

# Theatre Organ

JULY | AUGUST 2014

[www.atos.org](http://www.atos.org)

Leaf: -  
 Some letter came a  
 I could not im-  
 at 10 years ago?  
 of a wonderful after-  
 remain, anxiously awaiting the  
 acquaintance, with kindest regards  
 from all of us  
 Yours very cordially  
 Max Dieterle

(How do you  
 spell it?)  
 Dear  
 mine  
 her  
 I am

Leaf:  
 When I read  
 in appreciat  
 on your part  
 than there i  
 am heading  
 you any pleas  
 you have  
 you may not have  
 sing those "baby"  
 not say you are not  
 at creates or perform  
 reveal itself only to the  
 your Presence, a  
 the soul of every res  
 ough their art, some  
 others, something  
 still something u  
 in you, and throug  
 come into your ov  
 y to myself, "I know  
 r to you to expect  
 er, and if you do n  
 ear Miss Leaf, y  
 what I want to

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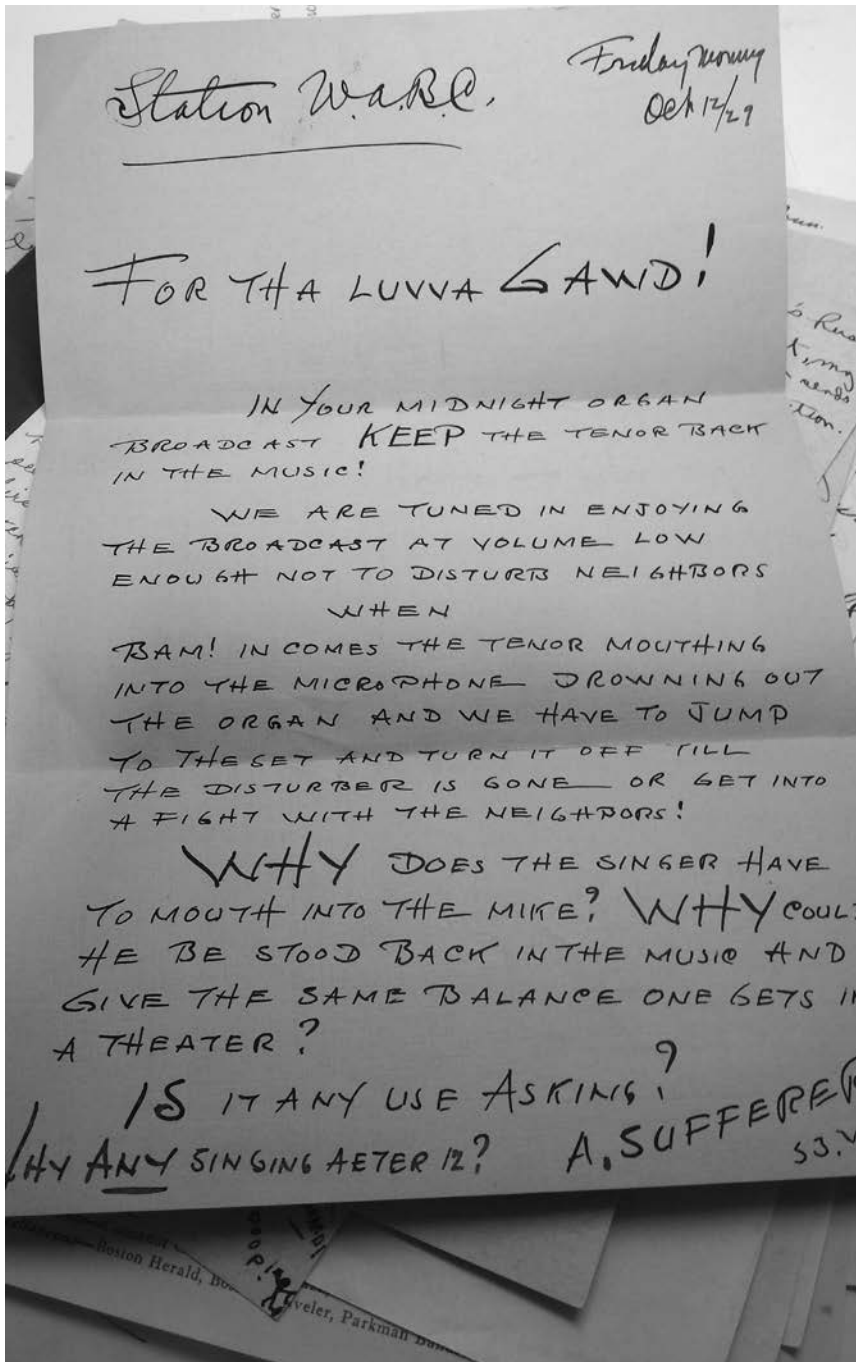
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THEATRE ORGAN JULY | AUGUST 2014 Volume 56 | Number 4



The critics are ever with us. This particular favorite was found among the Ann Leaf collection at the American Organ Institute at Oklahoma University

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*On the Cover:* Two letters to Ann Leaf from the ATOS archives collection at the American Organ Institute, University of Oklahoma

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ATOS MISSION STATEMENT—To preserve, protect, promote, and present a truly American musical invention, the theatre pipe organ and its musical art form, worldwide;

To ensure that the few remaining instruments are played wherever possible to provide entertainment to the public as a solo instrument or part of an ensemble, and to accompany silent films;

To encourage industry-acceptance restoration, maintenance methods and techniques to ensure performance ability for future generations; and

To assist local chapters and our members by providing coordinated support in education, concert promotion and marketing to further our mission.

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# Vox Humana

Most of you will read this after returning home from the convention, and this first portion of Vox Humana is indeed aimed at you.

We rely heavily on our fellow convention attendees to provide us with interesting pictures to include in our convention coverage in the September/October issue. Naturally, there is a very tight window between the convention and the time we have to get the September/October issue laid out, so we need your pictures—well, is “yesterday” too much to ask?

Rather than give you a hard deadline, this year we’re going to accept pictures as long as we can. At some point we’ll have to cut it off, but we’ll hold off as long as possible.

We try to take a lot of pictures, especially the obligatory “smiling artist at the console” shot, but as often as not, the best and most interesting pictures come from you, not us.

There are only a few guidelines for what makes an acceptable picture:

- It must be in sharp focus;
- It must be properly exposed—if it’s too dark to show detail on your computer screen it’s too dark to print;
- It must be at least 600 x 900 pixels in size at a minimum of 300dpi. In Windows, if you open the picture file using Windows Picture Manager, hovering the cursor over the image will display the dimensions. If you’re in doubt, send it on and we’ll look at it. This is the absolute smallest size we can accept, and will only give us an image about the size you’d see in a Chapter News picture. We really, really want bigger images;
- They must be submitted in digital format. We prefer JPG format, but can also accept TIFF files;
- Please don’t put the caption in the file name. Instead, leave the file name alone and put the caption in the e-mail, referenced to the file name. In most cases, a caption isn’t needed, unless we want to identify individuals in the picture. We know a lot of you, but one of your editors (CoughMikeCough) is embarrassingly bad at remembering names....

• Finally, we’re not interested in any pictures of the artist’s back while he’s sitting at the console. They are immediately rejected, so save yourself and us some time and don’t bother sending them.

You can e-mail them to us. If you do, please send them as attached files, not embedded images in the e-mail. If you have a large number to send, let us know ahead and we’ll provide you with an easy and more efficient means of sending them.

As always, if you have questions, please ask—and soon!

## Moving on...

If you attended the Seattle convention in 2010, you heard a great concert from Nathan Avakian on the fine 3/16 Kimball/Wurlitzer at the Historic Everett Theatre in Everett, Washington, about a half-hour north of downtown Seattle. From the time the organ came on line in the late ’90s, it quickly built a reputation as one of the best organs of its size in regular use—anywhere. (Full disclosure: I was involved in the restoration, presentation, and later console re-specification, but I had no hand in the rank selection or tonal finishing.)

Shortly after the convention, the organ fell into disuse, activity at the theatre declined, and the theatre itself was in danger of closing. Consideration was being given to selling the beautifully-restored 1924 building to developers, who would likely have demolished it and used the prime downtown-Everett property for a new commercial building of some sort. The future of the organ was in serious question. We understand that Nathan’s concert was the last time the organ was played.

I received a phone call in late May from Greg Smith, Seattle-area organ technician who guided and consulted on the rebuild and installation of the Everett Kimball (and played the first number heard by the public at the “soft” introduction!) with some great news.

The theatre has been sold, the organ is once again playable, and Greg reports the new owner is very supportive of the organ and has plans to feature it prominently in the theatre’s programming, including silent movies, playing the house in on a regular basis, and organ-specific events from time to time.

Our own prior involvement with this organ notwithstanding, we are excited to hear this news, and look forward to being in the audience for the “re-inaugural” organ event. We wish the new owner great success, and look forward to the organ being in regular use. We’ll do our best to keep you posted.

Finally, remember to take a look at your mailing label to see if your membership date is correct. As Membership Secretary Donna Parker explained in the last issue, look for the group of three numeric items just following your name. The third item is the date our records indicate you joined ATOS. If there are only two items instead of three, our records don’t have your original membership date. If it needs to be corrected or added, drop a note to Donna at [membership@atos.org](mailto:membership@atos.org).

Keep in touch.

—Mike Bryant  
—Don Feely



# Ciphers

The byline was inadvertently left off the “5 + 5 = 7” article in the May/June issue. The article was written by Journal co-editor Mike Bryant, who was hoping no one would notice the omission....

# President's Message

## A MAJOR MESSAGE A Bold Step Forward

*From Chairman Bob Dilworth and President Ken Double*

Over the past seven years, the leaders of ATOS have presented this page in the Journal as a message about the positive things happening for ATOS. We have reported new and successful programs and major donations. We have expressed the hope that our members are enjoying their theatre organ experience via ATOS and their local chapters.

Over those seven years, ATOS has generated more than two million dollars in donations, instituted the Summer Youth Adventure and the Technical Experience, and arranged a new home for the archives. We have partnered with the International Youth Silent Film Festival, welcomed Theatre Organ Radio, premiered the Lowell Ayers' Wurlitzer in its new home at Greek Hall/Macy's in Philadelphia, and so much more.

But while ATOS has grown over these past seven years with so much that is new, there are serious issues that need serious attention. Our resources of money and energy are being spread thin. With recent growth has come the need for a paid staff with specialized skills. Most recent years, our annual budget shows a projected deficit. If we do not receive major gifts to cover that deficit, we have to draw from the Reserve/Investment funds, which reduce the amount

available for investment. ATOS still tries to administer more than 40 programs. As a mostly-volunteer organization, that is most difficult. But so is trimming programs dear to somebody's heart.

Because of the volunteer nature of our organization, and the sincere passion we have for the music, the history, and the instruments, change is very difficult. But change is necessary. And now is the time for serious change.

The ATOS Board of Directors has taken the bold step of hiring an outside consultant to help us identify solutions that have, up to now, been difficult—if not impossible—to find. Dr. William Weary of Fieldstone Consulting is an experienced consultant who will take a serious look at every aspect of the ATOS operation.

Dr. Weary has done this work for more than 30 years, and comes with the highest recommendations from people we know and trust. His recent efforts with the Organ Historical Society were met with unanimous praise from the OHS leadership. He spent months researching the OHS, and then took the leadership on a three-day retreat that led to a lot of soul-searching and serious changes going forward for that organization. He has spent his career advising non-profits

in education and music. His experience is a great fit for this job for ATOS.

Our board is made up of passionate, talented people from all walks of life. But none has led a major corporation from the top; and none has led a non-profit organization through the difficult times ATOS faces. What might we expect from Dr. Weary's efforts?

**The path toward reorganization:** A proper division of leadership resources will help ATOS run more efficiently.

**Facing the tough decisions to trim operations:** Those 40-plus committees, tasks and assignments must be cut to a more manageable level.

**Re-defining ATOS' basic role:** ATOS should be about members, chapters and instruments. Our committee structure along with specific tasks and assignments should be aimed in that direction. Dr. Weary can help us focus that aim.

**A serious look at our bylaws and policies:** There has not been a major top-to-bottom review for years, and this is a good time to do that.

**A complete review of ATOS finances:** This will make sure we are getting the "bang-for-the-buck" that we deserve for all of our successful fund-raising. This will indicate to future donors that ATOS' future is bright, and their donations are in good hands.

**A confirmation that our future is sound:** Reorganization under the proper guidelines will allow us to enjoy another 50 years of the instrument we love.

There is no time like the present, as the saying goes. Although we have concerns about declining membership numbers, budget deficits, and the future of the theatre organ, ATOS is strong with more than 60





chapters, thousands of members and ongoing annual gifts and donations. ATOS is as strong financially as it has ever been. This retreat exercise will involve months of preparation and planning—intense days of hard work at a retreat, with months of follow-up to institute any recommendations coming out of the retreat. It will be expensive—perhaps \$30,000 totaling all expenses. However, the need is now; the funding is available now; now is the time to plan our future.

The new board will be in place at convention time and Dr. Weary will be with us in Indianapolis. And, come this fall, ATOS leadership including board, officers, key staff and members-at-large, will participate in the retreat.

It is our belief that ATOS leadership would emerge from that retreat with a focus, direction, and path ahead. We will address the concerns of leading the organization with a new sense of purpose, and a stronger sense of direction, armed with the resources needed to follow this path.

What would this mean for our members and our chapters? More direct communication with chapters and members, better marketing and promotion for the name ATOS and the instruments; and more focused direction on growth, both in member numbers and playing instruments.

A few years ago, the leadership began to develop a strategic plan, and there were several attempts made at “pushing the envelope” for change. But the most serious of those attempts, seemingly were too much, too soon for several board members not prepared to embrace serious changes in ATOS’ structure, and in the manner in which it conducts its business. The strategic plan efforts got watered down. We cannot afford to let that happen again.

Now is the opportunity to lay a strong path ahead for a long future for ATOS. The hard work ahead will result in the success of the planned retreat, and the positive actions of the ATOS Board of Directors would implement the plan this retreat creates.

These are important days ahead, full of excitement and anticipation as the shape of a possible new direction comes into full focus. We will keep you abreast of this action via the website, and further news at the convention in Indianapolis.

This is crucial. It is timely. And it is good for ATOS to take a good look at itself, and discover what will best serve the organization and its members going forward.

Sincerely,

*Bob Dilworth, Chairman of the Board  
Ken Double, President/CE*

# INVEST IN ATOS

## *Keeping the Music Playing*

We are asking our membership to think seriously about long-term investing in ATOS. This means Estate Planning and remembering ATOS in your will.

The ATOS Fundraising Committee has established a Seven-Point Plan aimed at securing ATOS’ long-term future and reaching long-term goals.

**Contact: Ken Double,  
404-790-5400, [k.double@atos.org](mailto:k.double@atos.org)**



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### **So ATOS Can Invest In:**

- The Endowment Fund—funds for chapter/organ projects
- Youth Initiatives—Scholarships, Summer Youth Camp, and more
- Education
- Marketing, Promotion
- ATOS Website and Theatre Organ Radio

ATOS is a 501(c)(3) organization. Your non-revocable gifts to ATOS may qualify for deductions on your federal tax returns. Consult your financial professional.

Save the dates for the eighth annual ATOS

# SUMMER YOUTH ADVENTURE

August 4-8, 2014  
Portland, Oregon  
(and surrounding areas)



3/24 Kimball at Cleveland High School  
(Portland, Oregon)



3/21 Virtual Theatre Pipe Organ at the  
Hollywood Theatre (Portland, Oregon)

The ATOS Summer Youth Adventure returns to the beautiful Pacific Northwest this August with an impressive array of instruments. Among our teaching facilities will be **Cleveland High School** (3/24 Kimball), **First United Methodist Church** (4/107 Classical/Theatre), **Scottish Rite Temple** (2/8 Wurlitzer & 3/16 Wurlitzer), **Bill Keller Residence** (Allen TO-5), **St. Columban Parish Hall** (3/10 Robert Morton), and the **Hollywood Theatre** (3/21 VTPO).

Our core faculty of Jonas Nordwall, Donna Parker, Jelani Eddington, and Martin Ellis will return to guide participants through a diverse range of topics. The event will feature discussions, private coaching, master classes, and plenty of “hands-on” time at each of the instruments. We are also delighted to welcome our visiting instructor, **Chris Elliott**.

Registration per student is \$295.00 (including all tuition, meals, and transportation to and from the venues during the event), and scholarship assistance is available upon request. Special arrangements have been made for students to stay at a nearby hotel at a reduced group rate. Please see the details posted on the ATOS website ([www.atos.org](http://www.atos.org)) for hotel reservation information.

If you have any questions, please feel free to contact Jelani Eddington at 262/995-4627 ([rj.eddington@atos.org](mailto:rj.eddington@atos.org)) or Donna Parker at 503/642-7009 ([d.parker@atos.org](mailto:d.parker@atos.org)), or visit us online at [www.atos.org](http://www.atos.org).



# News & Notes

## BOARD OF DIRECTORS ELECTION RESULTS

Total ballots received: 1,013

(Results in descending order of votes received)

Elected to three-year term:

- Denise Andersen (742)
- Donald Rankin IV (712)
- Don Phipps (570)

Elected to two-year term (to fill vacancy left by the resignation of Larry Fenner):

- John Ledwon (569)

Runners-up:

- Mark Renwick (555)
- John Nelson (438)
- John Fuhrmann (301)

## WELCOME NEW MEMBERS

May 16 – July 15, 2014

T. Evans Baird, Manchester, Tennessee  
Cornell Bialicki, Bethany, Connecticut  
Joan Bingham, Ogden, Utah  
Art Bynum, Bakersfield, California  
Randy Cobb, Atlanta, Georgia  
Shelly Daum, Bloomingdale, New Jersey  
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# CRAWFORD

## In His Own Words

PART 2

BY JESSE CRAWFORD

INTRODUCTION BY  
DR. JOHN W. LANDON

(Photos courtesy  
Landon Collection)







At the Arcade Theatre which was an early movie so-called score [?] show they learned of the manager's interest in replacing one of his two pianists. Slade promptly wired me an offer of a job in care of the last theatre in which he knew we had played. He was weeks behind our schedule but that telegram was forwarded and forwarded until it caught up to me in Eugene, Oregon. It offered the relief shift, \$5.00 per day, at \$20.00 per week and I wired back accepting and was on my way to Spokane as fast as I could complete arrangements for the trip. This change detoured my boyish ambition from the legitimate and vaudeville theatre to the new and rapidly changing movie theatre. I had aspired to become a piano-playing orchestra leader in the field of live entertainment, but the hand of fate reached out and decreed otherwise.

It was now February of 1911 and I was about sixteen years old. Here was a new school of experience for the untrained half-orphaned boy. Thus I broke the ice and a little later a fateful event transpired that once and for all cured me of any interest in the piano and left me with a love of the organ which only death can still.

A new theatre, the Gem, around the corner from the Arcade, had an organ but also had trouble keeping organists on the job. In those pioneer movie-organ days only experienced church organists were hired to play these organs and it was not unusual for one of them, for reasons best known to themselves, to walk off the job or fail to show up for work. Another organist friend of mine, Ned Douglas, one day found his relief organist unexpectedly absent and sent an usher over to ask if I could come over during my five-to-seven off period and relieve him long enough to permit his having a meal and getting a little rest before finishing out the day. Needless to say I was excited and delighted beyond description and I played almost two hours missing my own dinner but not caring whether I ever again ate any food.

A few months later Douglas had quit and the management, which was struggling for survival and could not afford to be choosy,

hired me for the main shift and filled in the relief shift with an electric piano. So at long last my alternating periods of hope, despair and envy were transformed into pure joy as I found myself getting paid to sit seven hours a day learning to play the organ. I lived in a musical paradise for the next two or three months until increasing financial difficulties led the management to decide that the electric piano would have to play both shifts. Naturally I now left, quite let down, but fate came along at this point and prepared me for a future development that was to be important in my career.

I was hired by Guy Windsor to play in his little theatre, the Lyric. He had no organ but he had an enthusiasm for movie music that was gratifying and encouraging. Besides he paid me \$35.00 per week in addition to his many compliments. So, for the time being I had no organ but I had undreamed-of appreciation. I kept my hand in on the organ by frequent visits to my friend Scammell, who would now let me play for him an hour or so at a time.

Early in 1913 Scammell got a letter from a friend of his who had a theatre in Great Falls, Montana and was about to open one in Billings. Would Scammell kindly recommend an organist for the new theatre? He would and he did—and I was the lucky one. I say “lucky” because two factors on the new job meant progress for me and my organ playing. The first factor: the theatre didn't open until 2:30pm, thus giving me the morning for practice and experiment. Secondly, the manager decided to give organ concerts as an additional attraction on Sunday afternoons.

Despite my inexperience I was game, and I now had a very good reason for my morning practice sessions. I was delightfully ignorant of real organ music but I managed with “Melody in F” and light pieces, plus operetta selections by Herbert and others to please my audiences. It was the first pipe organ to be installed in Billings, Montana whether in church or theatre. The organ was a two-manual, seven-rank Kimball, tubular pneumatic action (then considered quite an improvement) and those Sunday programs did much to establish my self-confidence.

In the late spring fate again beckoned through my friend Guy Windsor who was now in Seattle working as a projectionist. Guy felt that Seattle was the place for me in as much as the Seattle organist named Oliver Wallace who played a 26-rank, three-manual Estey in the Clemmer Theatre was so popular that he could have been elected mayor. Guy felt that I should have the second best job in town which was Eugene Levy's Melbourne. I acted on Guy's hunch, pulled up stakes in Billings, Montana and travelled to Seattle where, sure enough, I got the Melbourne job.

The organ was another Kimball tubular pneumatic like the one I had been playing and, while I would have been happier with something better, I was pleased nonetheless to be in Seattle and to be getting \$50.00 a week. This wasn't net income because I used to pay a substitute \$6.00 twice a week (total \$12.00) in order that I might go and hear Wallace play his show. This money was well spent because Wallace was so good that he was just the incentive and inspiration I needed at the time. Truthfully, I was so discouraged with my own playing and talent at this period that I easily could have given up the movie organ field for vaudeville, café, or dance-piano playing. But hearing Wallace was so exciting and stimulating that I kept on trying.

A few months later a new movie house—the Alaska—was to open. I failed to get the main shift but accepted the second shift for \$35.00 a week because the organ, a three-manual, 30-rank Skinner was so lovely and gratifying to play. Here I learned that one of the main things wrong with my playing was the colorless “vibratoless” Kimball that I had been playing. This, my first three-manual organ, so inspired me that the quality of my work was magically transformed and I knew that the organ was my life.

