

Dedication Evening
Wilshire Ebell Barton Organ
November 24, 1984

Officers of Los Angeles Theatre Organ Society

Gala Committee

Patty Skelding Chairwoman	Frank Rounds Donn Linton
Kathie Henchman Beverly Rounds	Dick Sheafor Irv Eilers



Appreciation

Those who were instrumental
in the installation of this organ
were:

Tom B'hend	Carl Nebe
Paul Birk	Bob Pasalich
Bob Bush	Ken Petersen
Ken Crome	Beverly Rounds
Peter Crotty, Crew Chief	Frank Rounds
Gene Davis	Steve Ross
Harold Donze	Ralph Sargent
Ernie Gerber	Dick Schroeder
Steve Hansen	Patty Skelding
Kathie Henchman	Alan Stark
Hill Hood	Bob Smith
Ted Lewis	Sylvia Strubel
Ted Lutz	Frank Strubel
Bruce Meyers	Ed Viramontes

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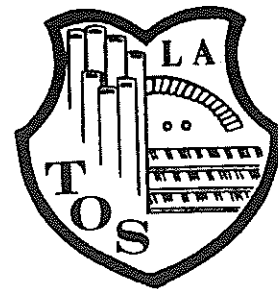
Irv Eilers

Ken Petersen

Dr. Martin Stoner

Concert Production

Preston J. Kaufmann



*Los Angeles Theatre
Organ Society, Inc.*

proudly presents

WALTER STRONY

*in the dedication of the
Society's Barton Theatre
Organ at the Wilshire
Ebell Theatre*



The Programme

Six o'clock

Champagne Reception

Seven-thirty

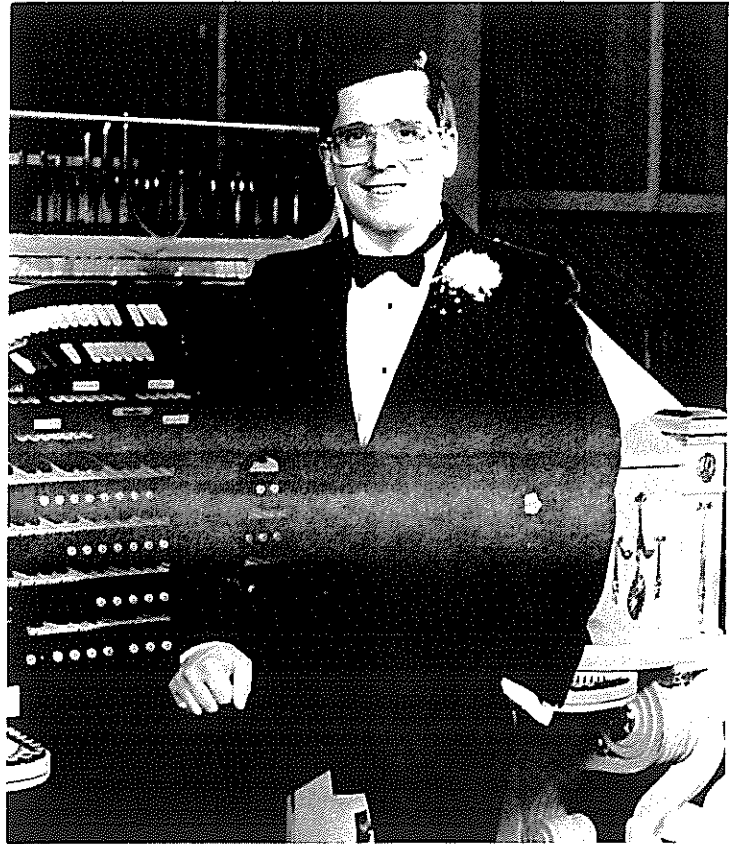
Dedication Concert

Ten o'clock

Post-Concert Supper



Virtuoso



Tonight's artist made his concert debut at age 18, and has since won a tremendous following throughout the world for his superb playing. Mr. Strony has appeared in programs from coast to coast. He has also concertized extensively in Japan, Australia, England and Canada.

Born in 1955, our artist grew up in the Chicago area and began music lessons at the age of seven. His theatre organ teacher was the late Al Melgard, who for 45 years was master of the six-manual Barton organ in Chicago Stadium, and a foremost theatre organist during the instrument's golden era. It was Melgard who sparked Mr. Strony's interest in theatre organ by allowing him to try his hand at the huge instrument.

Walter Strony studied classical organ with Herbert L. White at Sherwood School of Music, Chicago, and was coached by Karel Paukert of Northwestern University in Evanston. Mr. Strony also studied piano with Giulio Favario, associate conductor of the Lyric Opera of Chicago and held the post of principal viola in several community symphony orchestras.

Mr. Strony has four recordings to his credit, and is currently featured at Organ Stop Restaurant in Phoenix, Arizona where he performs on the four-manual Wurlitzer pipe organ. He is also music director and organist at Augustana Lutheran Church.

