrument. MCTOS activities at the Punch and Judy include a series of "First Sunday" programs, open to the public and members, featuring a mini-concert, open console and refreshments. Public organ concerts are also presented.

Michigan Theatre

The Michigan in Ann Arbor is also the site of much activity by Motor City volunteers. The Barton organ at the Michigan is used frequently for overtures and intermissions at a variety of events, and it is regularly used for mini-concerts and open console sessions the second Sunday of each month. Theatre pipe organ concerts are also a part of MCTOS activities at the Michigan.

ATOS '82 is the third national ATOS convention hosted by the Motor City Chapter, which also hosted the 1967 and 1974 conventions.

Left: The foyer of the Redford Theatre after the start of restoration efforts.



STATE OF MICHIGAN
OFFICE OF THE GOVERNOR
LANSING

June 17, 1982

American Theatre Organ Society
1982 National Convention
Ann Arbor, Michigan

Governor:

It gives me great pleasure to extend my personal and official welcome to those attending the 27th annual National Convention of the American Theatre Organ Society, July 4-9.

Your efforts to support the preservation and restoration of theatre organs, which surely enhance America's cultural history, are to be commended. I trust that you will find Detroit and its theatre organs interesting, as well as educational.

Again, I thank you for saying "Yes to Michigan," and giving us the opportunity to host your annual convention. I hope you have an enjoyable stay in the Motor City and take time to enjoy the many beautiful and famous sights in the area.

Kind personal regards.

Sincerely,

William D. Milliken
Governor



STATE OF MICHIGAN
OFFICE OF THE GOVERNOR
LANSING

WILLIAM G. MILLIKEN
GOVERNOR

June 17, 1982

American Theatre Organ Society
1982 National Convention
Detroit, Michigan

Greetings:

It gives me great pleasure to extend my personal and official welcome to those attending the 27th annual National Convention of the American Theatre Organ Society, July 4-9.

Your efforts to support the preservation and restoration of theatre organs, which surely enhance America's cultural history, are to be commended. I trust that you will find Detroit and its theatre organs interesting, as well as educational.

Again, I thank you for saying "Yes to Michigan," and giving us the opportunity to host your annual convention. I hope you have an enjoyable stay in the Motor City and take time to enjoy the many beautiful and famous sights in the area.

Kind personal regards.

Sincerely,

Handwritten signature of William G. Milliken in cursive script.
Governor



City of Detroit Executive Office

Coleman A. Young, Mayor

June 15, 1982

Ms. Marge Muethel
Co-Chairman
National Convention
American Theatre Organ Society
17360 Lahser Road
Detroit, Michigan 48219

Dear Marge:

I am pleased that you have selected Detroit as the host city for the 27th National Convention of the American Theatre Organ Society, July 4th through 10, 1982, and I take this opportunity to welcome the 1,000 plus delegates to the Motor City and the Westin Hotel.

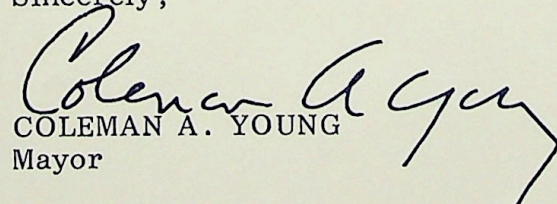
You will find Detroit filled with numerous attractions designed to insure an enjoyable time for your delegates.

May I suggest that you make it a point to visit Hart Plaza and the Ethnic Festivals, among other sites.

Detroit and your organization share a common interest in historical preservation, and the organs in Detroit-area theatres currently are coming into their own again.

I hope that yours will be a successful convention.

Sincerely,


COLEMAN A. YOUNG
Mayor