Here, another man played an important part in my career. He was John Hammerick, manager of the fairly new Colonial Theatre at Fourth and Pike. John was looking for a good “picture” organist and was so well impressed with me at the Alaska theatre organ that he hired me at \$50.00 a week for the main shift at his theatre. He, with

To My Jessamine  
 With much love  
 from her Dad  
 Jan. 14<sup>th</sup> 1952.



his quiet confident praise backed by advertising, gave me the greater confidence in myself despite the fact that his three-manual, 30-rank Kimball was not so appealing as the Alaska Skinner, and it was here as a result of his persistence that I finally agreed to do an organ spotlight solo. I was terribly frightened at the prospect but went on as scheduled. "Peg O' My Heart" was then (1914) enjoying its initial success and I, too, was a hit with it. Nevertheless, I suffered so much from stage fright that

week that I begged off from playing any more solos.

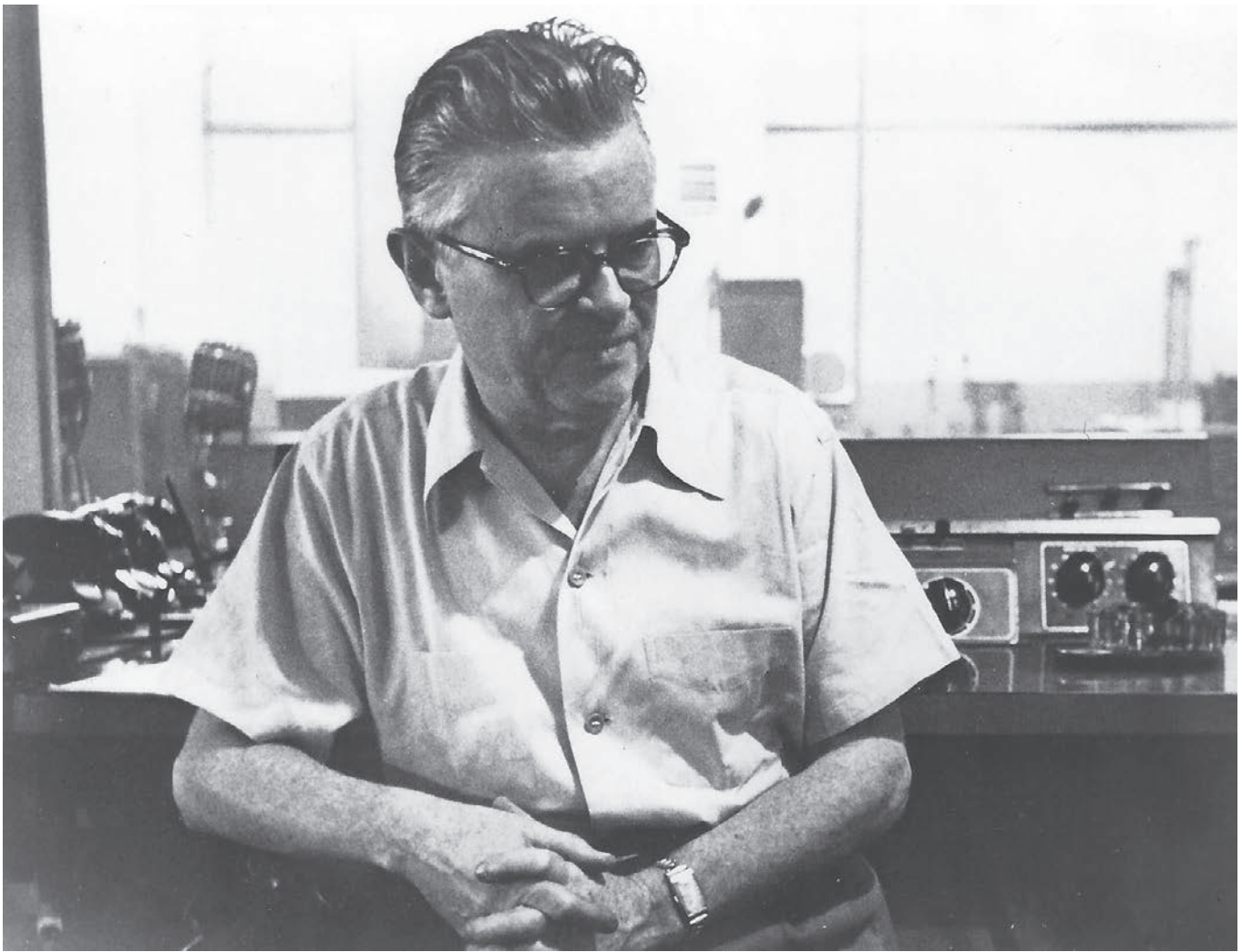
It was about this time that movie organ history really got a tremendous push. Another new movie theatre, the Liberty, opened with Henry Murtagh at the console of the first Wurlitzer on the coast and it created a sensation. He gave daily noon-time concerts which made him and the organ famous and prepared the way for the emergence of the "Mighty Wurlitzer" as a featured part of movie programs.

"Ollie" Wallace and I attended a morning performance together and were mightily impressed and, needless to say, anxious to get our hands on one of these new revolutionary instruments.

My next forward step came about through Ollie's influence. He had played the run of *The Birth Of A Nation* at his Clemmer Theatre and had then gone to Spokane to play its run there at another Clemmer Theatre owned and operated by a brother of Jim Clemmer in Seattle. When he came back Ollie made an appointment with me and raved about the Spokane Clemmer and its four-manual Kimball. He had been empowered to hire an organist for the Spokane Clemmer and he chose me with the result that I found myself back in the city where I had started so humbly, only this time in a modern, first-class theatre with a four-manual Kimball that was a beauty. It had a "proscenium" installation plus an Echo organ at the top and rear of the balcony. I loved it, and made a lot of progress at this organ—so much so that in 1916 I played some Sunday morning concerts. It was on this organ that I developed the crescendo "roll" or what properly should be called the "portamento."

At the Athletic Club I shared three rooms with a stage-struck accountant named Rex Carter and eventually he went to San Francisco to get a start in show business. Here again was an important link in my chain of success, although I was unaware that I was going anywhere. I had no particular ambition at the time. I played because I loved it and it was a good living. My salary was \$60.00 a week and I might have remained in Spokane indefinitely but for two factors. One, Rex wrote me from San Francisco telling me that C. Sharpe Minor (whom I had known as Charlie Minor) was a big hit and solo organist in a movie [theatre] there and that Sid Grauman was looking for an organ attraction to meet this competition.

Rex was sure I would fill the bill and strongly urged that I come down to San Francisco. The second factor was that I had been trying to get a small raise in salary, \$5.00 a week, and every time I broached the subject Doc Clemmer would say, "What? A young kid like you getting \$60.00 a week, which is more than bank presidents get,



and not satisfied?" Another letter or two from Rex plus more raise refusals from Doc Clemmer [the "Doc" stems from his former days as a dentist] and I decided to try my fortune in San Francisco. Doc's reference to me as a "young kid" though I was around 20 stuck in my mind and I realized that my "baby face" was an element in his reaction. Therefore just before I left Spokane I stopped shaving my upper lip.

I took a leisurely trip down, stopping en route in Seattle and Portland and arriving a couple of weeks later with a nice little mustache that made me look about 25 years old. I arranged for Grauman and armed myself at my first Wurlitzer—a two-manual, 10-rank, divided installation. The flexibility of the unified system of stops fascinated

me, and I think I played beyond anything I had achieved previously. Sid Grauman was enthusiastically delighted and wanted to know my salary. I replied that I was willing to start for \$125 a week. Apparently I looked and sounded the part because Sid accepted without argument and in three weeks I opened as a "solo" organist.

Top songs were my musical medium, and Sid covered the city's billboards with announcements of my engagement at the Strand Theatre. [This was a former vaudeville theatre known as the Empress—JWL]. I thought I was ready for anything, but the events of the first show took my breath away. At the end of my song I got a solid sustained hand and exited below the stage and walked through an archway to the

front of the house to find that the audience was still applauding. I had "stopped" the show and the house manager hurried me back to the organ where I played three encores before being let off. Thus began a very happy five years with Sid Grauman which not only brought further musical experience and growth but in addition a valuable sense of showmanship learned at first hand from a master showman.

During the six months I was with Sid in San Francisco I also made my first acquaintance with that unique adjunct of the music publishing business known as the "song plugger." Inasmuch as I played only popular songs I was, in their eyes, a big plug and they naturally spared no effort in trying to get me to play their songs. As





a result I got to know Jake Kalber [?] of Chicago who made a yearly swing of the West and West Coast in the interest of Remick Music. He was another link in my chain of good fortune inasmuch as he, later on, was a key figure in a negotiation that preceded my advent into Chicago, which in time led me to the New York Paramount.

After six months in San Francisco, Sid took me to Los Angeles to be a feature of his Grauman's Million Dollar Theatre which was the first presentation movie palace on the West Coast where he inaugurated the same stage prologues as well as other clever stage entertainment. Studying how he "put over" his acts proved to be a liberal education in showmanship for me and I benefited greatly by this contact.

In the fall of 1921 I received a letter from Jake Calbra telling me that he had been empowered by Balaban and Katz Theatres of Chicago to negotiate my

engagement as feature organist for their Chicago Theatre which was to open in the fall of 1922. First though, I was to play their new southside Tivoli Theatre, scheduled to open around Thanksgiving Day. Very happily I accepted this new move which was, unknown to me, a stepping stone to the New York Paramount Theatre. The Tivoli wasn't finished until February 1922, and I enjoyed a wonderful paid vacation while waiting for it.

”

(This is the last of Crawford's dictated autobiography).

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# The Barton in Winter

BY SCOTT SMITH (All photos by the author)

The Barton, like the lion in winter, stops just short of complete hibernation by adapting to its environment, but that's where the comparison ends. The lion has the option of roaming to where it can find what it needs during the winter. Conversely, the Barton does not and can not. Instead, it must stay put and patiently tolerate what always seems to be the longest season of the year.

By the time Barton organs were being built in Oshkosh, Wisconsin, it should have been clear that the long, dry winters could be very hard on pipe organs—especially high-pressure pipe organs that needed to shake for a living. Even though George Costanza of *Seinfeld* fame was not an organbuilder, he clearly understood the effects of cold and its relationship to resulting shrinkage. Why didn't Barton? Of course, the flip side of the coin was that Bartola Musical Instruments Company, like all other small organbuilders, had little capitalization with which to work and needed to maintain a steady cash flow in order to stay in business and make a profit.

Undoubtedly, they realized that in order to remain competitive, a bit of compromise was necessary to their success, and a cheap, plentiful, and easily-acquired supply of lumber would have been key to that end. While we build new organs today almost exclusively out of poplar, sugar pine would have been an appropriate and obvious choice at that time for a small builder. Other compromises, while seemingly small at the time, ultimately led to chronic service issues later in the playing life of these organs.

It's easy to think of wood as a solid material, like rock or metal, but the truth is that wood is like a bunch of soda straws clumped together. The fibers are porous in the center, and shrink and expand with the available surrounding humidity. Several years ago, I attended a lecture about wood finishes, and the subject of the varying porosity of different types of wood came up. To prove his point, the presenter pulled out a fat cigar, lit it and inhaled a lungful of smoke. He then stunned us all by placing the end grain of a foot-long piece of red oak against his lips and easily blew the entire

contents of his lungs through the wood and out the other end! Despite its flexibility overall, the use of sugar pine in pipe organs tends to amplify the notion that wood is indeed like soda straws, and it is with that in mind that we explore and examine what is happening to Barton organs as the years go by.

Before we go on with specifics, perhaps you might be interested in a few facts about sugar pine trees and some of their closest relatives:

High-grade sugar pine lumber is sought after for its dimensional stability and workability. The wood tends to be light and resists deformity. It is easily milled and is favored for moulding, window and door frames, window sashes, doors, and other specialty products like piano keys and, as we all know, organ pipes.

Native Americans used the pitch from sugar pine to repair canoes and to fasten arrowheads and feathers to shafts.

Sugar pine is planted on a vast scale in Oregon and California. Trees may live 400 to 500 years and are second only to giant sequoia in total volume. A record sugar pine in California measured 216 feet tall and over 10 feet in diameter! Trees up to 250 feet in height have been reported.

Salvageable trees have been discovered up to 17 years after being killed by fire.

New jack pine seedlings tend to grow well after a hot fire, which causes the cones of an older tree to open up and release seeds. When the heat causes the cones to open, seeds are released and fall to the ground. In my home state of Michigan, the Department of Natural Resources intentionally lights fires in the jack pine ecosystems to help new trees grow. An added benefit to the environment is that the Kirtland's Warbler will only build its nests under the young jack pine trees.

## In The Bleak Midwinter Or: Chronic Winter Service Issues

As a famous organbuilder once said to me, "Was there ever a pipe organ built that was more sensitive to the weather

than a Barton?" I think that says it all in a nutshell. Read on, my friends...

## Magnets

Bartola used Reisner magnets exclusively in their instruments, and for the majority of applications, the model was the C-20-B. While this exact model is no longer produced, the C-20-B utilized an adjustable exhaust port. This was a surprising bit of foresightedness on Barton's part, as he was obviously a rather frugal man, and this particular model would have presumably cost more than those with a fixed exhaust port. Having clearly demonstrated some sensitivity toward service of his own instruments, the adjustable port likely played into that for a variety of reasons. However, as diehard as they remain, they also came with inbuilt problems.

The winter has some predictably negative effects on the magnets, but it took decades for the problems to become evident. All gaskets on these magnets are blotter paper, which is subject to shrinkage from age and loss of humidity, coupled with hundreds of thousands of impacts during the process of playing. This will be most prevalent during the first real cold snap associated with a good hard freeze; probably somewhere in mid- to late October when the furnace kicks on for the first time.

The C-20-B has a blotter paper gasket on the inside of the cap, to which is attached a punched metal latch. If handled carefully, these latches will last indefinitely, but can easily break under stress. It's best to use a pair of small needle-nose pliers to move the latch rather than to risk your fingernails. The paper gasket is adhered to the inside of the cap, presumably by burnt shellac. When the cold snap hits, the old paper can lose whatever small amount of water vapor it holds in the fibers and shrink just enough for the armature to be ever-so-slightly out of reach of the magnetic field generated by the poles. If one energizes the presumed-dead magnet and places a probe up through the exhaust hole, gently pushing the armature against the poles, if it will stay there without help, the problem is the cap gasket. The simple fix is to place a wide-blade slotted screwdriver across the face of



the cap into the slots on either side of the adjustable port, and gently but firmly turn it clockwise until the armature is drawn up to the poles as it is being energized. Turning the port a smidge further should ensure long-term reliability from this particular magnet.

For the C-20-B magnet, there were apparently two types of armatures offered by Reisner; one with a blotter paper gasket on one side and one that was bare on both sides. In the cases where the blotter paper gaskets are used, a dead note can simply occur when the cold, dry air hits the armature, shrinking the metal armature and crystallizing the burnt shellac. Armature separation occurs, leaving the paper gasket against the exhaust hole while the metal armature continues to operate normally. The note will appear to be dead, as the chest pneumatic cannot exhaust properly. This type of problem also exists in other brands, including Morton and Kilgen. Be careful when removing the cap, as the loose gasket may go flying off into the abyss.

To re-adhere the blotter paper, I simply keep a glue stick in my toolbox, and have never had one that came apart again later. Simply clean or gently scrape the surfaces free of crystallized shellac, apply the glue stick lightly to both surfaces and reattach. The armature should be ready for service again immediately. In the event the gasket disappears and you don't want to search for one down in the workroom or make up a new one, just remember to adjust the exhaust port accordingly. These gasketed armatures were usually in the relays and the consoles, evidently to suppress air leaks but, from time to time, I have even seen them in the chests of some of their not-so-distinguished instruments, lending credence to author/historian Dave Junchen's belief that Barton bought pipes and parts based primarily on availability of the moment. In some cases, problems that cannot be diagnosed in any other way can go away by simply switching out the caps, and the puzzling thing is that, if the blotter paper gaskets remain more-or-less intact, those problematic caps will usually work just fine on other, virtually identical, magnets. Save for a few minor modifications, Reisner magnets are still produced to perform in much the same manner as they did when first introduced almost a hundred years ago. Is it possible that there are things that simply cannot be improved upon?

A similar problem occurs when the gasket against the magnetic poles comes loose or is missing. If it's the latter situation, you might be lucky enough to

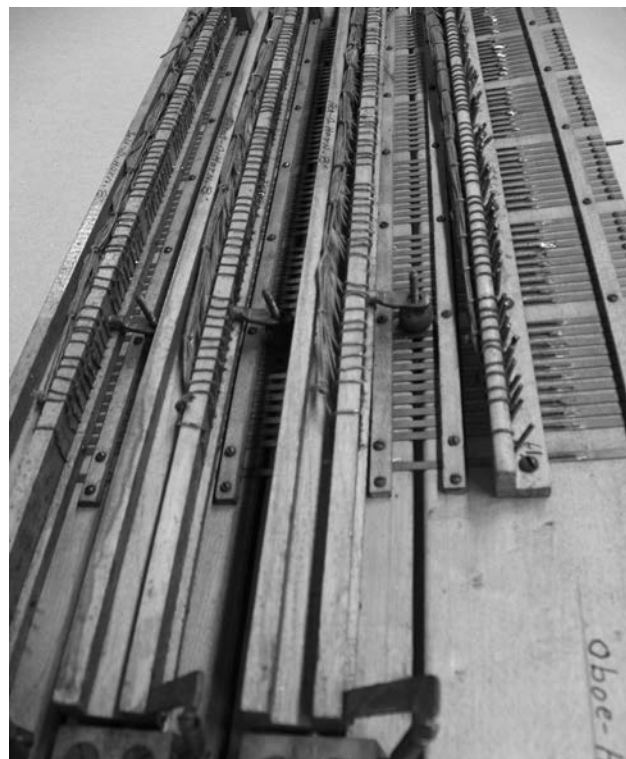
find an original blotter paper gasket, which can be adhered with glue stick, or simply use one of the modern self-adhesive donut gaskets offered by Organ Supply Industries. If you use the blotter paper gasket, make sure that the exhaust holes in the magnet and the gasket line up. If there is a bare metal armature in one of these magnets without a gasket of some sort between it and the poles, it will likely suffer from residual magnetism, resulting in ciphers at some point.

## Bartonitis

Perhaps the most prevalent issue plaguing this brand of organ in general is one frequently referred to as "Bartonitis," a situation in which connections which have sat unmoved and unmolested for years, suddenly, and without explanation, stop conducting electricity. While it is not exclusively a seasonal disorder, the dry winter months tend to greatly aggravate the problem.

I believe the heart of the problem lies in the design and engineering unintentionally built into the organ by Bartola. Larger firms, such as Kimball or Skinner, prevented such happenings by making the connecting point of the chest wire and the trace out of a punched-out portion of the trace itself. Wurlitzer made use of a junction strip that simply screwed to the appropriate location and, in most cases, was soldered to the traces.

Bartola's use of a brass escutcheon pin driven into a piece of maple through a hole in a phosphor-bronze trace and electrically connected with lead/tin solder is simply designed to ask for trouble. Simply put, while the dissimilar metals are all shrinking and expanding at slightly different rates, the most dramatic thing that is happening has to do with the fact that the maple is far closer to being a living thing than the metal. When it expands in the summer months, the brass escutcheon pin is pushed out of the wood against the soft lead/tin solder, which in some cases is not strong enough to resist that small movement of the pin out



*Oblique view of Barton stop switch cluster (Barton 260 Organ, Genesee Theatre, Waukegan, Illinois, 1927)*

of the wood and moves accordingly. Under the tension of the wire pulling from the spreader, the pin springs back in the winter, then is pushed back out in the summer. The cycle repeats seasonally until it breaks free from the lead/tin solder attaching it to the trace, breaking the connection just enough to create a dead note or stop. The wire coming from the console usually stays with the solder, which is then pulled away from the brass pin. Were the humidity more stable (and I'm speaking specifically of the relay and the interior of the console here), this probably would be a non-issue. All of the unions at the relay and the console are done exactly the same in this manner, and almost exclusively on Barton organs. I have seen cases in which some of the pins have been replaced with tiny screws, especially on the lowest row of union boards nearest the floor, and as a result, those tend to be far less problematic.

For eighteen years, I took care of the 3/13 Barton at the Michigan Theatre in Ann Arbor, Michigan. When I first arrived on the scene back in 1995, it seemed that I spent a large share of my time dealing with broken solder connections for the manual key and stop junctions on the relay, which are all on one end of the switch stacks near the floor. Just about a foot opposite from these same junctions, I noted that there was a

long vertical crack in the wall common to the relay room and the Great Outdoors. The crack started at floor level and extended upward for just over a foot. There was always a tiny wisp of outdoor air that entered the relay room through that crack, and I initially gave it little thought. However, I vividly recall lying on my side one early winter day, soldering a connection, while I felt a combination of icy snow and cold air on my neck. It suddenly occurred to me that this was what was exacerbating the problem every time there was a sudden cold snap.

Finally, after pestering the technical staff repeatedly, some expanding foam was sprayed into the crack, and the chronic problems with broken solder joints reduced dramatically. At my request, a small electric heater was installed over the door; that improved things as well, especially since a hole was punched in the ceiling of the relay room to allow the staff electricians access to the chase immediately above it. While the foam and the heater did not cure the problem completely, the stabilization of the atmosphere in the relay room made a dramatic difference in the need for service. To further prove my point, many of the chests in the organ at the Grand Ledge Opera House in Grand Ledge, Michigan are of Barton manufacture and are connected directly to an electronic relay. Since their reinstallation nearly two decades ago, they have had none of these chronic issues, as the materials, types of connections and conditions that cause the problem do not exist there. Bartonitis generally occurs at the console or the relay, in which cases the humidity can be less stable than in the chambers, where the problem can exist, but rarely.

I've found the most long-lasting repair on these unions with the brass escutcheon pins is to heat up the joint, remove as much solder as possible with a braid or solder sucker, and take the time to clean the pin and the trace down to the point where some shiny bare metal is exposed.

Resoldering with new electronic solder appears to cling better to both surfaces, and if you're lucky, you'll never have to resolder that particular connection again. Gently rapping the escutcheon pin back into the wood with a small hammer also helps, but is not a permanent cure. Simply tossing new solder on top of old works, but not nearly as well, and probably not nearly as long. I believe that much of the problem has to do with the fact that, over time, dirt has found its way onto the surface of the porous old solder and continues to remain there even when adding new solder. The

connection is not good and solid, as it remains impregnated with dirt, which, as we all should know, is the mortal enemy of a good solder joint. Furthermore, the flux has either degraded or dried out completely.

Another, somewhat less common version of "Bartonitis" involves the stop switches. Dead notes that are not common to all stop switches, but traceable to a single stop switch are likely to be solder separation on the top of the switch. This is where the contact wires come together and are soldered. Usually a sharp eye can actually see the separation. Again, cleaning off the old solder and resoldering with new works best. If you can locate one or more orphan stop switches to farm for parts, you'll be ahead of the game. Periodically, I have to gently pry a switch apart to remove and replace one of these broken fingers in the Bartons I maintain that still operate on their original relay. It's pretty straightforward, and just takes time, some patience and good lighting.