Walter Strony has become one of the rare breed of today's younger theatre organists to have developed a style uniquely his own. While looking backwards respectfully to the masters of the theatre organ tradition, he manages to look forward with a refreshing approach in all his musical arrangements. It is a style that is inventive, harmonically interesting and above all, right for today.

Contributors

The installation of this beautiful instrument would not have been possible without the generous donations of those whose names appear on this page.



Benefactors

Burton A. Burton donated the Barton organ and also contributed a generous amount toward installation of the instrument.

Substantial funding was received from the Ralph B. Lloyd Foundation in memory of Mrs. Lulu Hull Lloyd.

Other Benefactors were Mr. Paul Rivard, and Film Technology Company, Inc.



Patrons

Ida Lloyd Crotty
Peter L. Crotty
Eugene F. Davis
Terry Helgesen
Robert David Jackson
Showcase Publications

Sponsors

Peter K. Gabel
Harry W. Gorst
Cliff Schwander



Associates

Mrs. Donald H. Albrecht
Ralph O. Beaudry
Lloyd Del Castillo
Harold Donze
Irv Eilers
Mr. & Mrs. Martin Gish
Lyle Henry
Dennis James
David L. Junchen
John Ledwon
William Muster
Robert Pasalich
Russell Patton
Mr. & Mrs. Howard Smith
Frank & Sylvia Strubel
Walter & Gladys Victor
Fred M. Williams

Donors

Paul M. Birk
Edward Boller, DDS
Jerry E. Brown
Winston & Grace Burris
Robert H. Bush
Ann Leaf Butler
Rex Carden
Roy Casavant
Jerry Critser
Ann Lloyd Crotty
Mr. & Mrs. Milton Dye
Gary Essert
Gaston Garneau
Mr. & Mrs. Steve Hansen
Kathie Henchman

Robert & Sue Hill
Gordon & Marie Kibbee
Frederick H. Lindblad
Dean & Marilyn McNichols
Robert M. Parker
Willis Rader
Thomas L. Richards
John & Louise Shuster
Patty Barnes Skelding
Cecelia & Robert Smith
Edgar S. Stowe
William Wright
Mr. & Mrs. L. Ward Youry
Mr. & Mrs. Charles Zimmerman

The Barton Organ

As the magnificent music is heard here tonight in Wilshire Ebell Theatre, it is of interest to reflect on the history of this fine instrument. Its installation in this theatre culminates a project undertaken almost two years ago.

Originally installed in the National Theatre, Milwaukee, Wisconsin, in 1927, this Barton organ was used in the accompaniment of silent photoplays and also for augmenting the theatre's orchestra during stage presentations. After the advent of talking pictures it gradually fell into disuse, and in 1965 was purchased by a local organ buff who installed it on the ground floor of a two-story commercial building he had purchased.

Junchen-Collins Organ Corporation, of Woodstock, Illinois, purchased the organ in 1977 and refurbished it for the Organ Grinder Restaurant chain in Canada. It was destined for a proposed Montreal outlet. However, the firm never opened the restaurant and the instrument subsequently was donated to Kingston (Ontario, Canada) Theatre Organ Society. This group had already secured another instrument and retained only the console elevator. The Barton was sold back to Junchen-Collins.

The Barton remained in storage until the organ firm was purchased by Burton A. Burton, at that time owner of the very successful Casablanca Fan Company. He moved the instrument to South Pasadena. Subsequently, upon liquidation of his organ holdings, Mr. Burton donated the Barton organ to Los Angeles Theatre Organ Society.

Through a chance meeting with a representative of Wilshire Ebell Theatre, a member of Los Angeles Theatre Organ Society discussed the organ and was encouraged to arrange a meeting with Ebell Club officials regarding its installation in the theatre. The meeting took place and soon after negotiations were opened and a contract signed between the two organizations. The Barton was destined to replace the small Robert-Morton residence style organ that had been playing in the theatre for a number of years.

Statistically, the organ was built for the Barton Organ Company by the prestigious Wangerin Organ Company in Milwaukee. At that time Barton subcontracted an order to Wangerin to build approximately 40 instruments to enable the former firm to maintain its heavy production schedule.

When erected in the National Theatre the organ had ten ranks (sets) of pipes. For its installation here in Wilshire Ebell Theatre the three manual console will play a total of thirteen ranks, the extra three sets having been added to enhance the versatility of the instrument.

True to its theatre tradition, the Wilshire Ebell Barton organ has a full complement of tuned percussions, traps, and sound effects (referred to as "toy counter") used in accompaniment of silent films.