## Relay

Climbing into a Barton relay is nothing short of an experience in itself. Technicians may find it beneficial to remove one of the cross-members at the end of the relay in order to gain entrance by sliding in. This is how you service half of the key relay on moderate-sized Barton organs, which are clearly identified in India ink at one end or the other. The other half should be serviceable on the outside of the relay unit. You can also see numbers adjacent to magnets on the underside of the key relay boxes, but can be difficult to see without a small mirror, which I recommend.

The Pedal relay is a direct-exhaust unit (minus primaries), usually at the bottom of the key relay stack. Most of what you'll do inside of the relay unit itself is to deal with those popping leather nuts on the bottom of the valve wires, but on occasion, you'll have to deal with the stop switch pneumatics. The pneumatic bodies for these are made from sugar pine; not something I would have done. I would have used hardwood, like poplar or even maple, as it is very hard to draw the screws up tight without stripping.

If you're replacing one or two at a time (and yes, they sometimes leak like sieves when they're energized), you can simply remove the side panel from the stack (which extends to the entire height of the stack), remove the screws holding the affected pneumatic in and gently pull it out. To replace it, you'll have to nudge it under the rounded leather nut on the end

of the pushrod that moves the switch. You can probably see where the screw goes in closest to you, and use a probe of some sort (such as an awl or icepick) to find the other. The location of the screw holes are not necessarily consistent, so don't be surprised if you're making a new screw hole if you're not replacing the exact pneumatic that came out of the same location. While it is probably advisable to replace the cork gasketing with packing leather, I'm inclined to think it really makes little difference. If you don't strip the screws out, you're probably further ahead than just leaving the cork.

If you find you want to replace several or all of them, then you can pull down the entire stack, but just know that it's a pain-in-the-tuchus job. Another thing to consider during the process of restoration would be the replacement of all of the stop switch pneumatics with new, made up exactly like the originals, but this time from hardwood.

## Chests

Winter dead notes diagnosed to not be caused by the wiring or the magnet are often caused by chest pneumatics which have developed a breach in the air column between themselves and the magnet exhaust port. Unfortunately, this requires removal of the affected bottom boards, but once inside, one can see that the chest pneumatics are all screwed onto a rail which itself is screwed into the sidewalls of the chest at strategic points.

This is in the later chests, which are identified with glued toe boards and long screws with compression springs into the bottom boards, while the earlier chests are identified by the spring assembly attaching the toe board and the bottom boards being simply screwed on with no springs at all. Nonetheless, earlier chests can suffer the same problem; the difference being that the pneumatic rails are screwed into the bottom board, and all critical adjustments must be made from the top with the pipes and toe boards removed.

If it's not torn leather, which is possible but not likely, the problem is that the screws holding the pneumatics into the side rail are loose. In this case, the screws have not moved, but the porous sugar pine pneumatic bodies have shrunk as a result of a combination of winter dryness and natural seasoning. One can simply turn the screws a bit, but a better solution is to place splitting lock washers behind the heads of the screws to ensure a better seal in the winter weather.

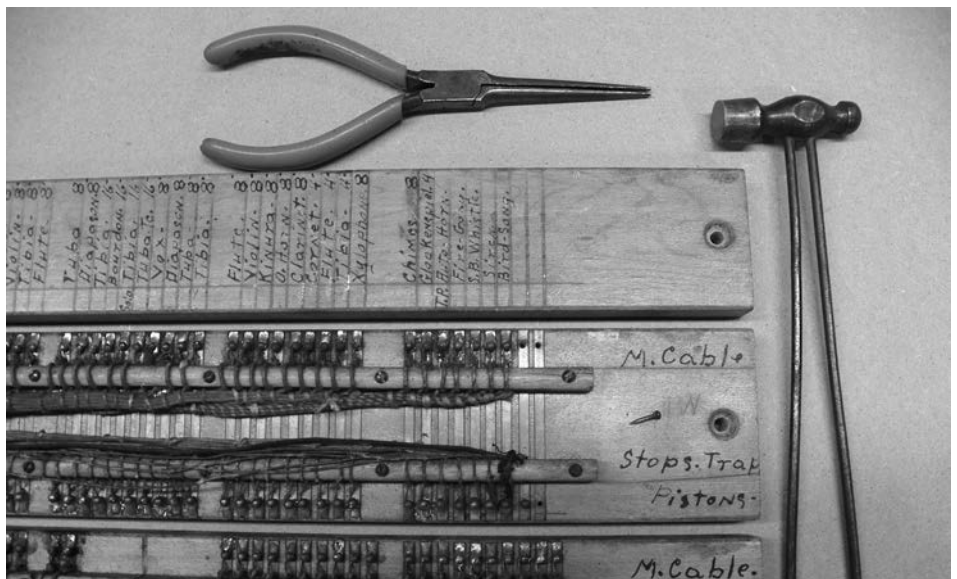
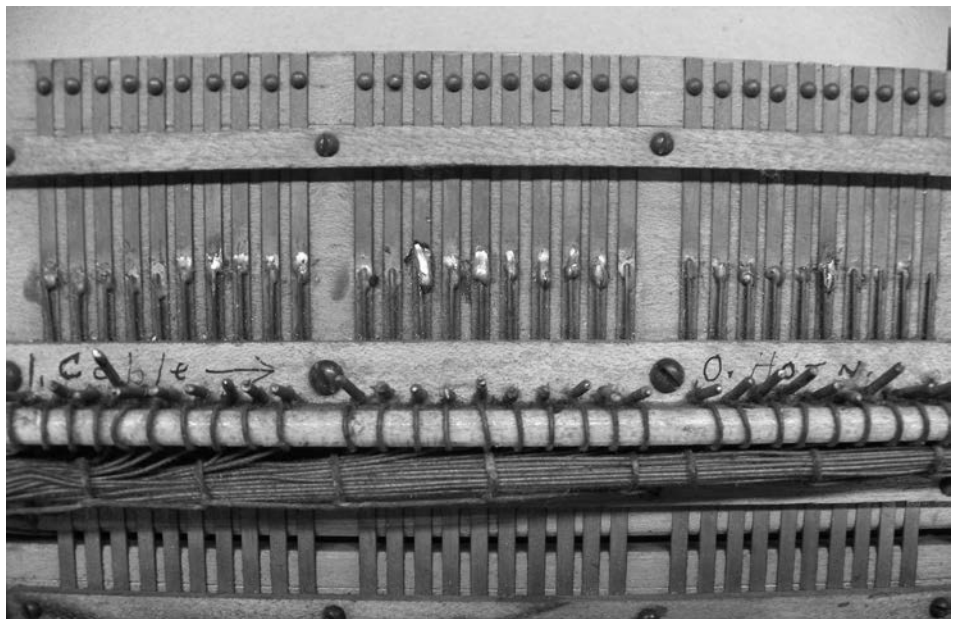
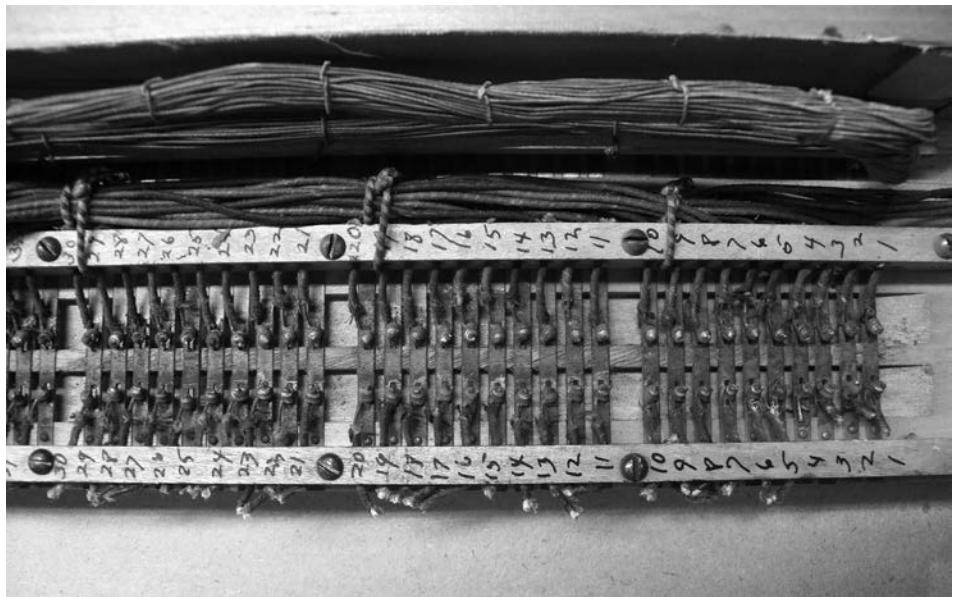


Barton's unique valve wire guides are found mostly in the key relay and the bass ends of big flues, big reeds and all offset chests. In the winter, these chunky maple guides remain more-or-less stable, but the sugar pine they're screwed into does not. Leaks may occur and, of course, tightening up the screws can help. Rarely does a loose valve wire guide cause a cipher, but on occasion it does happen. Be careful when drawing up these small screws, as they can strip out easily. The real issue again is dead notes. Carefully remove the valve wire guide and remember which way it goes on, as the gaskets can be directionally unforgiving. A small piece of masking tape can help to identify the direction if you don't want to trust your memory. Even when you're careful, they don't always want to go back in place perfectly, but they may not have ever fit perfectly from the get-go.

Before taking it down, get ready to catch a loose valve facing. One of two (or both) things has happened. Either the leather nut has disintegrated (most likely), the bottom of the double-faced leather valve has come off, or both. Keep the glue stick handy to re-adhere the leather valve facing.

Whenever we deal with restorations where leather adheres to wood, we would never think of using a glue stick or white glue or anything but an animal glue, like hide or fish, but in this instance, I see no harm. Those valve faces have a long life in them, and when it comes time to perform a complete restoration, you'll want to replace the fiber-leather valve completely.

If you're inside the chest and the pneumatic appears to be solidly attached to the rail, be sure to collapse it manually; before releasing it, hold your finger firmly against the exhaust hole to see if it will return to fully inflated position quickly or not. If it returns quickly, you still have a breach somewhere in the air column. Ideally, you want it to return slowly during



Key junction for unit Dulciana stop, E.M. Skinner #751, 1929. Note that the connections for each wire are on a post that is punched out of each trace, making for a secure connection (assuming the soldering process was successful). Unlike the Barton type of connection, this should stay secure indefinitely.

Close-up of cable connection running to chamber from relay

Unlike Skinner's concept, each Barton trace was drilled out and a brass escutcheon pin driven into the wood as the connection point. Note 3/8" brass escutcheon pin on right that has been removed for photo. Like all Barton relays the author has encountered, it is apparent that this relay experienced its share of resoldering.



this test. While doing this, take note whether the valve is still firmly attached to the pneumatic and travels along with it. It is not unusual in Barton organs for either the whole valve or only the leather facing to become detached from the pneumatic body and remain in place against the chest sidewall from chest pressure when the pneumatic is collapsed, and by the pressure of the return spring when fully inflated. Again, a little glue stick can help if it's just the facing, but removing the pneumatic to plug the screw hole should neither be terribly difficult nor time-consuming.

Chest commons are screwed on, as are the common bridges between bottom boards. When a whole chest goes dead, try tightening the screws and, if you have time, clean the metal at the contact points. Again, the problem is the porous wood, and it's probably going to be during the winter.

Don't be surprised if you discover stripped screws in the process of tightening everything up. Stripped screws should not be overlooked at any time, but especially during the winter months. Wisps of escaping air that act like tiny fans during the hot summer months suddenly gush wide open during the winter. Take the time to plug the offending holes with a hardwood dowel, and then re-drill the pilot. Remember that when drilling into soft woods like sugar pine, use at least one size smaller than the shank size to ensure the screw will draw up tightly. Many times, I've discovered that moderately-sized screws don't always require piloting when screwing into sugar pine. Whatever you do, make sure to use good steel screws and not those wretched drywall screws! [Good steel screws are hard to find these days. You won't find them at your local home center at 98 cents for a polybag of 12. If it isn't damaged, you're probably better off cleaning and re-using the original screw.—Ed.]

## Percussions & Traps

While probably not done intentionally, the reiterating trap actions in Barton organs are designed to self-destruct. Leather nuts tend to disintegrate after some period following replacement (again, especially in the winter), and I have discovered that the steel nuts with the nylon centers seem to work as the best and most long-lasting replacements. Definitely not original, but one of the very few synthetic things that may actually be superior to the original. The rods are heavy and have a machine thread.

## Tremolos

Barton tremolos, while generally noisy, will run at a near-constant speed much of the time and are not problematic so long as the humidity is above 50% or so and leaks are held to a minimum. The same holds for the regulators or any other part of any given wind system.

Keep in mind that Barton tremos were designed and built to perform as activate-to-off. I suspect Barton did this so that if a magnet failed or a primary wire broke, the trem would continue working until a service technician could arrive, which presumably would be the more desirable situation back in the day. What this also means is that idle tremulant motors potentially provide a convenient source for a hot wire. There usually exist hot wires in all chambers at the union boards, the relay and the console in Barton organs, but the idle tremos can be handy for this purpose in the extreme ends of the chambers. Having said that, if the organ makes use of an electronic relay, hot wiring is usually considered to be a no-no.

## Console

By this point, it should come as no surprise to the reader that Barton's setterboards were also a source of winter problems, and again, a form of Bartonitis occurs on the solder joints directly behind the setter fingers. As previously stated, remove as much old solder as possible, and when you re-solder, be sure not to let any of the adjacent connections touch each other, or your combinations will become even more interesting than those you have already imagined.

## End Grain

Believe it or not, there are times when sealing up the exposed end grain of wood with new shellac is the answer to an air channel that will not seal up otherwise. This is not uncommon to find in either a chest or tremolo.

Another less obvious place for air leakage is the open end grain of secondary chest pneumatics. Over the years, the exposed glue has dried up and cracked with the expansion and contraction of the wood. You may find that original, unrestored secondaries have the leather wrapped around the end of each pneumatic and overlapped. We can only speculate that this was done in order to close up the end grain. I generally try to recreate the practice in restoration, but there are those who do not think this is necessary, and that may be so; but if you choose to not wrap

the ends, be sure to coat the end grain with hide or fish glue as a precaution. Let me urge you strongly to not use shellac in this instance, as it could create problems for the next restorer—who might be you, if you're still around!

## Cork Gaskets

Here is the rest of the air loss equation. Compressed cork on a roll, while providing a tremendous convenience advantage in application versus packing leather, becomes a tremendous liability when the humidity drops below 50%. When restoring Barton chests, I cannot too highly recommend replacement of all cork gasketing with heavy packing leather. That includes the cork gasketing on the pneumatic rails to which the secondaries are attached.

## Humidification

Evaporative humidifiers within the chambers help keep the wood stops stable and reasonably in tune, plus help to hold the reiteration rates more or less constant. Stoppers, even when packed tightly and greased with hard beeswax can fall when the humidity is low. Stability is key here, plus, old wood will only take just so much flexing before cracks begin to appear in the weakest areas.

The major issue regarding the loss of humidity concerns the interior of the organ and cannot be overstated. This is the source of the problem with fluctuating wind pressures, galloping and shallow tremolos, a slow and/or weak combination action and the source for virtually every other weird problem that happens at no other time of the year.

There is probably nothing wrong with the blower. It's just the seasonal dryness. Somehow, humidified air needs to be introduced at the blower intake starting around Halloween, and remain on until at least Memorial Day. Assuming that the instrument is played regularly, a system that runs in parallel with the blower on/off cycle will probably suffice, but the perfect situation is one where the wood remains dimensionally stable despite the outdoor weather. Obviously, a sophisticated system like that in use at Macy's (Wanamaker) department store in Philadelphia is ideal, but that would require the installation of a variable frequency drive on the blower, which may be a bit overblown (pun intended) for most situations.

The Wanamaker instrument makes use of relief valves throughout the organ in order to allow humidified air to escape when the organ is not in use, but it is generally

accepted that these are not necessary in theatre instruments, as the prevalent use of tremolos allows for the free flow of air when the organ is turned off. In that case, the idea is to maintain a constant level of humidity throughout the interior of the organ without allowing moisture to build up to the point of condensation, or in a worse-case scenario, mold.

Barton organs are not alone in experiencing the “Winter Blues,” as it has been termed in some quarters. Other makes suffer in much the same ways as do Barton organs in the coldest, driest, seemingly longest season of the year. In addition, the intent here is not to vilify the use of sugar pine. It was, in fact, a rather good choice for quite a number of quality builders back in the day. As stated earlier, sugar pine is no longer the wood of choice for the majority of wooden components within a pipe organ; plus, things have turned around in terms of its cost and it is now a rather expensive option.

Indeed, time has told us what we need to know about the care and handling of older pipe organs. It’s up to us to be good stewards and to keep them happy so that future generations can enjoy them as we do.

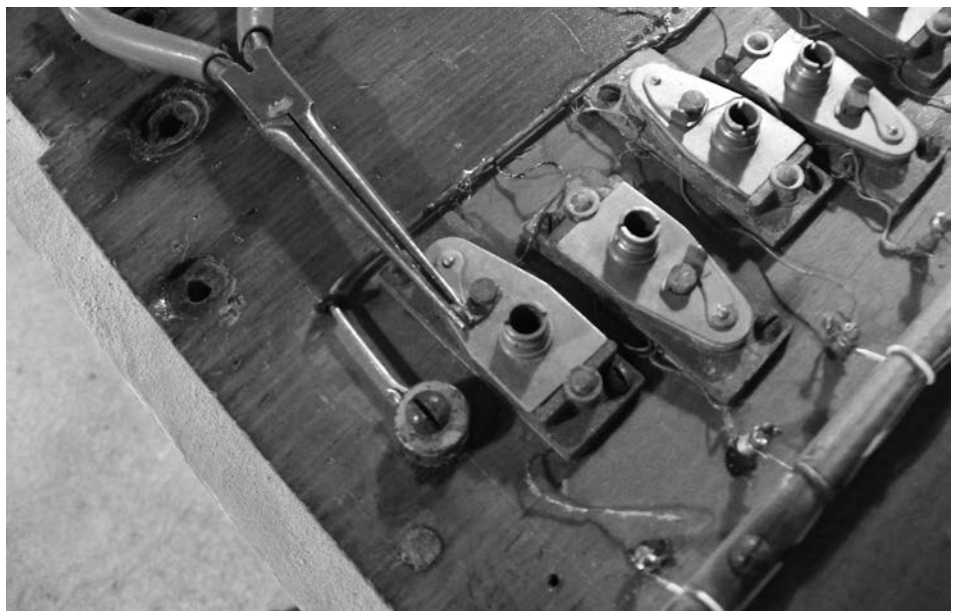
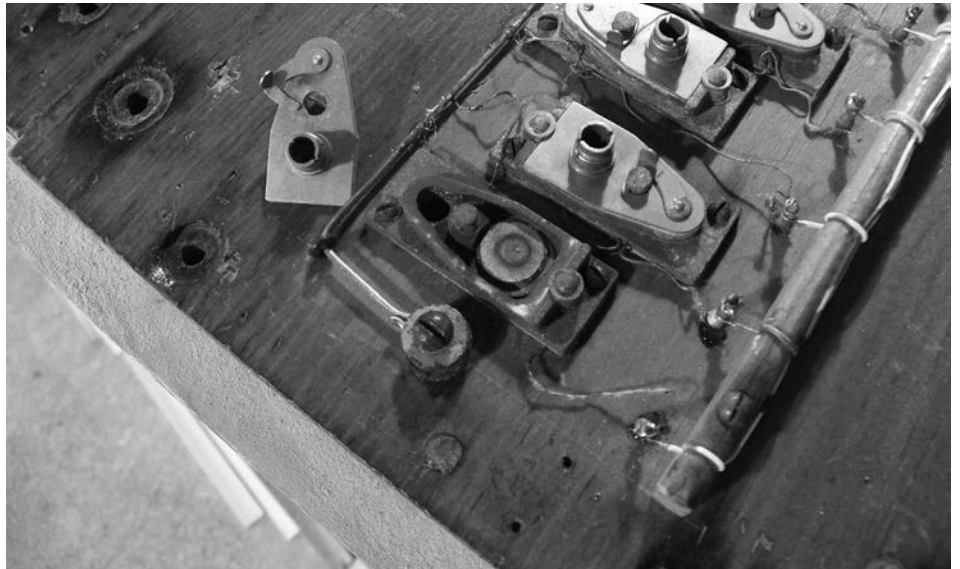
*Scott Smith is an organist and organbuilder from Lansing, Michigan, and cannot get that Barton smell off his hands, no matter how many times he washes them.*

*Special thanks to Carlton Smith for his comments regarding the content of this article.*

*Chest bottom board showing end magnet cap removed with armature in place. Note the screw-down chest common. Some builders, like Kimball, preferred to solder their common connections, virtually eliminating the possibility of loss of connectivity during the winter. One can see here that all magnets in a Barton organ can be replaced without removing a bottom board; another innovation from this service-minded builder. Wires may appear to be more vulnerable to damage, but in the author’s experience, the biggest problem may be that the cotton covering appears to naturally degrade faster than those inside the chest. The irony of the situation is that these magnets almost never require replacement, including some encountered that have been through a fire or a flood.*

*Chest bottom board shown with cap flipped and armature removed to reveal interior of magnet*

*Cap and armature replaced in this shot. No matter how tempting, always use small needle-nose pliers to latch and unlatch the magnet caps. Your fingernails and the magnet cap will both thank you for it.*





# Meet Dr. John Landon

BY DAVID PRATT

(All photos courtesy of Landon archives)

If you were to ask several of John Landon's acquaintances about what he does or what his interests are, you would likely get as many different answers as the people you had asked. For this is a man of many talents: educator, theologian, researcher, author, and administrator. But—as the television commercial begs—wait! There's more! Add to this list music collector, world traveler, organist, mentor, and humanitarian, and you will begin to describe this remarkable man. And, the most unique aspect of this individual is that all these attributes are intertwined with one common interest: the pipe organ. Let's take a look back and see how this developed.

Life on a Michigan farm in the post-depression years was not easy, but there were two things to which the Landon family held fast: the love of God, as practiced in

the Methodist tradition, and the love of music both of his parents were musical, as were cousins and other relatives. Following in the footsteps of his older sister, John began piano lessons at an early age, giving him a new dimension in music its creation. At the age of nine he first heard a pipe organ being played by his cousin at the Methodist church in nearby Sandusky. He recalls being so taken by the sound of the instrument and the array of gold façade pipes that he told his mother "Mama, I want one of those." Little did he know that his wish would be fulfilled, not once, but three times in his future.

There were no pipe organs in tiny Marlette, Michigan, either in theatres or churches, but a thirst for organ music had been created. The family radio became his lifeline, and young John was able to

hear regular broadcasts from the Capitol Theatre in Flint, the Fisher Theatre in Detroit, and the KDKA radio studio in faraway Pittsburgh, Pennsylvania by such artists as Don Miller, Aneurin Bodycombe, and Dick Leibert. He began a collection of organ records, then all 78s, with the help of a local 'junk shop' where he could sift through their stacks of records. This quest for organ music has never waned, and the collection, now approaching 50,000 records (including vinyl discs, tapes and CDs) has expanded to include orchestral, vocal, and classical music. Among his most prized recordings are all the known releases of Jesse Crawford and Lew White.

In his freshman year of college John bought a new Westminster LP of *Liebert takes Richmond*, with jacket notes by Ben Hall. Eager for more information on the

## 1958

John Landon at Taylor University, 1958 (3-manual Tellers Kent)





*“Dr. Landon, you look awful. You need to stop this weekend drinking.”*

instrument and theatre organs, John wrote to Ben and received a prompt reply, welcoming him to the hobby and informing him of the newly formed American Association of Theatre Organ Enthusiasts (now ATOS). John joined ATOE that year and has been a member through the present.

Undergraduate studies in sociology and history were pursued at Taylor University in Upland, Indiana. It didn't take John long to discover a three-manual Tellers Kent pipe organ in the college chapel, where he was encouraged to play for college functions. The organ tuner, aware of John's keen interest in the instrument, told him about a theatre organ still in use at the Paramount Theatre in Anderson, Indiana. A letter to Mr. Kerski, the manager, resulted in an invitation to visit and play the three-manual, seven-rank Page organ.

John was asked to return and play again, and this began a 30-year commitment to play before and between movie shows. The Paramount invitation was extended to the Embassy Theatre, also owned by the Alliance Company, in Fort Wayne where he met house organist Buddy Nolan (later to become a mentor and lifelong friend). Upon graduation from Taylor, he completed theological studies at Garrett Theological Seminary and was ordained into the Methodist ministry.

John landed his first career job in Social Work at the State Department of Social Welfare in Elkader, Iowa. Again, no organs were readily available. An organ tuner and friend, Jim Flanagan, provided him with a Minshall two-manual electronic, plus a xylophone, harp, and blower from a real pipe organ which he personally delivered

from Plainfield, Indiana to John's home in Iowa.

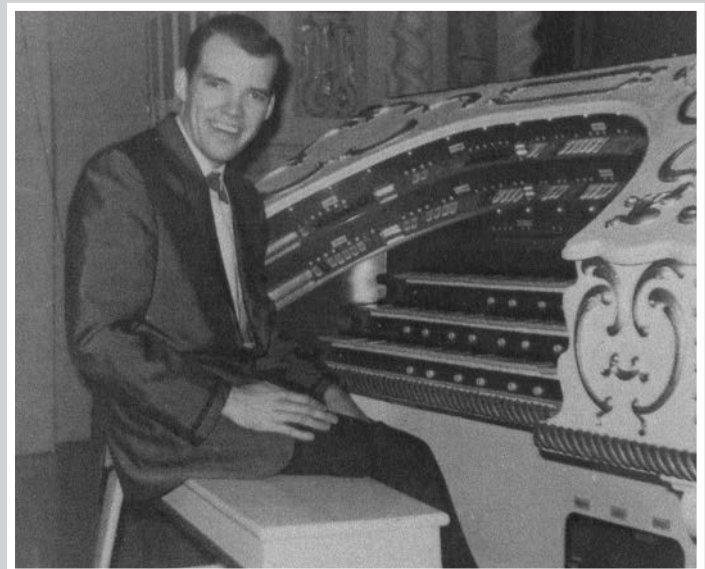
Returning to central Indiana to complete his studies in social work at Indiana University in Indianapolis, John also accepted the call as pastor at the Victory Chapel Community Church, in Noblesville. He recalls that the starting pay was \$27.50 per week. Upon concluding his PhD in Social Science at Ball State, he stayed as pastor at Victory Chapel. The bond between Dr. Landon and the congregation was so strong that he served there for a total of 24 years. He recalls “At one time I was tri-vocational, first as a graduate student, next as a social case worker, and then as a church pastor. I don't know how I had enough time to do everything.” And, as time permitted, John would travel to ATOE



John Landon at the 4/16 Page in the Embassy Theatre, Ft. Wayne, Indiana

## 1968

3/7 Page, Anderson, Indiana, 1968



conventions to hear new theatre organs, and make new friends in pursuit of his hobby.

While considering material for his PhD thesis, John decided to incorporate his interest in the theatre organ by writing a definitive biography of Jesse Crawford, Poet of the Organ. Here he sharpened his skills as a researcher by turning to the Library of Congress and the archives of the Diapason magazine. Then, through the graces of Frank May, a local theatre organ owner, he was introduced to the one man who had known Crawford for several years prior to his death, Dick Simonton. Although Dick was a busy executive with his own business, he graciously accepted John's request to visit and interview him at his home in California. Before the project was complete, he had made four trips to California, two trips to Washington, DC and several trips to Chicago and New York City. As any good detective can tell you, one lead takes you to another, and by the time he was finished

he had made the further acquaintance of such distinguished people as Jessica Crawford (Jesse and Helen's daughter), Lucy Crawford (Jesse's third wife), Fanny Wurlitzer, Rosa Rio, and Reginald Foort, who graciously wrote the introduction to John's book.

As graduation neared, John began researching employment opportunities in his field of social work. And, as luck would have it, an opening in the school of social work at the University of Kentucky in Lexington was available. It was an exciting opportunity, since this was a program still under development. John was hired on the spot to join forces with them and complete the formation of the department. It was a bittersweet decision to leave Indiana, because of his commitment to the Victory Chapel in Noblesville. Thus he began a weekend commute of 228 miles each way to care for his congregation for the next 18 years. On one particularly bad winter

weekend, he didn't get back to Lexington until just 4 hours before his first Monday class. An observant student remarked "Dr. Landon, you look awful. You need to stop this weekend drinking."

With a new career in place, it was time to fulfill the lifelong dream of owning a real theatre pipe organ. By now John was well connected in the hobby, and a call to Tom Ferree in Indianapolis was all it took. Tom and his employee, Carlton Smith, assembled and installed a three-manual, 10-rank composite instrument comprised of parts from several organs in John's home. The organ served him well, and he opened his home to scores of senior citizens. A fellow pastor and good friend, Dr. John Rogers, helped write the scripts and would narrate simulated radio programs with Dr. Landon at the console—in the same manner that might have been broadcast from KDKA Pittsburgh in the 1930s. What a wonderful

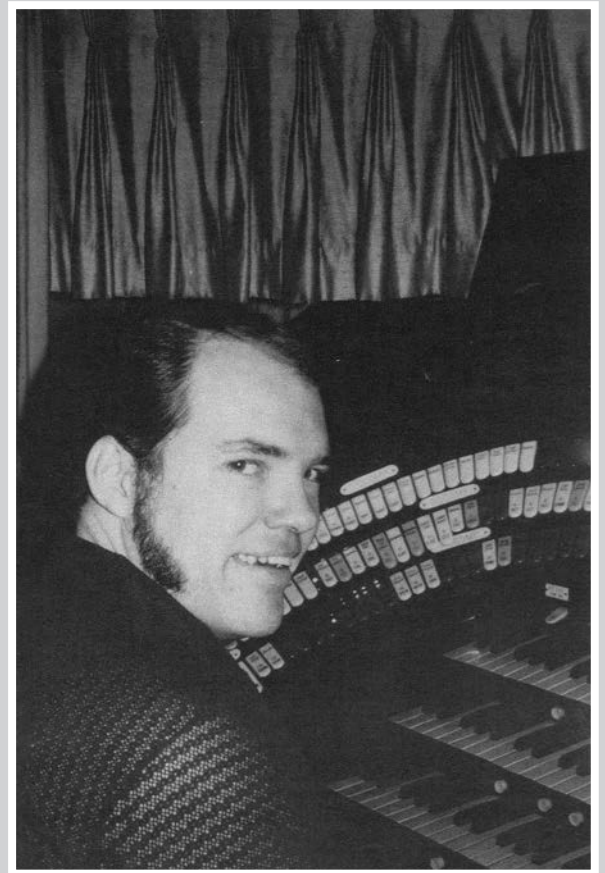
## 1972

Landon at the Strader home Wurlitzer (Opus 2151), Cincinnati, Ohio, 1972



## 1973

At Dick Loderhose's home studio in Jamaica, New York, 1973



way to share one's talents to brighten the day for members of an older generation!

A few years after the release of the Crawford book, John again picked up the pen and with the vast material from his first effort, began his second definitive theatre organ book, *Behold the Mighty Wurlitzer*. This work is still in print, although he observes that it is somewhat pricey. Lest anyone think this is a money-making proposition, the royalties on these books paid about \$1.25 per copy. Dr. Landon's writing skills have not been limited to theatre organs, however. He has published several books in his academic field. Armed with his massive archives, he has been a regular contributor to *THEATRE ORGAN* for several years and his largesse has been extended to historians, hobbyists, and researchers around the world, furnishing photocopies and audio recordings from his collection. He has served twice on the ATOS Board of Directors, and in 2010 John

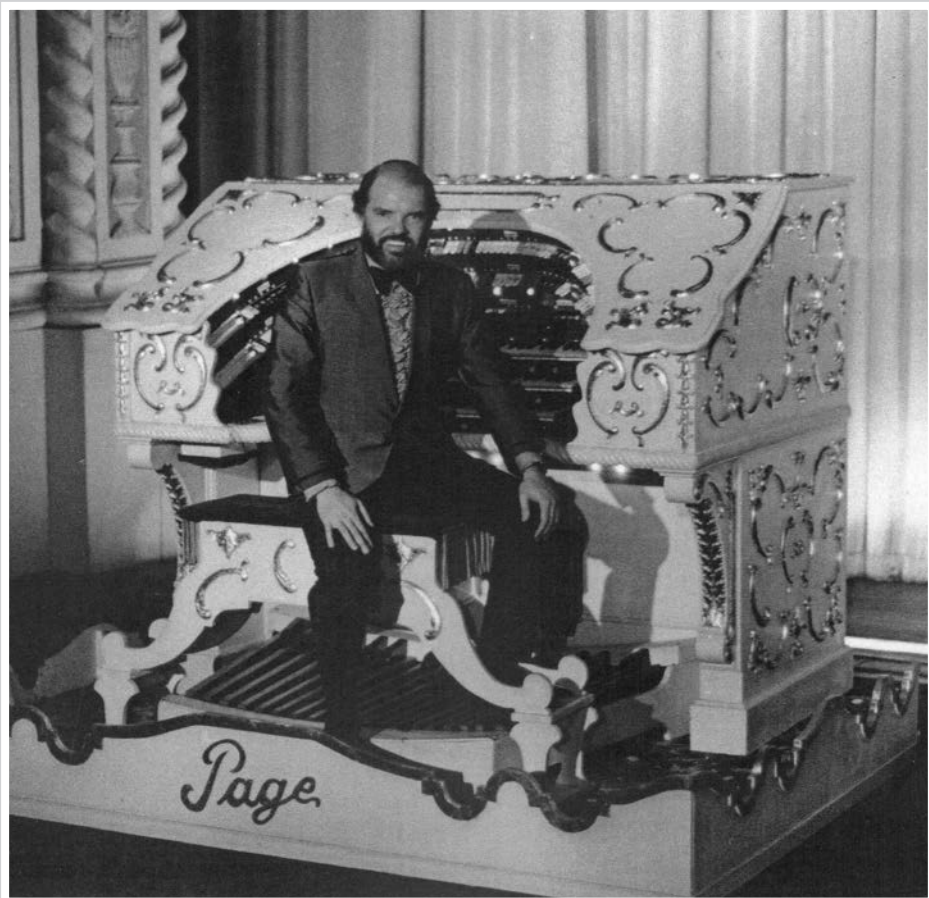
was presented with the ATOS Hall of Fame award. This remains one of his most highly prized accomplishments.

Dr. Landon had a strong interest in classical organ, and when a two-manual, 12-rank Pilcher organ became available from a decommissioned church, he acquired it and had it installed in his home alongside the theatre instrument. The pursuit of an 'ideal' theatre organ had never completely been forgotten, and when he learned of a three-manual Page organ, nearly identical to the one he had played for so many years at the Anderson Paramount, he made arrangements to buy it and put it into storage until the house could be re-configured and the other organs disposed of. The three-manual composite was sold, and upon learning that a church in Speed, Indiana was in need of an organ to replace one damaged in a fire, he invited the committee to come hear the Pilcher. With tears in her eyes, the church organist

*“Which John Landon do I know?” And the answer, of course, is “all of them.”*

## 1976

John Landon at the 3/7 Page in the Paramount Theatre, Anderson Indiana, 1976



Dr. Landon playing the 3/10 composite in his Lexington home



remarked that it sounded just like their old instrument, and John said he didn't have the heart to tell her that these organs were basically assembly-line instruments of which the company made many copies. He gladly donated the instrument to the church where it still sees regular use.

Installation of the 3/12 Page was a major project, and at times John thought it would never be finished. But the result was a magnificent instrument attended by a small theatre area where guests could be seated for concerts. A video projection unit and screen were later installed for silent movie presentations.

Dr. Landon's musical and pastoral skills are widely recognized. He has played for numerous functions at the University, as well as area churches and assisted-living facilities and is a regular organist at the Kentucky Theatre. And, when funding for an organ is not available he has supplied instruments to these facilities at his

own expense. Never one to sit still, he accepted the position of Associate Pastor at Gardenside Baptist Church just one week after his retirement from the University of Kentucky. Prompted by a massive ice storm in 2003, John decided that a warmer southern climate might be warranted. As he was considering a move to Florida, the question then loomed: What to do with the Page organ? The cost for professional moving and re-installation of the instrument proved to be prohibitive, so he followed his heart and gave the instrument to the Kentucky Theatre's Mighty Wurlitzer (KMW) project to be sold as a fund-raiser. Incidentally, John has been a board member and director of the Mighty Wurlitzer project since its inception.

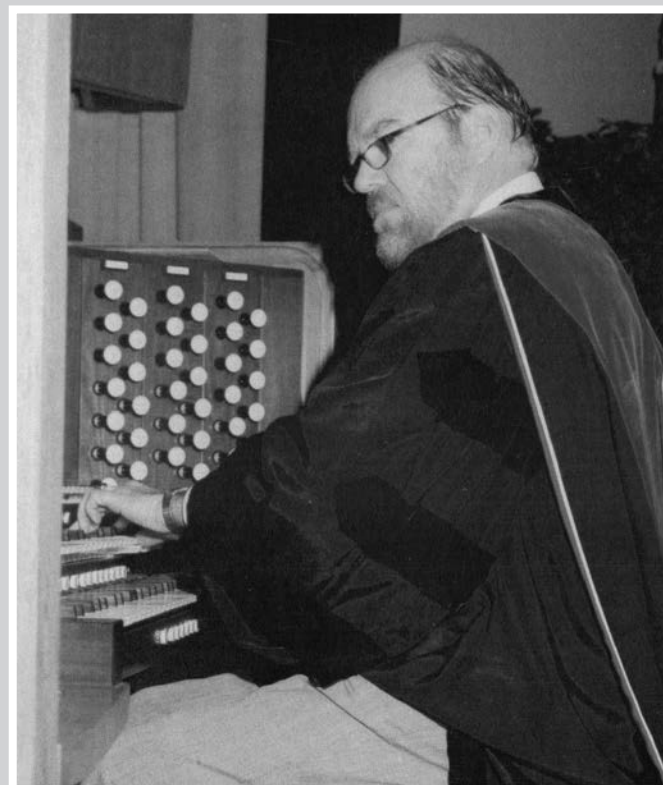
One of John's first efforts in Dade City, Florida was to search for a new church home and he was dismayed to find only "new-age" congregations with praise-band musicians. After a bit of soul-searching he

decided to establish a new Southern Baptist congregation that would be wedded to traditional worship. John opened his home studio for services, and the First Community Church of Dade City became a reality. With a resident pastor, three-manual Allen theatre organ, grand piano, and seating for nearly 100 people, this arrangement was ideal. But, the congregation soon outgrew his studio, and a new church facility had to be located. After expending tremendous energy and resources to relocate, it was not easy for Dr. Landon to concede that Florida weather did not agree with him; extreme temperatures, high humidity, and a predisposition for allergies were endured for three years until he concluded that he should return northward. Logically, Lexington was a known entity and he was fortunate enough to re-purchase his former home on Celia Lane.

Upon his return to Lexington in 2006, Dr. Landon re-joined forces with

## 1990

John Landon at his 3/12 Page at home in Lexington, 1990



## 1996

University of Kentucky 5/90 Möller, playing for the 1996 commencement

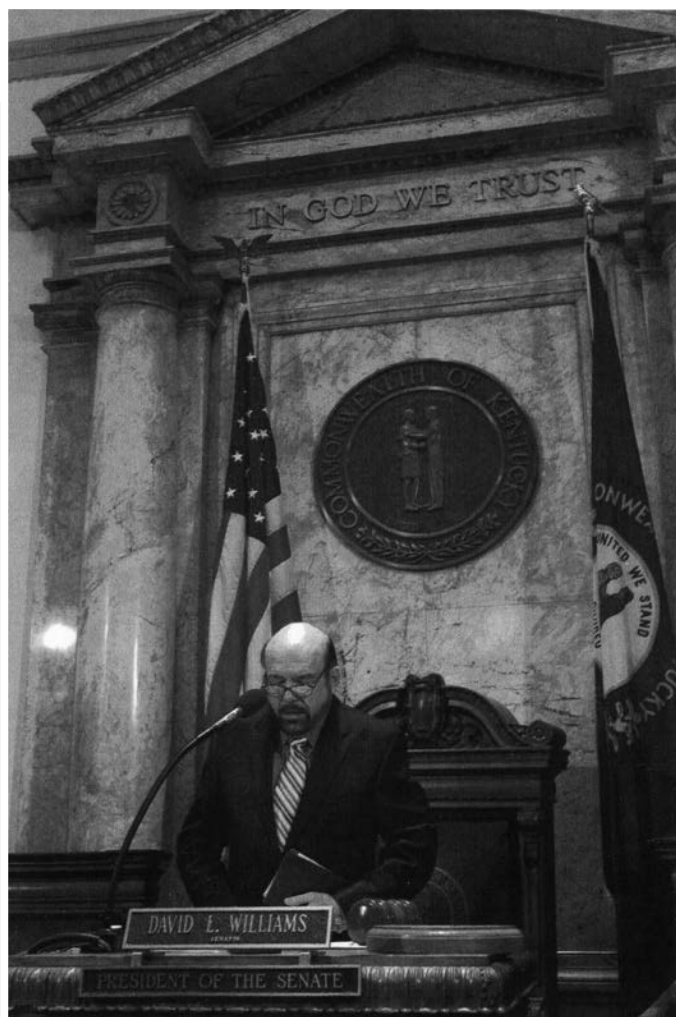
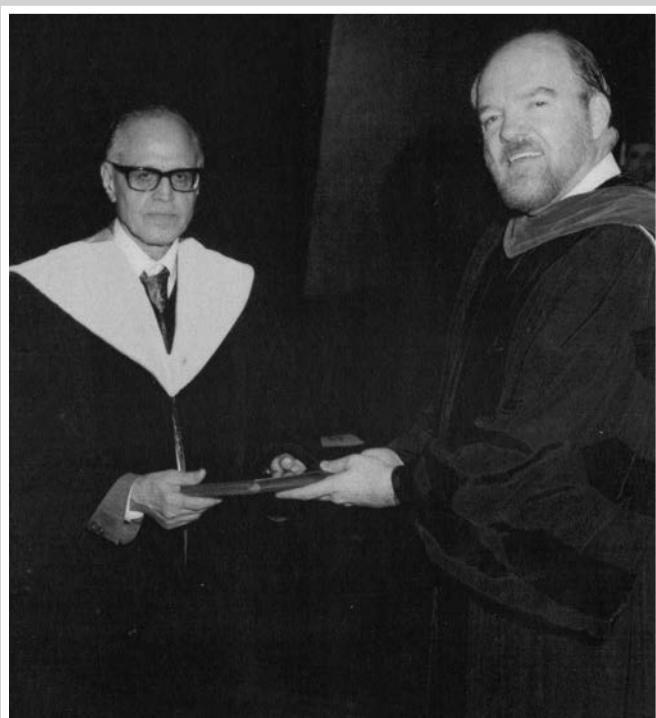
Gardenside Baptist Church, this time as the Senior Pastor—a position he held until his recent retirement in 2012. One of his most memorable duties in this capacity was to open several sessions of the Kentucky Senate beginning with prayer. And, on the theatre organ front, he has stimulated sufficient interest in the Lexington area to re-establish the Blue Grass Chapter, ATOS. His home and Allen organ are the focal points of most chapter meetings.

While officially retired, John Landon is a man who is never idle and always finds ways to contribute to local causes. He has travelled to Great Britain and Europe, in search of historic organs to hear and play. He plays regularly at three different senior retirement centers, conducts church services, mentors Doctoral candidates at the University, and speaks on a variety of interesting topics. In addition to serving on the KMW board, he is secretary for the local ATOS chapter, and plays weekly

at the Kentucky Theatre before the main attraction. His appetite for information is insatiable, and he enjoys sharing his knowledge and talents with others. Dr. Landon is a man with so many talents and interests you might ask yourself “Which John Landon do I know?” And the answer, of course, is “all of them.”

## 1996

Academic exercises at the University of Kentucky, 1996



## 2010

Dr. Landon opening a session of the Kentucky Senate, 2010





# Organist Bob Wyatt

BY JOHN CLARK MCCALL, JR.

## A Recorded and Unrecorded Life

If you exist somewhere in the baby boomer timeline of theatre organ aficionados, then you will probably recall an LP album titled *The Happy Organ of Bob Wyatt*. This Roulette Records release, recorded in the final era of the New York Paramount's Wurlitzer, found its way to most every dime store in the country...usually at a cut-rate price. An oddity for certain, the album did not fit the profile of Roulette's other artists, at least not when one perused the colorful cover featuring the Paramount Wurlitzer, the worse for wear, with red paint slobbered onto the console, and complete with Mr. Wyatt's glasses on the well-worn music rack that once served Jesse Crawford and George Wright. If you actually purchased the album and gave it a listen, you most decidedly either hated or loved it; there was no in-between. This was no ordinary theatre organ album, and this was no ordinary theatre organist!

Bob Wyatt was a rarity among theatre organists for many reasons. First off, he was one of very few African-American organists who achieved notoriety (forming an elite group with Graham Jackson, Jimmy Paulen, Fats Waller, and a few others). He was a jazz musician with no pretense about being another Gus Farney. And his jazz technique was distinctive and firmly rooted in classical training.

Wyatt's jazz roots went deep (although he was reputed to have studied with Jesse Crawford) and his approach to the Paramount Wurlitzer in his first Roulette release around 1960 was decidedly something new, different, and to some...unsuccessful. *The Happy Organ of Bob Wyatt* was anything but "happy"—certainly not in the Crawford vein—and it was apparent that the instrument had been "let go." Dan Papp, who once kept the "Mother Wurlitzer" in pristine condition, was nowhere to be found in the proceedings of this recording session. And the A&R people at Roulette had obviously not recorded a theatre organ before.