Specification

MAIN CHAMBER

Left Side Facing Stage

RANK	PITCH	NOS. OF PIPES
Tuba	16'-8'	73
Open Diapason	16'-4'	85
Clariant	8'	61
Viol d'Orchestre	8'-2'	85
Viol Celeste	8'-4'	73
Oboe Horn	8'	61
Concert Flute	16'-2'	97

PERCUSSIONS

Chrysoglott Xylophone
Glockenspiel Chimes

SOLO CHAMBER

Right Side Facing Stage

RANK	PITCH	NOS. OF PIPES
Posthorn	8'	61
Trumpet	8'	61
Tibia Clausa	16'-2'	97
Orchestral Oboe	8'	61
Salicional	8'-4'	73
Vox Humana	8'	61

PERCUSSIONS

Marimba/Harp

GRAND PIANO ON STAGE
(prepared)

TOY COUNTER

Bass Drum, Tympani, Crash Cymbal, Tap Cymbal, Brush Cymbal, Finger Cymbal, Snare Drum, Tom Tom, Tambourine, Castanets, Wood Block, Triangle, Sleigh Bells, Sand Block, Cow Bell, Boat Whistle, Door Bell, Siren, Bird

Historically Speaking . . .

Los Angeles Theatre Organ Society, a unit of the American Theatre Organ Society, is dedicated to the preservation and promotion of the theatre pipe organ as a living musical entertainment medium. The Society restores, installs and maintains organs such as the one you will hear tonight. It is also charged with furthering interest in the King of Instruments through sponsorship of scholarship competitions, conducting technical classes to train technicians in maintenance, voicing, regulating and general installation procedures. In addition the Society presents organ concerts, silent film programs, and other types of entertainment wherein a theatre pipe organ may be used.

Although there were a great many individuals throughout the country who were devoted to the theatre organ after its demise as an accompaniment medium for silent films, it wasn't until 1955 that concerted effort was successfully launched to weld these individuals into a national group. In that year a meeting was called of all organ aficionados who could attend. They represented people from all walks of life—professional organists, organ builders and organ hobbyists. During the session discussion was held and action taken on founding a national organization dedicated to the preservation and presentation of the theatre pipe organ. Before the meeting had adjourned the next morning at 3 o'clock, the American Association of the Theatre Organ Enthusiasts (ATOE) had been chartered. In the years since 1955, ATOE has grown to become the American Theatre Organ Society, an international organization with a membership totalling over 6,000.

Los Angeles Theatre Organ Society, first chartered as Los Angeles Chapter of ATOE, was organized in 1957. There were 267 organ enthusiasts in attendance, among them virtually every organist of note who was living on the west coast—Jesse Crawford, Buddy Cole, Eddie Dunstedter, Romona Gerhart Sutton, George Wright, Gordon Kibbee, Eddie Osborn, to name a few. The unit was duly chartered and active until a short time later when it suspended due to personality clashes.

The present-day Los Angeles unit of ATOS was re-activated in 1961 at the very location the national organization had been chartered—the Simonton residence in Toluca Lake. All organ enthusiasts of the area were invited to a showing of *The Phantom of the Opera*, in the Simonton residence theatre. Gaylord Carter, well-known theatre organist, accompanied the classic silent film at the console of the large four-manual Wurlitzer organ.

Following the performance the more than 90 guests were advised that famed theatre and radio organist Ann Leaf, organ buff Don Wallace and Richard Simonton had negotiated an agreement with Stanley-Warner Corporation to restore the huge Kimball organ installed in the Wiltern Theatre at Wilshire and Western, Los Angeles. They had planned to rejuvenate the instrument for presentation of public concerts. Simonton suggested to his two associates that through re-activation, Los Angeles Chapter could become re-established and refurbishing of the big instrument undertaken as a group project.

Thus Los Angeles Chapter was re-born and eventually, upon receiving non-profit status, became Los Angeles Theatre Organ Society. It is the largest chapter of the national organization and now has under its control five theatre organs, three of which are fully playable; a fourth which will soon become operational; and a fifth which is in storage until a home can be found for it. The organs are the three-manual, sixteen-rank Wurlitzer in San Gabriel Civic Auditorium; the three-manual, thirteen-rank Wurlitzer in the Orpheum Theatre; and three-manual, thirteen-rank Barton here in the Wilshire Ebell Theatre, which was donated to the Society by Burton A. Burton, who also made a generous cash grant to aid its installation; and the society's own three-manual, twenty-eight-rank Wurlitzer which is now being installed in La Mirada. The instrument in storage is the four-manual, thirty-seven-rank Kimball which was recently donated to LATOS by Pacific Theatres; the organ was removed after closure of the Wiltern several years ago. In addition to these venues the society presents concerts at Pasadena Civic Auditorium on the five-manual, 28-rank Moller organ.

As a non-profit, tax exempt public benefit corporation, Los Angeles Theatre Organ Society welcomes donations for continuance of its dedicated work—to achieve its primary goal, that of bringing theatre organ music to the citizens of the greater Los Angeles Metropolitan area.

Los Angeles Theatre Organ Society also welcomes as members anyone who enjoys the thrilling, beautiful music of the theatre pipe organ. It is not a requirement that members must be able to play the instrument to join.

Membership information may be obtained by writing:
Mrs. Kathy Rodgers, Membership Secretary
16244 Glenhope Drive
Valinda, California 91744