It is here that I implore readers to look beyond the cover of that poor beat-to-death console and the disc inside. I fully believe that this recording, in terms of the artist's intent, is perhaps one of the most inventive theatre pipe organ recordings ever made...at least up to the time of Eddie Layton, Billy Nalle, Dan Bellomy, Simon Gledhill and today's brilliant Nathan Avakian.

Listening past the out-of-tune reeds and erratic tremulants—and growing a bit older since buying my copy in Moultrie, Georgia's Woolworth's in 1961—I discovered a theatre organ genius and one of the great jazz keyboardists of our time. My respect and interest in Bob Wyatt has grown over the years, and with the parallel growth of electronic media, I reached out and actually corresponded briefly with Mr. Wyatt. After his death in 2004, I came to know his long-time companion and later wife Claire Arnold.

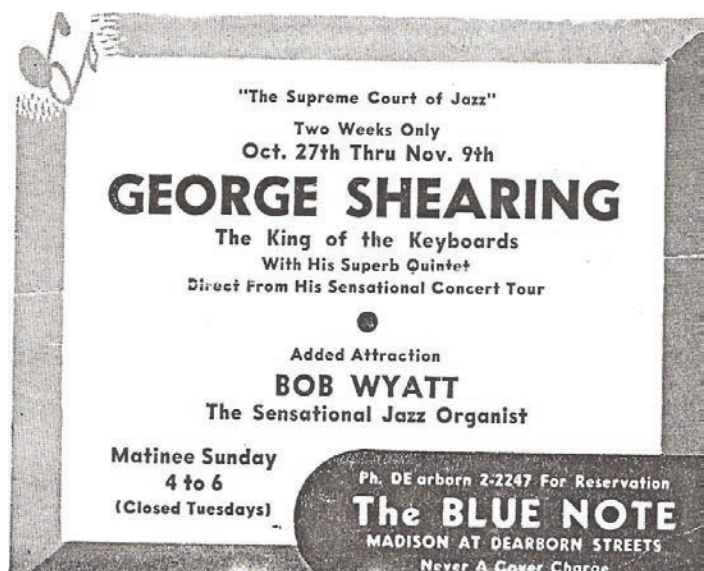
With Claire's complete support and the opening of her private archives, I realized instantly that I was tapping biographical



Jacket cover, *The Happy Organ of Bob Wyatt*  
(Collection of the author)

Facing page: An early "glamour shot" of Wyatt by the famous  
"Maurice" of Chicago, c. early 1940s

(All illustrations are from the collection of Claire Arnold except as noted)



Advertisement announcing Wyatt's appearance with the great George Shearing at The Blue Note, Chicago

Wyatt at the Hammond during his Army years

Jazz pianist Billy Taylor, c. 1948. This photo was given to Wyatt and was inscribed: "To Bob—a wonderful organist. It is a pleasure to work with you."

Facing page: Wyatt and Taylor "ply their trade" at New York's Royal Roost, 1948

A meeting of jazz giants at Bill and Ralph's Nest, 1947; L to R: Don Abney and wife, Sylvia Syms, Billy Taylor, unidentified, Bob Wyatt, and Art Tatum



materials which illuminated a great artist, one who once partnered with the renowned jazz pianist Billy Taylor and who, with Taylor, once opened for Billie Holiday in New York. At Chicago's Blue Note, Wyatt was on the bill with the great George Shearing in the late '40s as well.

Robert Lincoln Wyatt was born in Cincinnati, Ohio, August 14, 1913. There is little documented material on Wyatt's childhood years but it is safe to say that his musical talents surfaced early. After gaining notoriety as a professional musician in the late '40s, Wyatt graduated from Northwestern University with a Bachelor of Music degree in June, 1951. A student recital program from April of the same year shows "Robert Wyatt" as an assisting accompanist in a portion of works of Saint-Saens, Villa-Lobos, Bach, Shostakovich, Brahms, and Albeniz. As his widow relates, there was no question about Wyatt's passion for classical music; in fact, it was common knowledge that Wyatt never dwelt much on his talents as a popular jazz organist. He was often quoted as saying, "It's not who you were, but it's who you are now."

According to Claire Arnold, Wyatt's "...talents came so easily to him. As a young musician, he played in many venues, and often the older and old musicians would ask him to let them know if he heard of any openings. Bob saw that there wasn't much job security when one was depending upon gigs." His goal was unwavering in becoming a serious classical musician and this training is readily apparent even in the two decidedly "pop" albums he left as his recorded legacy. As Billy Taylor relates in his autobiography, *The Jazz Life of Dr. Billy Taylor*, "Wyatt and Taylor had a successful run, but Bob and I had different goals. Although he loved jazz, it wasn't his greatest passion. He was classically trained in the repertoire of the European masters, and he really wanted to go in that direction. I tried to convince him that we could create a special niche for







# Mansfield Theatre

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Frank J. Quayle,  
FIRE COMMISSIONER

Thoughtless persons annoy patrons and distract actors and endanger the safety of others by lighting matches during the performance. Lighting of matches in theatres during the performances or at intermissions violates a city ordinance and renders the offender liable to a summons.

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Beginning Tuesday, April 27, 1948

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AL WILDE

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## HOLIDAY ON BROADWAY

starring

### BILLIE HOLIDAY

SLAM STEWART COZY COLE BOBBY TUCKER  
WYATT and TAYLOR

PART I.

WYATT and TAYLOR

Piano and Organ

*Sensationally Popular!*

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Light on the palate  
Light on the purse

ourselves by combining jazz and classical, but he didn't share my conviction that this could work."

The classical quest became somewhat fulfilled when Wyatt was recruited in 1966 by Charles Dodge, Jr., president of Allen Organ Sales, Inc., in White Plains, New York. This was one of the first Allen Organ factory-authorized retail dealerships, having been established in 1954. Wyatt's personality and ability to demonstrate instruments immediately brought numerous sales to the firm and made it one of the most successful Allen Organ outlets. When Dodge and his partner, organist Richard (Dick) Grant decided to retire in 1988, Wyatt purchased the Garden City dealership. Wyatt and his wife Claire (who began her relationship with Wyatt as his secretary) were responsible for many large theatre and classical Allen installations in the New York area, and they often played in dedication concerts of those instruments. But sheer economics fortunately also kept Wyatt in the jazz mainstream—at least up until the time he began his relationship with the Allen Organ Company.

Wyatt played Hammond organ during his years of service with the Army. He returned to his native Cincinnati and went on to New York City around 1948, allying himself with the accomplished jazz pianist, Billy Taylor. Their piano-Hammond pairing at the Royal Roost on New York's Times Square prompted *Down Beat* magazine to proclaim:

"This is without question potentially the hottest combination in the music field today."

*The New York Daily News*, in a review by Robert Sylvester, called the team "the most interesting and exciting new musical combination in years...." Sylvester continued: "This is a combination of piano

NORTHWESTERN UNIVERSITY  
SCHOOL OF MUSIC  
Evanston, Illinois

### STUDENT RECITAL

KENNETH KRAUSE, *marimba*

DONALD SCHULTZ, *French horn*  
(Of the senior class)

assisted by

ROBERT WYATT, *piano*

RUTH TENGWALL, *violin*      WILLIAM ALLEN, *piano*

LUTKIN HALL  
Orrington Avenue and University Place

Tuesday evening, April 17; 8:15 o'clock  
(Sixtieth Season, 1950-1951)

### PROGRAM

Morceau de Concert, Op. 94.....	<i>Saint-Saëns</i>
MR. SCHULTZ	
Prelude in G Major.....	<i>Musser</i>
Preludio (Bachianas Brasileiras No. 1).....	<i>Villa-Lobos</i>
Toccata, Op. 69.....	<i>Vassilenko</i>
MR. KRAUSE	
Sonata for Horn and Piano.....	<i>Adler</i>
MR. SCHULTZ	
Two Etudes.....	<i>Musser</i>
C Major	
B Major	
Prelude in C Major.....	<i>Bach</i>
Three Fantastic Dances, Op. 1.....	<i>Shostakovich</i>
MR. KRAUSE	
Trio in E flat, Op. 40.....	<i>Brahms</i>
MISS TENGWALL, MR. ALLEN AND MR. SCHULTZ	
Leyenda.....	<i>Albeniz</i>
Varmeland.....	<i>Swedish folk song</i>
Danse Macabre.....	<i>Saint-Saëns</i>
Perpetual Motion.....	<i>Ries</i>
MR. KRAUSE	

Please Do Not Smoke in the Hall or the Lobby

and organ—a weird musical marriage in itself—which is purely wonderful. Taylor has always been one of our best young pianists. Wyatt, on the organ, is great. Together they do everything from jazz to Debussy." And to spice things up, vocalist Sylvia Syms often joined the duo.

An unidentified clipping from a New York publication from March 25, 1948, credited Earl "Fatha" Hines as the impresario who was the catalyst for Wyatt's pairing with Taylor. According to the *Music in America* feature, Hines, who already knew and respected Billy Taylor, "decided that Wyatt was just as effective as a full orchestra. Hines had been recording with a six-piece band when he heard Wyatt play for five minutes. He was so impressed with the organist's ability to blend the pedals and keyboard to the equivalent sound of reeds, brass, strings and rhythm that he dismissed his entire band on the spot and recorded 50 sides with Wyatt...." Now, this author must admit, that was some feat for a Hammond C3!

According to the article, Wyatt originally studied medicine and sociology at Northwestern University. Having a successful bout as a high school track star, he later did some boxing on the side as a welterweight. After a thumb injury, he turned to his real passion





and studied at the American Conservatory of Music, and then on to completion of his music degree at Northwestern. Prior to this, Wyatt and Taylor were heard over WOR-Mutual radio. Billy Taylor already had a European tour with Don Redman's band under his belt and was featured with Dizzy Gillespie's first band. He was accorded the tribute of being "the greatest young jazz pianist in the Nation" by Art Tatum.

Taylor, who died in 2010, went on to become one of America's great jazz legends. And the theatre organ was actually one of his earliest inspirations. Taylor, as an 11-year-old in Washington, D.C. recalls hearing the great Fats Waller: "He'd recently been booked for a week's engagement playing the organ at the Lincoln Theatre between motion pictures, but to me, he was much more than the *entr'acte*. Forget the movie—he was the main event! I entered the theatre and got as close to the organ as I could, close enough to see his enormous hands and acrobatic fingers commanding the keys, his feet dancing majestically across the floor pedals. He was gargantuan, and I was transfixed by the sight of his dexterity, mesmerized by his music. He was a genius." Taylor also recorded with organist Bill Dogget and Milton Page, who once was house organist at New York's Roxy Theatre Kimball.

On April 27, 1948, Wyatt and Taylor joined Billie Holiday and Cozy Cole with the Mansfield Theatre's *Holiday on Broadway*. Holiday and director/drummer Cozy Cole were in the jazz world's limelight, and opening for these stars certainly lent credence to their own status as mainstream artists.

The New York years of the early '50s until Wyatt's death on May 31, 2004 included several marriages prior to his union with Claire Arnold (an accomplished classical organist in her own right) and a close



Above: Portrait by Fabian Bachrach around the time of Wyatt's first album for Roulette Records, c. 1960

Wyatt's music diploma from Northwestern University, June 11, 1951  
Bob Wyatt at the Paramount's Dowager Empress, c. 1959

Facing page: Masthead from the Mansfield Theatre's program headlining Billie Holiday, Cozy Cole, and Wyatt and Taylor, April 27, 1948  
Student recital program, Northwestern University, noting Wyatt as a piano accompanist, April 21, 1951





Wyatt (at console with a decidedly new hairpiece) poses with The Allen Organ retail team of the Greater New York/New Jersey area in the early 1970s. Claire Arnold can be seen fourth from the left behind the draw knob console.

Bob Wyatt and Claire Arnold on their wedding day in 2001

Bob Wyatt (at about age 87) with his close friend Dani Hunter, Jr. around 2000



relationship with his near-nephew, Dani Hunter, Jr., also a gifted musician. He married Claire in 2001, before selling his Allen Organ franchise to Steven Frank and Mike Corio in 2004, just two months before his death. (Claire had become co-owner of Allen Organ Studios, Inc. in 1988.)

As for Wyatt's LP recording career, enter Roulette Records around 1959. The Roulette label was founded around 1956 by George Goldner and Joe Kolsky in New York City. By April 6, 1957, Roulette was in the hands of night club and entertainment magnate, Morris Levy. In association with disc jockey Alan Freed, Levy produced the immensely successful Rock and Roll shows at the Brooklyn Paramount. Levy had known ties with the Mafia but also managed to bring some top names to his label, including Dinah Washington and Sarah Vaughan. Many will remember Roulette's later album in 1961 which brought Joey Dee and The Starlighters' *Peppermint Twist* to every split level's Magnavox in the country.

With Levy's stake in the Birdland and Royal Roost night clubs, it is easy to see why Wyatt was asked to record for the label. Just how the recording parameters became centered around the Paramount Wurlitzer is left to history, but Claire Arnold says "... the Paramount Wurlitzer was chosen because Bob was given his choice of instruments to record upon and that's the one he chose."

*The Happy Organ of Bob Wyatt* (SR 25087) was probably recorded sometime in 1959 and officially released in 1960. (It appeared under other affiliate Roulette labels, including Forum.) From the moment "Angel Eyes" began its rotation, you knew this was going to be a very different kind of experience. Happy? Well, not to this listener. But provoking, new, innovative, soulful—yes! Wyatt's "Spring Is Here" cleverly used the Wurlitzer's bird call in a whole new way, underscored by a chromatic exercise that told you that Winter was having its last say prior to the tulips and showers. One of my mother's favorites (she awarded highest honors to compositions that didn't hint at "what the next note was going to be"), "Midnight Sun", was fashioned with an uncommon lilting rhythm. "Alone Together" was haunting from its inception and was



punctuated with some rather blatant tremulated post horns midway against a Bach-like pedal line.

“How Long Has This Been Going On?” used tuned percussions to introduce an ingenious parody of Gershwin’s solo line. Jerome Kern’s immortal “All the Things You Are” received a cleverly-devised introduction that could have come from Bach OR Billy Nalle. But it is interesting to note that Wyatt’s Baroque, untremulated announcement predates Billy Nalle’s famous arrangement, “Alles Was Du Bist” (1972) by at least twelve years! And Wyatt’s closing piece, “So in Love,” was presented against an almost “jungle rhythm chant” using the Paramount Wurlitzer’s “shuffle” effect.

This rhythmic backdrop was a Wyatt trademark and was developed in his earlier years when he played Hammond with pianist Billy Taylor. Taylor recalled, “By that time (when the duo was playing *The Royal Roost*) I’d had an opportunity to introduce Bob to the Latin sound which first captivated me during those early days in New York when I played with Machito’s band. I took Bob to a club to hear the music performed, and he found that he could replicate the sound of the conga drums and other Latin percussion on the organ. Today, such a thing is taken for granted, but back then the electric organ was a novelty, and the ability to reproduce percussion sounds on an organ was new and fascinating to our fans. In fact it was so new that people would write to ask about the other players in our ensemble. Of course, there weren’t any other players, just Bob doing his magic on what was then a new-fangled instrument.”

Wyatt’s *Happy Organ* made more waves than we may realize. Claire Arnold recalls that “Jimmy Paulen, who played at Radio City at that time, came into the showroom and sat down and played a piece that he had copied exactly from Bob’s recording. I think it was “Angel Eyes.” I realized that Bob was profoundly moved and I had to leave the room due to tears welling up in me.”

I ask that readers consider the fact that the organ presented in *The Happy Organ of Bob Wyatt* was sadly in need of tuning and regulation. The technical quality of the recording—for the time—was acceptable (although microphone placement did not capitalize on the Paramount’s superb acoustics) and could be improved with today’s enhancements. Honestly, the playing was not quite as clean as Wyatt may have wanted; climbing onto the bench of the “Dowager Empress” with restricted practice time was not like hitting the Hammond drawbars.

What is important is that Wyatt approached the instrument and his arrangements with something entirely fresh and different. I think that transcriptions of these selections, played on a world-class Wurlitzer or equivalent might render some stunning results.

Wyatt’s second album, *Organ Dynamics: Bob Wyatt at the Wurlitzer* (R 25245) was released in 1964, just three short years before the Paramount Theatre would be demolished and its organ would travel to Wichita, suffering a complete destruction of its original console by fire in a storage facility. But, alas, this album had nothing to do with the Paramount Wurlitzer; the recording was made on an electronic organ by that company. The choice of a Wurlitzer electronic organ may have been linked to the fact that Wyatt was associated with Wurlitzer’s factory store on New York’s 42nd Street prior to his alliance with the Allen Organ Company. Although the playing is very competent and inventive, it is difficult to digest when Wyatt’s previous work on a real Wurlitzer theatre organ prevails. Roulette was apparently trading on the Wurlitzer name for this album, and it appears to have had very limited circulation.

It is unfortunate that Bob Wyatt elected to give us only one commercial theatre organ recording. And, too, it is regrettable

that with the innovations of the Allen Organ Company and other manufacturers of pipe-less instruments, Wyatt never recorded using them. The dramatic transformation of the electronic and later digital theatre organs would have made fertile ground for Wyatt’s genius.

Claire Arnold adds, “His people skills were impeccable and he made new friends for the organ wherever he played. In fact, he believed in me from the start of my career as his secretary. Months later, after he discovered I could play the organ, he encouraged me to study seriously. Six years later, after hearing Karl Richter play at Alice Tully Hall, Bob wrote to him to tell him that he had a student that he wanted to study with him. The response to that letter was a short reply from Maestro Richter, mainly saying ‘OK.’ The rest was left up to Bob and I was on a plane to study privately at no charge with Karl Richter in Munich for a month.”

After Bob Wyatt’s death, Claire Arnold commissioned organist David Hegarty to write a composition, *Organ Fantasy on ‘It Is Well With My Soul’* in honor of her husband. It was premiered by Steven Frank.

Thus, herein is a brief look at the recorded and unrecorded visage of Bob Wyatt: an African-American, a theatre organist, and a monumental figure in American jazz.

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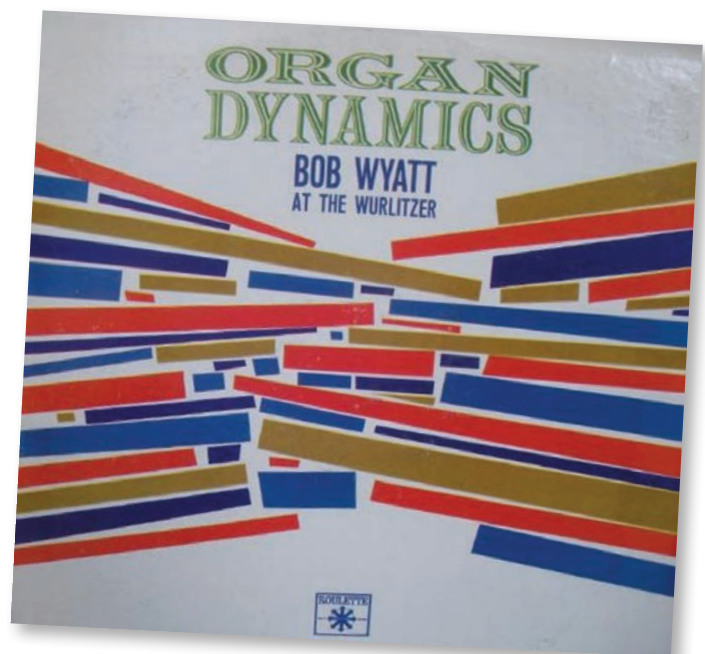
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(unknown author) “Single Slants: Bob Wyatt and Billy Taylor,” *Down Beat Magazine*, March 10, 1948.\*

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\*These clippings are from the collection of Claire Arnold.



Jacket cover of Wyatt’s final recording on an electronic Wurlitzer: *Organ Dynamics* (Collection of the author)

ATOS Archives 2014

# The Journey Continues

BY ANDREW SCHAEFFER AND MICHELLE MERRIMAN



The last year at the American Organ Institute Archives and Library (AOIAL) has been a busy and productive one. Since receiving the bulk of the American Theatre Organ Society archive in January of 2012, the archivists at the AOIAL have worked diligently to create a strong foundation to ensure that materials within the American Theatre Organ Collection (ATOC) receive uniform and proper care and treatment. In the first year of the archive's development, graduate assistant Bailey Hoffner focused her attention on the fundamental tasks of policy revision, manual creation, software implementation, and grant writing. In addition to Bailey's contributions, graduate assistant James Richardson sorted through the boxes transferred to the AOIAL and created a detailed inventory of the ATOC materials that has served as the basis for prioritizing materials to be catalogued. With the strong foundation laid out by the American Organ Institute Archives and Library's graduate assistants during the 2012-2013 academic year, the current graduate assistants at the AOIAL have been able to shift focus to the sorting, organizing, cataloging, and preservation work of ATOC materials.

(All photos by James Richardson)



## The Current Archivists

Since the last update to the ATOS in July 2013, two new Oklahoma University graduate student archivists—an organ student and a library science student—have continued the process of migrating the ATOS archives to ATOC. The combined knowledge of organ studies and archival theory and practice has continued to provide the symbiotic relationship necessary to ensure the AOIAL's vital role in preserving the legacy of the theatre pipe organ. Here is some information on the student archivists of this academic year:

Michelle Merriman is a graduate student from the School of Library and Information Studies. The focus of her graduate work has been in archival studies. She will begin her final semester in the program next fall. Michelle's interest in archives stems from a strong desire to preserve the documents and history of marginalized individuals and groups. That, combined with a deeply rooted love for music and art, as well as an interest in working with audio/visual materials, made the opportunity to work with the diverse and unique materials housed within the AOIAL an exciting prospect. Michelle's focus at the AOIAL has been to continue to build upon the strong groundwork laid by her predecessor, Bailey Hoffner, and to begin processing and cataloging collections so that researchers and organ enthusiasts can begin exploring and accessing the resources available to them at the archive.

Andrew Schaeffer began working on his Doctor of Musical Arts degree at the University of Oklahoma in January of 2014 after completing his studies at Yale University's Institute of Sacred Music where he was a student of Thomas Murray and earned a Master's of Music Degree. Prior to attending Yale, he completed a Bachelor of Church Music degree from St. Olaf College where he studied organ with Dr. John Ferguson. In addition to his work in the archive, Andrew serves as the Director of Music Ministries at the First United Methodist Church of Edmond, Oklahoma. Andrew's affinity for the theatre pipe organ began when he was five, growing up in Chicago where he would frequently hear the 3/11 original Wurlitzer at the Pickwick Theatre in Park Ridge and later the former 3/17 Wurlitzer-Kimball at the Gateway Theatre in Chicago. This would lead him to attend many silent films and become involved in the Silent Film Society of Chicago. As a theatre organ buff, Andrew revels in the opportunity to immerse himself



*Michelle Merriman, ATOC graduate assistant, is a master's student in Library and Information Science*

in the archive and is excited to work with the wider theatre organ community to share the rich resources available at the archive.

Andrew and Michelle have benefited greatly from the sturdy foundation former archivists Bailey Hoffner and James Richardson built last year, as well as from the tremendous efforts made by Jim and Dolores Patak when the archive was located at Joliet.

## Preservation

One of the fundamental goals of the AOIAL is to preserve the historical documents contained in the ATOC in order to ensure that collections are available and accessible to future researchers and organ enthusiasts. Preservation is one of

the underlying principles of archives and is often included in the mission statement of archival repositories that house unique archival materials. At AOIAL, we strive to extend the life of ATOC materials by minimizing chemical and physical deterioration, which can lead to the loss of information.

Last fall, the AOIAL was visited by Rebecca Elder, a conservationist from the Amigos Library Services, based in Austin, Texas. During her visit, Rebecca toured the archive and then discussed preservation concerns with the AOIAL staff. Rebecca's visit proved to be very insightful and informative. She later sent the AOIAL a site report which addressed preservation needs and recommendations for archival materials. Immediately after her visit





*Andrew Schaeffer, ATOC graduate assistant, is a doctoral student in organ performance*

James, and more recently Andrew, began to take steps to address the AOIAL's most immediate preservation needs. Some of the preservation recommendations and tasks accomplished at the AOIAL include:

- Wrapping the collection of Wurlitzer rolls in acid-free tissue paper to slow any possible deterioration.
- Rehousing ATOC cassette tapes into proper storage units and knocking out record tabs to prevent accidental tampering. Many of the cassette tapes in the ATOC contain unique recordings from ATOS conventions.
- Organizing and rehousing journals into acid-free boxes. The ATOC journal collection includes "Theatre Organ" magazines dating back to 1959, as well as issues of "Hurdy Gurdy," "Marquee," "The Console," and "Keyboard World." These magazines will be catalogued online in the future.

- Rehousing reels of 16mm film containing silent film features and "organogues" in order to prevent further deterioration such as vinegar syndrome, warping, or shrinkage.

- Cleaning and properly rehousing the vast collection of Magic-Lantern Slides. While many of the slides were complete and in terrific shape, some slides required extra treatment due to physical, environmental, and chemical deterioration over the years. A considerable amount of time has been spent matching stray slides with their mates, as well as repairing and cleaning many of the slides. The thousands of slides have been individually wrapped in acid-free paper and housed in acid-free boxes to preserve them for generations to come.

Preservation work is continuous and ongoing. As ATOC materials are sorted, organized, and catalogued, they are simultaneously migrated into acid-free

folders, interleaved with acid-free tissue, and placed into boxes. Each individual manuscript receives proper mending and treatment in processing according to their significance, as well as their state of deterioration.

## Processing Collections

With the initial inventory and policy writing completed, as well as some large-scale preservation tasks accomplished, Michelle has been focused on processing and cataloging collections so that researchers, organ scholars, and organ enthusiasts can begin accessing and utilizing the resources available at the AOIAL. This spring, Michelle and Andrew have worked together and individually to sort, arrange, and catalog several collections on AOIAL's Archon website, which makes it possible to share information with researchers about processed collections as soon as materials have been catalogued.

Among the collections now processed: the David Junchen papers, the Jesse Crawford papers, the Ann Leaf papers, the Lee Erwin papers (containing manuscripts and letters), and the Charles Evans manuscripts. Soon, we will process the Billy Nalle and Eric Reeve papers.

One of the most significant collections processed thus far is the David Junchen Papers. The prolific theatre organ scholar collected beautiful photographs, copious organ specifications, blueprints, factory documents, newspaper clippings of all eras, and concert programs. Also included in this collection are files related to his organ company, which serviced and consulted on some of the most significant theatre organs surviving today. When one looks through his large collection, it's easy to see why it was so natural for someone of his knowledge to write the definitive encyclopedia of the theatre organ.

From a historical perspective, the Jesse Crawford papers are also among the most significant of the archive. While Crawford is widely known for being the "Poet of the Organ," his papers shed incredible light on his post-silent-era career, particularly his embrace of the Hammond organ and consequent teaching post at New York University. During his time spent at New York University, Crawford taught his students the rare Schillinger method of music theory. His lesson plans, worksheets, manuscripts (both orchestral and organ) and personal Hammond registrations will prove to be an invaluable resource to anyone studying his career.



While not part of the original ATOS archive, the ATOC recently acquired and processed the Virgil Fox papers which, like the Crawford papers, provide a fascinating window into his personal life. Each day, as we continue to process collections, we discover more new and exciting documents that comprise the ATOC.

## What's Next?

Efforts to create a cue/sheet music database that will be made available to the public are currently underway. Once the ATOC collections have been processed and cataloged, the next step is to begin digitizing materials. We are fortunate to have a world-class library system here at the University of Oklahoma, with leadership that appreciates the importance of special collections. A new, state-of-the-art digitization lab exists to aid in our endeavor. However, this comes with associated costs, including processing and a large amount of server space. We are creating an innovative funding model that will support AOIAL's wide-scale digitization projects, and ATOS members should look for more information on this soon. As we process collections, finding aids describing the contents of each collection are made available online. If you should need a specific item, such as a photograph or other document, please e-mail or call us and we will do our best to meet your request.

Because this archive is so vast, everyone—from serious scholars to local chapters hoping to gain valuable information about their instruments to curious hobbyists—will find the archive extremely useful. In order to increase awareness, Andrew has been focusing some attention on reaching out to every ATOS chapter to see how we here at AOIAL can be of service. In addition, we are trying to place links to our website on many theatre organ interest websites. If you have any suggestions on how to expand awareness of the archive, please don't hesitate to contact us.

If you are ever in the Oklahoma City region, you have a standing invitation to visit the archive and see the exciting work happening here. Of course you can always visit us online at [www.aoyal.libraryhost.com](http://www.aoyal.libraryhost.com), send us an e-mail: [organarchive@gmail.com](mailto:organarchive@gmail.com), or talk with us in person: 405-325-7829. All of us here at the AOIAL archive thank you for your continued support and interest. We look forward to hearing from you and working with you soon!



*Complete sets of journals housed in archival quality boxes*

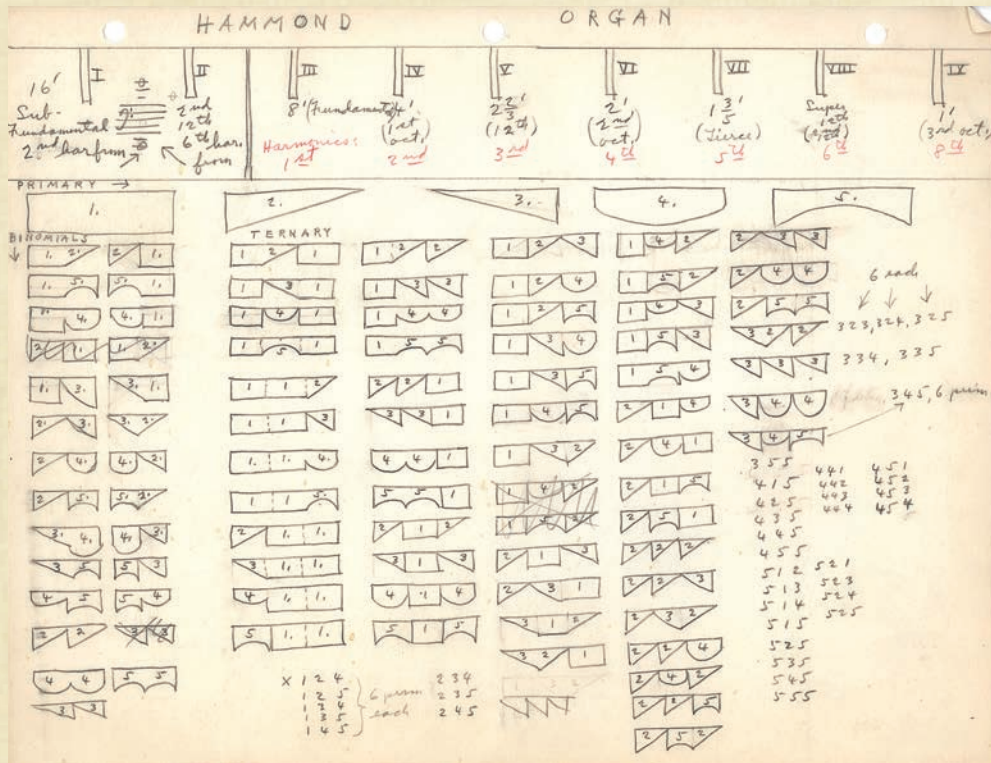
*Collections of loose papers are interleaved with acid-free archival paper, placed in acid-free folders, and stored in acid-free archive boxes*







Correspondence from the Ann Leaf files shows a bygone age's love of penmanship



Jesse Crawford's diagrams for registration of Hammond organs



My dear Miss Leaf:  
 When I realize how crowded is your life, because  
 is expected of you, then I can appreciate your taking the time to write to me. It  
 sacrifice of time and effort on your part, and because of this, and because of all  
 I appreciate your letter more than these words can express. You made me very  
 In writing to you, I am hearing a still, small voice, and if there is an  
 I feel, and write, that brings you any pleasure to read, then I am very glad in  
 You modestly claim you have no voice, and possibly, judged by  
 concert stage standards, you may not have. But nevertheless, neither a John  
 Galli-Curci could ever sing those "baby" songs a  
 You at least cannot say you are not an  
 Because of this, and what makes a performer a

These two documents are some of the faint mail from the collection of Ann Leaf papers

My dear Miss Leaf:-  
 Your most welcome letter came a few days ago, but I could not immediately send an answer to you, as I first had to communicate with my son Kurt and his wife (Kildred) with my daughter-in-law (L...

The recently acquired Virgil Fox correspondence includes printed programs from almost every concert he ever performed

Summer Concert

A rare treat for  
 Stoneham Music Lovers

Presenting:  
 Sgt. Virgil Fox, Organist  
 Pvt. Glenn Darwin, Baritone  
 Mr. J. C. Fox, Director

Town  
 Saturday, August 10  
 8.15

Benefit Stoneham

J.C. 1-12-44 page ①

"Surrey with the Fringe on Top"

(INTRO.)

(CHO.)

Organ I

Organ II

NOVA

Come Organ I

Come Organ II

Jesse Crawford's arrangement of "Surrey with the Fringe on Top" at home in Oklahoma!



Two CDs make up this issue's complement—two quite different contributions to the genre, both immensely satisfying. One is from the West Coast of the USA, the other from the heart of the UK. Two brands of organ—Wurlitzer and Robert-Morton. Two very different venues, a classically mission-styled theatre, and a large reverberant hall. Altogether, enough to make the outcomes as different as chalk and cheese.

## DANCING IN THE DARK

Scott Foppiano

At the Wonder Morton in the Arlington Theatre, Santa Barbara, California

First impressions of the Scott Foppiano CD are of laid-back no-nonsense performances. The sound of the organ in the Santa Barbara Arlington Theatre is dry, but clear, not overpowering, and certainly not strident. The choice of items puzzled me initially, but with a title like *Dancing in the Dark*, I facetiously surmised that perhaps the disc was recorded late at night, after a movie show, so as not to disturb the good burghers of Santa Barbara. However, in reality, I am led to believe that Mr. Foppiano wasn't necessarily present at the time of the CD recording, thanks to the ability to record his performances on a computer disc for replay at a more convenient recording time. Whatever was the case, it is perfectly clear that Scott Foppiano is very familiar with the instrument and its nuances, and largely resists the temptation to 'raise the roof' with sheer power.

The organ was built in 1928 by the Robert-Morton Organ Company of Van Nuys, California. One of the five so-called four-manual, 23-rank 'wonder-organs' that were produced (the name came from Loew's 'Wonder Theatres,' for which this design was built), it initially travelled across the USA to be installed in one of the Loew's theatres—Loew's Jersey, Jersey City, New Jersey—in 1928. But in 1986, it was returned to California, just 75 miles away from its Van Nuys birthplace, to be

reinstalled in the Spanish atmospheric Arlington Theatre in Santa Barbara. Since its reinstallation, the organ has been enlarged to 27 ranks.

The playlist consists of "The Ocean Grove Auditorium Usher's March," "Dancing in the Dark," "The Swan," "My Heart Belongs to Daddy," "Rosie" from *Bye-Bye Birdie*, "You Light Up My Life," "My Heart at Thy Sweet Voice," selections from *My Fair Lady*, "Avé Maria," "Serenade" from *The Student Prince*, "I'll be Seeing You," "Coronation March" from *Le Prophete*, and "When I Fall in Love."

The selections largely allow for the softer sounds of the Wonder Morton organ to be demonstrated. This was particularly so in accompaniment of "The Swan" by Camille Saint-Saens, which is difficult enough to sustain, but is particularly challenging on the organ in the confines of a fairly dry room. Scott's interpretation was charming.

He chose to include in his program both Schubert's and Gounod's settings of "Ave Maria." The track began with the Schubert version, followed by Gounod's, and concluded with a return to the Schubert version. The Schubert settings utilized a percussion stop to provide the left-hand arpeggio accompaniment, which was not to my liking. It was rather too 'clunky' a choice for the relatively acoustically-dry Arlington Theatre, and overrode the sweetness of the melody. The Charles Gounod setting was superimposed over Johann Sebastian Bach's "Prelude in C Major" BWV 846 from his *Well Tempered Clavier-Book I*. Scott's arrangement provided a more pleasing balance between the melody and the accompaniment, with delightful registrations.

In general, the items chosen for the CD are pleasant easy-listening selections—not flamboyant nor ear-shattering, and not deviating into the unfamiliar. The listener can easily set the volume level of the loudspeakers without the potential of disturbing the neighbors' late-night sensibilities, and enjoy a bit of *Dancing in the Dark*. My rating: 3½ out of five stars.

This is a criticism, not of the organist, but of the recording/mastering/editing process: Why, oh why did those involved insist on fading the recorded items before the residue of sound from the instrument, particularly the cymbals, etc., had gone?

In some instances, the odd click could be heard between tracks (not disturbingly so), but nevertheless present.

*Dancing in the Dark* is available from Santa Barbara Theatre Organ Society (SBTOS), PO Box 1913, Goleta, CA 93116-1913.

## TAP YOUR TROUBLES AWAY

Howard Beaumont

Plays the 3-manual 11-rank Wurlitzer in the Victoria Hall, Saltaire Village, West Yorkshire, United Kingdom.

Making frequent appearances on BBC-2's 'The Organist Entertains' program, Howard Beaumont has for a long time been associated with the Scarborough Spa entertainment venue in Yorkshire. He returns to the Wurlitzer organ in this CD compilation, which features a 3/11 instrument dating from 1937, originally installed in the Gaumont Theatre in Oldham, near Manchester. The organ was reinstalled in 2009 in the Victoria Hall in the UNESCO World Heritage village of Saltaire, near Bradford in the UK. The historic village of Saltaire was created by Sir Titus Salt, a wealthy 19th-century mill owner who built the entire village for his workers, including the majestic Victoria Hall. It was in a previous installation of his in Harrogate, North Yorkshire, where Mr. Beaumont gained his first theatre organ experience.

From the outset, I want to say that I enjoyed this CD very much, from many points of view: the ambience of the hall in which the organ is installed; the 'presence' of the instrument itself; the versatility of the artist; the diversity of the selections; and the accuracy and sensitivity of the performances.

Having waxed lyrical in this way, it is a reviewer's right to nit-pick too. Nit number one: The introductory theme was so downbeat, it took 30 seconds of intro to reach foot-tapping material, and a further 1 minute and 35 seconds to get to the theme itself—"Tap Your Troubles Away"—and then we were away! Number two: We were

Compact discs, DVDs, books and music to be reviewed should be sent to the Editorial Office (address is on the Masthead, page 2) at least three months in advance of the issue in which the review is to appear. ATOS reserves the right to decline to review any material submitted.

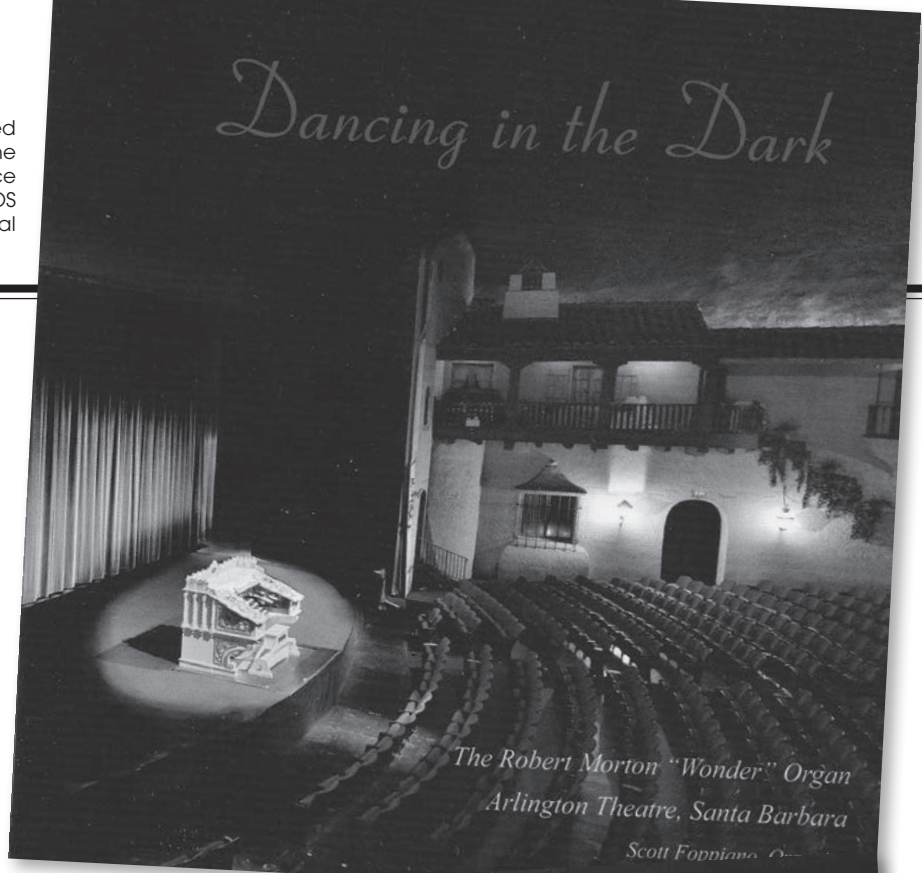
apparently all done tapping by the end of the second-to-last item when we went out on another pleasant, yet downbeat item, definitely not of the toe-tapping type. Hence, why the disc title? And finally, (number three) I don't understand why the recording/editing/mastering people decided on a rapid fade-in for most of the tracks. Was/were he/she/they so short of tape/bits/bytes etc., that it was necessary to conserve the recording medium; or was/were he/she/they just late in initiating the takes?

Enough of this nit-picking. The recorded sound proves that this Wurlitzer installation in Victoria Hall is superb and that the artist is very comfortable in performing at that venue. The choice of items for the compilation may be described as 'eclectic,' enabling Howard Beaumont to demonstrate that here we have an artist who is well-versed in performance grabbers and in exploiting the capabilities of the instrument in a most entertaining and musically satisfying manner.

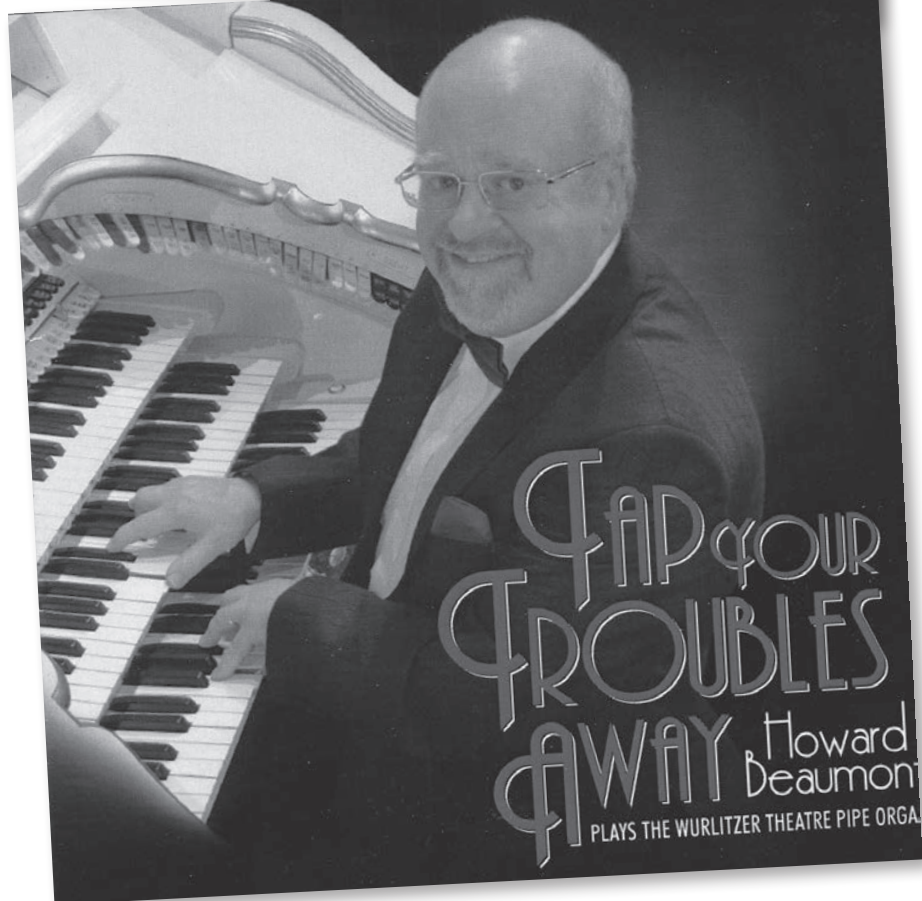
The playlist included a number of medleys, opening with "Put on Your Sunday Clothes," "Tap Your Troubles Away," and "Hello Dolly"; "I Dreamed a Dream" (from *Les Miserables*); "St. Louis Blues"; *Singin' in the Rain* selections: "20th Century Fox Fanfare," "Make 'em Laugh," "Good Morning," "Singin' in the Rain," "Would You," "You Were Meant for Me," "Broadway Rhythm," "Broadway Melody," and "You Are My Lucky Star"; "Sweet and Lovely/Cuban Love Song"; "Honky Tonk Train"; "The Rose"; "Shenandoah"; "Bermuda Triangle/At the Copacabana"; *Chicago* selections "All I Care about is Love" and "And All That Jazz"; "The Song is You/The Way You Look Tonight"; "Hot Dog"; "Song of India"; "Heather on the Hill/Folks who Live on the Hill"; "Orange Coloured Sky"; and "When I Fall in Love."

Mr. Beaumont makes the comment that: "Swing has always been king in my book..." and he clearly demonstrates this preference in a number of tracks with marvelous 'stomping' bass and dexterous fingering. "Honky Tonk Train" well and truly attests to this preference. He also performs the great Sidney Torch's "Hot Dog"—as he puts it "as my tribute to the greatest swing organist of the '30s."

The softer, gentler (non toe-tapping) sounds of the Victoria Hall Wurlitzer



*The Robert Morton "Wonder" Organ  
Arlington Theatre, Santa Barbara  
Scott Foppiano*



installation are well catered for in his lovely renditions of "I Dreamed a Dream," "Heather on the Hill/Folks who Live on the Hill," and the play-out, "When I Fall in Love."

I offer a four- out of five-star rating to Mr. Beaumont's contribution.

*Tap Your Troubles Away* is available from the Cinema Organ Society's website ([www.cinema-organs.org.uk](http://www.cinema-organs.org.uk)) for £10.00 plus £1.50 postage (approximately US\$20.00 total) and other on-line sources.

—Doug Grant



# Chapter News

## ALABAMA

Birmingham, Alabama—The magic of Donna Parker began during rehearsal at the Alabama Theatre late on a late-April Saturday evening at the conclusion of a rock concert. The house was empty but the rock performers were still on stage breaking down their equipment when the famous red and gold console of the Mighty Wurlitzer emerged from the depths of the orchestra pit. In a moment, the urbane, trendy, long-haired musicians became kids again and crowded around the console, fascinated with the sight and sounds of a musical instrument that premiered seventy years before any of them were born. Donna had an opportunity to show off the instrument to an unlikely audience.

The magic was just as compelling the next afternoon, and those in attendance were no less thrilled when the console once again rose with Donna at the keyboards. Her creative registrations and balanced use of percussions revealed why she is an Alabama favorite; her collaboration with Bertha is perfect. Add to that the truly unique music that she uses in her programs—not at all the usual sort of theatre organ musical program—and the afternoon was a delightful one for the people from six states who attended.

Included in those visitors was a group of five who traveled from east of Atlanta for their first trip to the Alabama Theatre—and their very first theatre organ event. One couple returned from their vacation to Massachusetts via Birmingham in order to attend the program. One member of the audience said, “I haven’t been in this theatre since I was a little girl,” and a group of teenagers were present on their first visit to hear the organ.

It was a wonderful opportunity for a very diverse group of people to join each other for a wonderful musical afternoon.

—Larry Davis

Gary Jones, President  
205-942-5611, smg4music@me.com



Donna Parker at the Alabama Theatre  
(Photo by Larry Davis)

## ATLANTA

Atlanta—As the month of March concluded, Atlanta chapter member John McCall appeared in concert on the Allen GW4 at the Strand Theatre in Marietta. John is a chapter favorite and his creative registrations, diverse musical selections and unique style provided a delightful afternoon of entertainment.

On April 3, an event occurred for which chapter members have long waited and for which many have worked for years: the dedication concert for the Grande Page theatre pipe organ at Stephenson High School in Stone Mountain. The organ debuted to the theatre organ world during the 2013 convention, but subsequent donations and hundreds of hours of additional work resulted in an instrument significantly improved in the months following the convention.

On a Thursday evening, chapter members and friends, school officials, students and parents gathered for an evening of unsurpassable entertainment. Jelani Eddington was the artist of choice for the dedication, and the program included the Stephenson Wind Orchestra and the Concert Chorale, both solo and with the organ. The school musicians and the audience were wildly enthusiastic with respect to Jelani’s performance, offering multiple standing ovations, some led by the students. In turn, Jelani was thoroughly impressed with the skill and professionalism of the orchestra and chorale. The grand finale, joining organ, orchestra and chorus, provided a magnificent conclusion to a joyous celebration of music.

Specific thanks were due to many supporters within the school system: principals who have come and gone during the years of installation,

especially current principal Michael Jones; Quentin Goins, Band and Orchestra Director; and Dr. Vada Coleman, Director of Choral Programs. Particular honor is given to Jack Sandow, whose efforts and years of leadership resulted in placement of the organ in this venue and the successful installation of an important new instrument.

—Larry Davis

Tim Stephens, President  
404-725-1155, tcstephens@gmail.com



John McCall at the Strand Theatre  
(Photo by Elbert Fields)



Jelani Eddington at Stephenson High School  
(Photo by Elbert Fields)

## CHICAGO AREA

Chicago, Illinois—We returned to the Tivoli Theatre to hear house organist and CATOE president David Rhodes play the CATOE 3/10 Wurlitzer in April. Joining us were sister chapters CTOS and JATOE. David played a wonderful program that showed off the many different sounds of the Wurlitzer. After his well-deserved encore, we enjoyed treats in the lobby and open console. Thanks to our hosts the Johnson family and the staff of the Tivoli.

Work continues on the 4/20 Howell-Wurlitzer at St. Mary’s of the Lake in Mundelein. The organ has had an extensive restoration and was played for commencement

in May. We are also doing some work on the 3/10 Wurlitzer in Downers Grove North High School to repair water damage and other "old age" issues. The organ at DGNHS is used regularly during the school year before the choir, band and orchestral performances.

—Taylor Trimby

David Rhodes, President  
630-687-0380, [DVRhodes85@gmail.com](mailto:DVRhodes85@gmail.com)



David Rhodes at the Tivoli  
(Photo by Trevor Dodd)

## CHICAGOLAND

Chicago, Illinois—The 8th Annual Picnic 2013, held a week prior to July 4, was outstanding, thanks to Al and Arlene Miller, such gracious hosts, in their delightfully decorated red, white, and blue music room.

The chapter furnished fried chicken while members brought potluck dishes to share. Taylor Trimby presented a great program of old and new standard selections that everyone enjoyed on the 2/13 Estey Pipe Organ—Al Miller's 30-year dream come true.

July 28 found us back at Lee Maloney's Steinway Piano Gallery where Tim Charlton played a fine program on the Allen organ. While growing up, Tim was influenced by Tony Tallman, George Wright, and Korla Pandit. It's hard to believe Tim never had lessons and plays by ear!

Mark Gifford, from Springfield, Illinois, was featured at the Maloney Gallery for August. Mark recently celebrated 20 years performing on the Barton theatre pipe organ at Springfield High School. He played songs of yesteryear that brought back memories and made us tap our toes. Mark is quite a jokester, and a minister, too!

Bill Tandy was dandy! This well-known, self-taught, exceptional artist, played a fun and entertaining program on a pipe organ, grand piano, X66, and two spinet organs (one

is the NuTones Organ Club's Hammond) in the music room of Joanne and George Gawenda in Rensselaer, Indiana, in September. This was a combined social with NuTones, an electronic organ club which has been in existence some 50 years. A big Thank You to the Gawendas for hosting a fun afternoon in the country.

Our membership continues to grow due to monthly socials with fine organists on excellent instruments, a win-win situation.

—Jan Challender, President  
815-726-7665, [janfromjollet@gmail.com](mailto:janfromjollet@gmail.com)

## EASTERN MASSACHUSETTS

Wellesley, Massachusetts—The EMCATOS spring season kicked off with the sixth annual Members Day Extravaganza, featuring 17 participants. Selections covered popular, swing, rock 'n' roll, movies, shows, gospel, and standard music. In addition to the Wurlitzer, a piano, a vocal soloist, and a Roland accordion were also featured. The stalwart effort put in by all of the performers resulted in nearly two hours of great entertainment. The research and presentation of the introductions were again ably handled by Linda Duncan. After the concert, EMCATOS was pleased to present member young organist Peter Rudewicz with a chapter scholarship. Peter will attend the American Organ Institute at the University of Oklahoma. We know he will make us all proud.

Later in March, "Mr. Excitement," Phil Kelsall, presented a double-concert event at Babson College and the Shanklin Music Hall. His energetic style, designed for the Tower Ballroom at Blackpool, England, left the audiences nearly breathless. These audiences, by now, know what they are going to get: plenty of spectacularly arranged familiar, foot-stomping American and British music. They were not disappointed.

The Shanklin Music Hall hosted the EMCATOS April social, which featured a concert by ATOS Theatre Organ Student of the Year Dan Minervini. Dan is a student of Jelani Eddington and is house organist at Chaminade High School in Mineola, New York. The many visitors were treated to his wide-ranging program, which plentifully included selections from the late twentieth century, along with fresh arrangements of earlier works and some classical favorites. This was a fine opportunity for non-members

to meet and hear a young artist who is so adept at sharing the theatre organ experience.

—Roger Austin

Bob Evans, President  
508-674-0276, [bob@organloft.org](mailto:bob@organloft.org)



Bob Evans presenting a scholarship to Peter Rudewicz (Photo by Richard Handverger)



Dan Minervini at the Shanklin Wurlitzer  
(Photo by Charlie Briggs)

## GARDEN STATE

Little Falls, New Jersey—We were showered with an amazing selection of musical events during April. It began with Steven Ball playing the Atlantic City Boardwalk Hall 4/55 Kimball. *The Black Pirate* silent film was presented in the massive ballroom. After the public event we (GSTOS members) received a private organ tour.

A few days later Mark Herman sat at the console of the 4/23 Wonder Morton and accompanied the silent *Steamboat Bill* and provided an entertaining mini-concert as well. The Loews Jersey provides an acoustic environment which enhances the sound of the organ, a wonderful marriage of organ and theatre.

Those acoustics attracted a new crowd to our next meeting. Audio Society members came from New Jersey, New York, Pennsylvania, and Connecticut. A highlight



# Chapter News

was a virtual tour of the organ by MC Michael Cippolletti and organist Bernie Anderson. They explained and demonstrated how a theatre pipe organ works. The silent short, *Liberty*, an audience sing-along, and tours of the theatre completed the day.

One week later, the Landmark Loews included the silent *Speedy* with organ accompaniment by Bernie Anderson as part of its classic film series.

Fourth graders from Little Falls' choir were introduced to Bob and Cathy Martin's 3/24 Griffith Beach with Bob Maidhof demonstrating sounds, accompanying a silent, *Race for a Life*, and also accompanying the youngsters in patriotic songs.

Hundreds of people experienced theatre pipe organ for the first time during these events. We are beginning to create an atmosphere where theatre organ is an expected part of life in New Jersey. When others discover the pleasure of theatre organ music, it reignites our own joy.

Another joy we are experiencing is the election of long-time member Denise Andersen to the ATOS Board of Directors. We are delighted.

—Catherine Martin, President  
973-256-5480, cmartin@cse.edu



Stephen Ball, Deb Sandora, and Patrick Shannon behind the scenes at Atlantic City's Boardwalk Hall (Photo by Tony Rustako)



Mark Herman at the GSTOS Wonder Morton in Jersey City (Photo by Tony Rustako)

## JOLIET

Joliet, Illinois—Once again we have been real busy in Joliet. In March we had Tim Duckworth, one of the youngest artists in the area, at the Barton. Tim did a wonderful job and was very well received.

Our April 5 social at the Tivoli Theatre in Downer's Grove was combined with CATOE, owners of the Tivoli Barton. The artist for the day was David Rhodes, whom we all love. They had a huge turnout. The theatre and organ are both very beautiful.

Our *Extravaganza No. 18* is now over and it was one of the most wonderful we have ever presented. We began Saturday evening with four artists: Jelani Eddington, Chris Elliott, Pierre Fracalanza, and Donnie Rankin. We had the 65-piece Joliet Symphony Orchestra on stage, and they just blew our minds.

We all got high on the music. Sunday we went to the Sanfilippo residence in Barrington and heard three artists in concert. There were 275 people there and they were so thrilled to hear all that talent. We then went down to the Carousel House and were treated to light food and—guess what? We all were invited to ride the merry-go-round! This was one perfect weekend.

Our next social will be on May 4 at the Shepherd of the Hill Lutheran Church in Lockport, Illinois, with Jonas Nordwall. Hope to see some of you there.

On Father's Day, June 15 we will hear Judy Matarelli on the Barton at the Rialto. Judy just played at the Lincoln Theatre in Belleville, Illinois for the ATOS chapter's annual party.

I can't believe how much local talent our chapter has!

—Barb Petry  
Jim Patak, President

## LOS ANGELES

Los Angeles, California—At LATOS we are always looking for ways to expand our presence and get more young people acquainted with the theater organ. On April 13, Mark Herman, organist extraordinaire, and vocalist Anthony Snitker entertained our audience in the beautiful San Gabriel Civic Auditorium with a program entitled *The American Songbook Rediscovered*. This location houses a newly-refurbished and beautifully-maintained 3/17 Wurlitzer. Mark and Anthony's artistry, along with this magnificent Wurlitzer, made for an afternoon of superb listening which encompassed the music we, our parents and grandparents before us loved so much. Guests were encouraged to bring their children, who are always admitted free of charge—a popular policy which we intend to continue indefinitely.

One of the venues in which LATOS owns the organ is the Wilshire Ebell Theater, located in Los Angeles. Plans are nearly complete for a summer event which will be reported on in a subsequent column. We are very excited about this upcoming program.

In the last issue we reported on a meeting we had with the superintendent of the South Pasadena Unified School District. While this meeting was productive, we learned that Mr. Shapiro was retiring at the end of February. The district since has hired a new superintendent with whom we plan to meet next month to further discuss plans for the increased utilization of the LATOS Wurlitzer located in the high school auditorium.

—Dorsey Caldwell  
Angie Haugen, President  
818-667-4785

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## LONDON & SOUTH OF ENGLAND

Woking Surrey—For our second concert of the year, held in March, we were delighted to welcome master of the keys, Richard Hills. Familiar to many through his performances at conventions, Richard left our Woking audience suitably amazed at his dexterity, knowledge of the instrument and music, and the sheer musicality of his playing. Richard professed that the Woking Wurlitzer is one of his favourite instruments and his enjoyment really showed. As it was Ladies Day, Richard's selections included a nod to the ladies; he also included several pieces either composed or arranged by theatre organists of the past—and, of course, the concert wouldn't have been complete without one of his brilliant improvised encores!

I mentioned in my notes for the previous edition that Michael Wooldridge had been working to re-launch our Young Theatre Organist of the Year competition. With the closing date for entries rapidly approaching we have 10 entrants, which will make for a lively competition. Michael has also agreed to join our committee and we welcome him warmly.

We also had the pleasure of hearing Michael play for us at our April concert. He gave us a superbly varied and entertaining programme, full of tuneful music and lots of nicely-thought-out registrations using lots of ensemble and solo sounds to produce a very orchestral result.

At our Annual General Meeting on 23rd April we thanked Michael Clemence for his work on our committee and as Honorary Secretary. We welcome Judith Rawle to our committee as our new Honorary Secretary.

Our AGM also gives members the opportunity to play our Woking Wurlitzer, which several members were delighted to take advantage of.

—Peter Collett  
Nick Ashton, Chairman  
+44 7580 332217  
chairman@atos-london.co.uk



Richard Hills at Woking (Photo by Keith Reeve)



Michael Wooldridge at Woking  
(Photo by Nick Ashton)

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## NEW YORK

New York, New York—Those who made their way to LIU Brooklyn on March 9 enjoyed an afternoon of theatre organ music played by several NYTOS members and guests, and a mini-concert by organist Dan Minervini. The event also provided members an opportunity to get together and catch up with old friends and make some new ones. Thanks to Joe Amato and crew for all of their work on the organ and to the LIU administration and staff for making the facility and organ available to NYTOS.

—Dan Minervini  
Steven Frank, Chairman  
718-456-9741, [steve@virgilfox.com](mailto:steve@virgilfox.com)



Dan Minervini at the console of the 4/26 Wurlitzer at LIU (Photo by Joe Amato)

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## ORANGE COUNTY

Fullerton, California—The spring event at Plummer Auditorium, on the campus of Fullerton High School, was a delightful program on April 6 by the multi-talented young Jonathan Ortloff. OCTOS requests our guest artists include a short silent movie whenever possible. Mr. Ortloff's choice was *Cops*, starring Buster Keaton. The Wurlitzer at Plummer Auditorium is an original installation, designed as a concert organ. Extensive modifications were made during rebuilding some years ago; thus, the current instrument includes complete theatre organ capabilities plus many ranks ideally suited to the symphonic or concert organ genre.

Jonathan Ortloff has had first-rate training in classical organ which makes him well-suited to make the most of the Plummer organ's dual capabilities. The audience was treated to unusually sophisticated registrations and the widest possible dynamic range. It was most satisfying, for instance, to hear the clarinet alone as a solo stop accompanied by whisper-quiet strings. The organ boasts a complete principal chorus including a mixture—a rarity in theatre organs, and an organist of Mr. Ortloff's caliber can make it sound like a fine, vintage E.M. Skinner.

In this type of playing, unusually careful tuning is a must. We were fortunate to have the veteran theatre organ expert Ron Mitchell on hand, assisted by Randy Bergum, who spent many hours performing a complete tuning a few days prior to the concert.

—Stewart Goodwin  
Edwin Bridgford, Chairman  
714-529-5594, [ebridgford@sbcglobal.net](mailto:ebridgford@sbcglobal.net)



# Chapter News

## PUGET SOUND

Seattle, Washington— On occasion things don't go just as planned. The weather was perfect, the mood, festive. The artists were prepared and the introductions made.

The program was billed as "A Wurlitzer Afternoon at the Becvar Home," featuring Jamie Snell and Sharon Stearnes. The program opened with Jamie's well-rehearsed program of interesting music, interspersed with stories about each piece. One particularly fascinating story related his attempt to find music for "Panatella" by Ron Goodwin (1963), played at a recent program by David Gray. Unable to find the printed music, Jamie transcribed it from a recording of David's performance. A light and entertaining tune!

As his part of the program was nearing the end, the Wurlitzer suddenly sputtered a bit, wound down, and stopped dead. A restart, thanks to organ helper Mike Wallace, allowed him to play a bit longer, but again the Wurlitzer stopped, this time for good.

"The show must go on," as real troupers know! Soon, folks persuaded Ray Harris to take a seat at the Becvar's Hammond, and Sharon opted for the piano. The audience enjoyed an impromptu and toe-tapping finale to a day of surprises including a rhythmic piano and Hammond duo rendition of the favorite, "Satin Doll."

And the Wurlitzer diagnosis? A blower motor bearing was most likely the culprit.

PSTOS thanks Jack & Mary Lou Becvar for sharing their home, to both Sharon and Jamie for turning a potential disappointment into an enjoyable day, to Ray Harris for his willingness to share his musicianship at the drop of a hat (or a motor bearing), and to Mike Wallace for troubleshooting.

—Jo Ann Evans  
Jeff Snyder, President  
206-546-0975, jeff@pstos.org



Sharon Stearnes and Jamie Snell at the Becvar Wurlitzer (Photo by Jo Ann Evans)

## RIVER CITY

Omaha, Nebraska—The March 16, 2014 RCTOS chapter meeting was held at the Anita Wolff residence in Omaha. Anita is the proud owner of a Conn theatre organ as well as a vintage Hammond organ. In addition to a very nice buffet, Anita presented a varied program on the Conn, with emphasis on St. Patrick's Day selections.

Simon Gledhill was the guest artist at the Markworth residence Spring Potluck on April 13. This was Simon's first visit to Omaha, and what a great treat for nearly 100 RCTOS members and guests. Simon certainly put the Markworth Kimball 3/24 through its paces with an excellent program. After dinner, Simon returned to the console for another hour to entertain the group. Even though wintry weather, with snow, was evident, many stayed till early evening. Simon joked about the dreary day as he opened with "Sunny Side of the Street."

The RCTOS annual concert at the Rose Theater in Omaha will feature world-renowned organist Jonas Nordwall at the theater's 3/21 mighty Wurlitzer, with a special appearance by local favorite Johnny Ray Gomez. Visit our website to view the informational flier under the PUBLIC EVENTS tab.

RCTOS has collaborated with Omaha Performing Arts to present a silent movie, *The Phantom of the Opera* with Clark Wilson accompanying on October 22 at the Orpheum Theater in Omaha.

Visit our website, [www.rctos.com](http://www.rctos.com), for current news and videos.

—Jerry Pawlak  
Bob Markworth, President  
402-573-9071, kimbballorgan1@msn.com



Anita Wolff was the hostess for the RCTOS March program (Photo by Jerry Pawlak)



Simon Gledhill at the Markworth Kimball (Photo by Jerry Pawlak)

## ROCKY MOUNTAIN

Denver, Colorado—The Holiday Hills ballroom was filled with young and talented musicians in March. Douglas Macomber directed the Cherry Creek Youth Symphony, and many soloists and ensembles also performed beautifully. Douglas' student Kenny Orr really made the GW4Q sing.

The Paramount was one of five locations nationwide celebrating the premier of Season Four of a popular medieval cable TV drama, and the only one with Wurlitzer music provided by organists Jim Calm and Christine Calm Myers, with Rob Myers on drums, and in costume! Over 900 enthusiastic fans of the show enjoyed a costume contest and had their pictures taken on a throne.

The Denver Paramount was a popular location on the 10th annual *Doors Open Denver* walking tour in April with over 900 visitors during the weekend. Non-stop music on the 4/21 twin-console Wurlitzer was provided by organists Jim Calm, Bob Castle, Bob Flinn, DeLoy Goeglein, Doug Thompson, and Kevin Utter. Theatre tours were provided by Lee Shaw and Owanah Wick, and Wes Ranstrom

presided over the “How a Pipe Organ Works” demo in the lobby. Wes also set up a Howard seat on stage for adventurous thrill-seekers. A local TV station promoted *Doors Open Denver* with a live remote broadcast and taped interviews with Jim Calm and Lee Shaw. Projectionist Jim Wagoner was kept busy with many visitors who had seen the broadcast and wanted to see the projection booth and hear his stories.

RMCATOS has a new chapter president, Ryan Kroll, who brings youthful energy and a passion for rebuilding theatre organs. Ryan and fellow chapter member David Charles have attended ATOS tech workshops and are absorbing tribal knowledge from master pipe organ technician Don Wick.

Visit our web site, [www.rmcatos.org](http://www.rmcatos.org), for lots of photos.

—Jim Calm  
 Ryan Kroll, President  
 rkroll@colfax.com



Jim Calm, Rob Myers and Christine Calm Myers at the Paramount (Photo by Rich Brooks)



Bob Flinn and Kevin Utter at the Paramount’s twin consoles, with the Howard seat stage center (Photo by Bill Kwinn)

## ST. LOUIS

St. Louis, Missouri—There was no SLTOS Chapter meeting in March, due to an annual four-day-long theatre organ extravaganza hosted by our chapter called *Party On The Pipes*, popularly known as “POP.” It’s a very intimate and fun showcase of theatre organ venues and talent in the St. Louis metro area, including a featured concert by nationally known artists.

Many have attended POP for several years, and have become good friends who all look forward to visiting. This year’s venues again included the Fox Theatre with its Wurlitzer 4/36 Fox Special; the Lincoln Theatre with its Wurlitzer hybrid; and the newly-renovated Kimball 4/53 at the Scottish Rite Cathedral along with various residence organs.

Featured organist Mark Herman thrilled us all with his performances, not only at the featured venues, but on a Hammond organ supplied by Midwest Music for the banquet held at Our Lady of the Snows shrine. POP was also graced by none other than organist and audio engineer Robert Heil, who performed on the St. Louis City Museum Wurlitzer. Stay tuned for the 2015 SLTOS POP schedule. Everyone is invited!

The April 20 meeting was held at Dennis Rathert’s home on a warm, beautiful spring day—quite a change from all the winter cold and snow which had lasted far too long. Our featured organist was the incomparable Dave Stephens who took Dennis’ Allen 311 through its paces. There are very few songs Dave can’t play on request from memory. In addition, Dennis donated a few coins to play a roll or two on his player piano. It’s interesting to watch the piano keys as they work in sequence with the music. Sometimes it seems as though there must be two people playing, as the number of keys seems to exceed a soloist’s fingers. All was thoroughly enjoyed by attendees.

—Gary Broyles  
 Jim Ryan, President  
 314-416-0146, [Jim@sltos.org](mailto:Jim@sltos.org)



SLTOS POP 2014 featured organist Mark Herman at the St. Louis Fox Theatre Wurlitzer (Photo by Gary Broyles)



Dave Stephens at Dennis Rathert’s Allen 311 (Photo by Gary Broyles)

## SIERRA

Sacramento, California—On April 13 at Grant High School in Sacramento, Sierra chapter and the Grant High Alumni Association presented Walt Strony at the 4/22 Wurlitzer accompanying Cecil B. De Mille’s 1927 *The King of Kings*. Walt played to his usual excellent standard for a very appreciative audience.

The Grant High auditorium is a bit rough, having had very little restoration since new in the mid-thirties, but was made presentable by Sierra and Grant alumni doing a thorough cleaning and some seat-back-swapping from the mostly-unneeded rear balcony seats. Walt put in some time with Dave Moreno prepping the organ which, unfortunately, gets no use by the school outside of the two or three events per year by the chapter and the alumni group. Now that Walt is local to the Sacramento area he has initiated a fund raising effort, including his own initial contribution to further restore and maintain this Wurlitzer. It is the last remaining George Wright-associated instrument in the same



# Chapter News

installation, essentially identical (except for the console) to what it was when George played it over 70 years ago. George did play a couple of nostalgia concerts on the organ back in the late 70s.

Additionally about George Wright: Dr. Bill Coale continues telephoning and crossing the country addressing a large list of people in the theatre organ world and even outside theater organ circles, who had some level of acquaintance with George for the upcoming biography sponsored by chapter member Wendel Jacob.

—Randy Warwick

Randy Warwick, President  
661-333-5627, rwarwick@bak.rr.com



Walt Strony at the Grant High Wurlitzer  
(Photo by Randy Warwick)

## SOONER STATE

Tulsa, Oklahoma—Carolyn Craft was our artist for the month of April; her annual program is always a hit with members! She always offers a great variety of musical selections and this year was no exception.

Carolyn opened with a song written by Cole Porter and followed with a medley consisting of a “spring” theme with the mention of a spring flower which is especially popular in Holland. We also heard songs from the early 1900s through the Big Band/Swing era. These songs were written mainly for Broadway musicals and made popular by singers such as Al Jolson, Jimmy Durante, Bing Crosby, and the Andrews sisters. We also heard a couple of Latin numbers which are always well received.

The second half was devoted to gospel music with Carolyn on organ and her friend, Dr. Joyce Bridgman, on piano. They played duets of many favorite gospel songs and closed with a sing-along.

Our program for April consisted of an evening of piano roll music accompanied by Bill Rowland on our theatre pipe organ. Through the magic of technology, we were able to hear actual piano rolls digitally reproduced so that the piano/keyboard sounds as though it was being played on an old player piano from years gone by.

Bill played a variety of selections, with a great history of each song before it was played. The evening started with three ragtime selections, followed by a couple of ballads and then a famous Cole Porter tune. We also heard several novelty tunes with Bill singing a couple of them. Next came a change in style and beat with music from the 1950s and '60s.

The program closed with a great march written by Edwin Eugene Bagley, which is used by the military today. It was a fun time for all!

—Paula Hackler

Phil Gray, President  
918-492-2519, phillipgray@earthlink.net



Bill Rowland at the Piano Roll Duet program  
(Photo by Linda Rowland)



Joyce Bridgman and Carolyn Craft  
(Photo by Rudy Geissler)

## SUSQUEHANNA VALLEY

York, Pennsylvania—Our March meeting was held at the Capitol Theatre in York and featured guest organist Dan Minervini from Massapequa, New York, playing the 3-manual, 20-rank Wurlitzer. Dan delighted us with his arrangements of many theatre organ standards, plus several semi-classical selections. Dan was the 2013 ATOS Theatre Organ Student of the Year and a finalist at last year's ATOS Young Theatre Organist Competition. He is also serving as the Youth Representative to the ATOS Board of Directors and is on the NYTOS Board of Directors. All of our members thoroughly enjoyed his program.

On Sunday, April 13 we held our Sunday Social at the home of Larry Fenner, Barry Howard and Wurlitzer Opus 501. It was a beautiful sunny afternoon and we had 30 SVTOS members attending the event. Many members enjoyed playing the organ and hearing it for the first time. Currently, nine ranks of pipes are playing along with seven ranks of digital until all of the planned 16 pipe ranks are playing. Even with only nine ranks of pipes, the organ more than filled the great room. The organ sounded great and everyone had a good time.

The organ was originally installed in the Lafayette Theatre in Buffalo, New York in 1922. It remains completely original except for the two missing brass ranks: trumpet and saxophone. (Both Wurlitzer brass ranks have since been replaced.) The only non-Wurlitzer rank is the Post Horn, which was made by Austin to Wurlitzer specifications. The Post Horn was added to the original specifications and adds a great deal to the organ. More information about the organ can be found on the website: [www.opus501.com](http://www.opus501.com).

—Roy Wainwright, Secretary

Barry Howard, President  
717-274-2254, pres@svtos.org



Dan Minervini at the Capitol Theatre  
(Photo by Roy Wainwright)



Opus 501 Open House  
(Photo by Larry Fenner)

## VALLEY OF THE SUN

Phoenix, Arizona—We Are One, an LGBT group consisting of three choruses and a concert band, presented *A Salute to the Silver Screen* at the Orpheum Theatre on March 2. Valley of the Sun chapter was involved, as our Wurlitzer was featured as a lead-in to the choral program, and between sets. Lew Williams provided the organ selections. He played a 30-minute medley of movie songs while the audience took their seats, and provided accompaniment for a sing-along before the first choral group began. Several of our members attended, and some staffed an information table in the lobby.

Chapter members enjoyed a salad and pizza buffet at Organ Stop Pizza on March 13. Staff organist Charlie Balogh was our artist for the afternoon. He played a variety of selections, which included a tribute to St. Patrick's Day, and a trip across the country. In addition to his planned program, Charlie also accepted requests. For anyone in the audience who still might not know all there is to know about the organ, he gave a short history and demonstration. Charlie likes it when ATOS people are there, because he knows we will listen!

On April 6, we hosted our first (but certainly not our last!) Orpheum Theatre Pipe Organ Experience. 30 of Lynn Wagner's piano students, ranging in age from preschool to college, and their families came to experience the organ and the theatre. They had the opportunity to play the Wurlitzer and/or the grand piano on stage; most tried both instruments. Dwight Beacham talked about the history and use of the theatre organ, played a few songs, and was "coach" for the students the rest of the afternoon. He seemed to be having as much fun as the kids! It was an exciting afternoon for everyone involved (see photos on our website).

—Madeline LiVolsi  
Johnny Sharp, President  
623-377-5961,  
johnnysharp55@yahoo.com



John Bittner and Hassell Moores, PR at the Orpheum  
(Photo by Pete Knobloch)



Olivia Skoog and Dwight Beacham  
contemplating the Wurlitzer  
(Photo by John Bittner)



# Around the Circuit

Theatre Organ Programs  
and Performances

Around the Circuit items may be submitted at any time, using the online form ([www.atos.org](http://www.atos.org)—click on “Events Calendar”). Submissions must be received by the tenth of the odd-numbered month prior to publication to be included in the upcoming issue.

We strive for accuracy; however, the information contained in Around the Circuit is presented as submitted. ATOS is not responsible for errors resulting from unreported changes to schedules, venue, and contact information.

## UNITED STATES

### ALASKA

**State Office Building**—333 Willoughby Avenue, Juneau, 907-465-5689 (2/8 Kimball) [www.pstos.org/instruments/ak/juneau/state-bldg.htm](http://www.pstos.org/instruments/ak/juneau/state-bldg.htm). Organ concerts Friday at 12:00 noon.

### ARIZONA

**Organ Stop Pizza**—1149 E Southern Avenue, Mesa, 480-813-5700 (4/78 Wurlitzer) [www.organstoppizza.com](http://www.organstoppizza.com). Charlie Balogh, Lew Williams. Evening Entertainment, Winter organ hours: Sunday through Thursday, 4:30pm to 9:00pm; Friday and Saturday, 4:30pm to 10:00pm. Summer organ hours: Sunday through Thursday, 5:30pm to 9:00pm; Friday and Saturday, 5:30pm to 10:00pm.

### CALIFORNIA

**Avalon Casino Theatre**—1 Casino Way, Catalina Island, 310-510-2414 (4/16 Page) [www.ecatalina.com/about-movie-theatre.html](http://www.ecatalina.com/about-movie-theatre.html). Pre-Show concert, Friday and Saturday, 6:15pm, John Tusak.

**Old Town Music Hall**—140 Richmond Street, El Segundo, 310-322-2592 (4/26 Wurlitzer). Organ played before and during shows, including silent movies. The theater opens on Friday at 8:15pm, Saturday 2:30pm, and Sunday at 2:30pm.

**Fox Hanford Theatre**—326 N Irwin Street, Fresno, 559-583-9528 (2/10 Wurlitzer) [www.FoxHanford.com](http://www.FoxHanford.com). July 12: Dean Mora, Silent Film; October 18: Dean Mora, Silent Film.

**Johnson's Alexander Valley Winery**—8333 Highway 128, Healdsburg, 707-433-2319 (3/10 Robert-Morton). Daily, in tasting room, from 10:00am to 5:00pm.

**El Capitan Theatre**—6838 Hollywood Boulevard, Hollywood, 800-DISNEY6 (4/37 Wurlitzer) [www.elcapitantickets.com](http://www.elcapitantickets.com). Pre-Show concert. Organ played daily before shows. House Organist: Rob Richards, Staff Organists: John Ledwon, Ed Vodicka, and Ty Woodward.

**Harmony Wynelands**—9291 E Harney Lane, Lodi, 209-369-4184 (3/15 Robert-Morton) [www.harmonywynelands.com](http://www.harmonywynelands.com). Tasting room open Friday, Saturday, and Sunday, 11:00am to 5:00pm, or by appointment. Bob Hartzell, live and recorded performances.

**Orpheum Theatre**—842 S Broadway, Los Angeles (3/14 Wurlitzer) [www.laorpheum.com](http://www.laorpheum.com). Organ is featured as part of the guided tour of the theatre Saturday at 11:30am.

**Grand Lake Theatre**—3200 Grand Avenue, Oakland, 510-452-3556 (3/18 Wurlitzer). Intermission concerts. Intermissions: Friday, Warren Lubich; Saturday, Kevin King.

**Paramount Theatre**—2025 Broadway, Oakland, 510-465-6400 (4/27 Wurlitzer) [www.paramounttheatre.com](http://www.paramounttheatre.com). Public tours on first and third Saturday at 10:00am, starting at the box office.

**Stanford Theatre**—221 University Avenue, Palo Alto, 650-324-3700 (3/21 Wurlitzer). Organ played before and after the 7:30pm movie by David Hegarty, Jerry Nagano, or Bill Taylor. Call ahead to verify theatre is open for the evening.

**Paramount Iceland**—8041 Jackson Street, Paramount, 562-633-1171 (3/19 Wurlitzer) [www.paramounticeland.com](http://www.paramounticeland.com). Organ is played for skating sessions on Tuesday evenings from 7:00pm to 8:30pm, featured artist, Bill Campbell.

**Castro Theatre**—429 Castro Street, San Francisco, 415-621-6120 (4/21 Wurlitzer) [www.castrotheatre.com](http://www.castrotheatre.com). Intermissions played nightly by David Hegarty, Warren Lubich.

**Arlington Theatre**—1317 State Street, Santa Barbara (4/27 Robert-Morton) [sbtos.org](http://sbtos.org). Pre-show and intermissions for movies every Friday.

**Bob Hope Theatre**—242 E Main Street, Stockton (4/21 Robert-Morton). Organ played monthly by Dave Moreno before and after each movie.

**The Nethercutt Collection**—15200 Bledsoe Street, Sylmar, 818-364-6464 (4/74 Wurlitzer) [www.nethercuttcollection.org](http://www.nethercuttcollection.org). October 24 8:00pm, October 25 2:00pm, October 25 8:00pm; Dean Mora; December 5 8:00pm, December 6 2:00pm, December 6 8:00pm; Ron Rhode; December 12 8:00pm, December 13 2:00pm, December 13 8:00pm; Chris Elliott. All events are free, limit 4 per household, accepted by phone on available date only between 4:00pm and 6:00pm. No voicemail, e-mail, or fax reservations accepted.

**Fox Theatre**—308 W Main Street, Visalia, 559-625-1369 (4/24 Wurlitzer) [www.foxvisalia.org](http://www.foxvisalia.org). Thirty-minute organ prelude, with guest organist, to frequent classic movies.

### FLORIDA

**Polk Theatre**—121 S Florida Avenue, Lakeland, 863-682-7553 (3/12 Robert-Morton). Friday and Saturday, 7:10pm; Sunday, 1:40pm. Rodney Charles, Bob Courtney, Jim Helwig, Don Jeerings, Heidi J. Lenker, and Darrell Stuckey.

**Pinellas Park City Auditorium**—4951 78th Avenue, North Pinellas Park, 727-557-6087 (3/11 Wurlitzer). Free concert, third Tuesday of every month from 11:30am to 1:00pm.

**Grace Baptist Church**—8000 Bee Ridge Road, Sarasota, 941-371-0070 (4/32 Wurlitzer). Open console following most monthly meetings Sept. thru Dec., April and May. Professional concerts in January, February and March.

**Tampa Theatre**—711 N Franklin Street, Tampa, 813-274-8981 (3/14 Wurlitzer) [www.tampatheatre.org](http://www.tampatheatre.org). Pre-show concert. Wednesday: Chaz Bender; Thursday: Bob Courtney; Friday: Sandy Hobbs; Saturday: Bob Logan.

### GEORGIA

**Rylander Theatre**—310 W Lamar Street, Americus, 229-931-0001 (3/11 Möller) [www.rylander.org](http://www.rylander.org). Pre-show concert. Organ featured for pre-show productions of the Sumter Players and other events.

**Fox Theatre**—600 Peachtree Street NE, Atlanta, 404-881-2119 (4/42 Möller) [www.foxtheatre.org](http://www.foxtheatre.org). Larry-Douglas Embury plays before each show.

**Grand Theatre**—119 S Main Street, Fitzgerald, 229-426-5090 (3/18 Barton) [www.fitzgeraldgrand.org](http://www.fitzgeraldgrand.org). Organ is played 60 minutes before every film, 6 nights a week, monthly Sunday silent film series at 3:00pm. Films accompanied by staff organist, Jon Durkovic. Features include Laurel & Hardy, Buster Keaton, Charlie Chaplin, and others. All silent film series proceeds go to the organ fund.

**Earl Smith Strand Theatre**—117 N Park Square NE, Marietta, 770-293-0080 (GW4Q Allen digital) [www.earlsmithstrand.org](http://www.earlsmithstrand.org). Organ played 30 minutes before movies and special events with organist Ron Carter and associate organists Ken Double, James Thrower, Larry David, Rick McGee, Misha Stefanuk, Bob Fountain, and Phillip Allen.

### HAWAII

**Palace Theatre**—38 Haili, Hilo, 808-934-7010 (4/13 Robert-Morton) [www.palacehilo.org](http://www.palacehilo.org). Hawaiiana show every Wednesday at 11:00am, occasional silent movies, concerts and special events featuring the organ. Organists Rick Mazurowski, Tommy Stark, and Walter Greenwood.

### ILLINOIS

**Lincoln Theatre**—103 E Main Street, Belleville, 618-233-0018 (3/15 hybrid) [www.lincoltheatre-belleville.com](http://www.lincoltheatre-belleville.com). Movie overtures: Friday, David Stephens; Saturday, volunteers.

**Tivoli Theatre**—5021 Highland Avenue, Downers Grove, 630-968-0219 (3/10 Wurlitzer) [www.classiccinemas.com](http://www.classiccinemas.com). Organ interludes Friday and Saturday evenings 30 minutes before both evening shows by David Rhodes or Tim Charlton.

**Rialto Square Theatre**—102 N Chicago Street, Joliet (4/27 Barton). Organ pre-shows and intermissions: Jim Patak or Sam Yacono. Theatre tours with Jim Patak at the console.

**Beggar's Pizza**—3524 Ridge Road, Lansing, 708-418-3500 (3/17 hybrid) [www.beggarspizza.com/location-il-lansing.php](http://www.beggarspizza.com/location-il-lansing.php). Tuesday and Friday, 6:00pm and 9:00pm; Glenn Tallar.

**Arcada Theatre**—105 E Main Street, St. Charles (3/16 Geneva / Marr & Colton) [www.onestientertainment.com/arcada/arcada.htm](http://www.onestientertainment.com/arcada/arcada.htm). Organ interludes Friday and Saturday nights.

### INDIANA

**Embassy Theatre**—125 W Jefferson Boulevard, Fort Wayne (4/16 Page) [www.fwembassytheatre.org](http://www.fwembassytheatre.org). October 18: Dennis James.

### IOWA

**Orpheum Theatre**—520 Pierce Street, Sioux City, 712-258-9164 (3/21 Wurlitzer) Organ used by the Sioux City Symphony and for special events. Call for schedules.

### MAINE

**McSweeney Auditorium at the Loranger School**—Saco Avenue, Old Orchard Beach (3/13 Wurlitzer) [theatreorgans.com/me/pinetree](http://theatreorgans.com/me/pinetree). October 12 2:00pm; Dennis James.

## MASSACHUSETTS

**Hanover Theatre**—Southbridge Street, Worcester, 508-831-0800 (4/35 Wurlitzer) [thehanovertheatre.org](http://thehanovertheatre.org). The Hanover organ is regularly used for pre-show music at events. For a list, please visit: <http://thehanoverorgan.org>.

## MICHIGAN

**Music Museum House**—7377 US 31N, Acme, 231-938-9300 (3/12 hybrid) [www.musichouse.org](http://www.musichouse.org). October 17 7:00pm: Andrew Rogers; October 18 5:30pm, October 18 7:30pm: Andrew Rogers; November 28 7:00pm: Andrew Rogers; November 29 5:30pm, November 29 7:30pm: Andrew Rogers.

**Michigan Theater**—603 E Liberty, Ann Arbor, 734-668-8397 (3/13 Barton) [www.michtheater.org](http://www.michtheater.org). Lance Luce, Andrew Rogers, Stephen Warner, Henry Aldridge, Newton Bates. 3/13 Barton and Hammond C2 in the Annex Theatre played daily before movies and for special occasions. Henry Aldridge, Chief Organist; Stephen Warner, Andrew Rogers, Newton Bates, House Organists.

**Redford Theatre**—17360 Lahser Road, Detroit, 313-537-2560 (3/10 Barton) [www.redfordtheatre.com](http://www.redfordtheatre.com). Before every film presentation by various local artists. Every other Friday at 8pm. Every other Saturday at 2pm and 8pm. Call to confirm.

**Senate Theater**—6424 Michigan Avenue, Detroit, 313-894-4100 (4/34 Wurlitzer) [www.dtos.org](http://www.dtos.org). Organ overtures and intermission music at events by Dave Calendine, Paul Jacyk, John Lauter, Lance Luce, Lynn Walls. September 21 3:00pm: Nathan Avakian; October 19 3:00pm: Tom Fortier; November 16 3:00pm: Melissa Ambrose-Eidson; December 7 3:00pm: Donnie Rankin. Organ concerts, \$15 at the door.

**Flint Institute of Music**—1025 E. Kearsley Street, Flint (3/11 Barton) [thefim.org/affiliated-organizations/530-flint-theatre-organ-club](http://thefim.org/affiliated-organizations/530-flint-theatre-organ-club). October 31 7:00pm: Andrew Rogers.

**Public Museum of Grand Rapids Meijer Theatre**—272 Pearl St NW, Grand Rapids, 616-459-4253 (3/30 Wurlitzer). Tours by appointment, and TSO guests welcome to hear organ weekly on Friday Mornings. Story time slide program Wednesday mornings year-round.

**Ironwood Theatre**—113 E Aurora Street, Ironwood, 906-932-0618 (2/7 Barton) [www.ironwoodtheatre.net](http://www.ironwoodtheatre.net). Organ is featured as part of the guided summer tour Fridays at noon and 2 pm. October 25: Andrew Rogers.

**The Mole Hole**—150 W Michigan Avenue, Marshall, 616-781-5923 (2/6 Barton). Organ daily, Scott Smith: recorded artist.

**Temple Theatre**—203 N Washington, Saginaw, 989-754-7469 (3/11 Barton) [www.templetheatre.com](http://www.templetheatre.com). Organ is played before most events and tours on a regular basis by musicians Joanne Leach, Pat Portner, Arthur Ralph and Ken Wuepper.

## MINNESOTA

**Heights Theatre**—3951 Central Avenue NE, Columbia Heights, 763-789-4992 (4/11 Wurlitzer). Organ concert every Friday and Saturday before the first evening's show.

## MISSOURI

**Kansas City Music Hall**—301 W 13th Street, Kansas City, 913-568-2613 (4/28 Robert-Morton) [www.kctpo.org](http://www.kctpo.org). All events 2:00pm.

**City Museum**—701 N 15th Street, St. Louis, 314-231-2489 (3/17 Wurlitzer) [www.citymuseum.org](http://www.citymuseum.org). Organ heard every day the museum is open, via computerized relay or by organists from the St. Louis Theatre Organ Society.

**Fox Theatre**—527 Grand Boulevard N, St. Louis, 314-534-1678 (4/36 Wurlitzer) Fox Special [www.fabulousfox.com](http://www.fabulousfox.com). Tours of the Fox Theatre conducted every Tuesday, Thursday and Saturday (except holidays) at 10:30am. Tuesday tour: \$5 for adults and \$3 for children (12 and under). Thursday and Saturday tours: \$8 for adults and \$3 for children. For parties of less than 20, no reservations are needed.

## NEW JERSEY

**Northlandz Music Hall**—Route 202 S, Flemington, 908-982-4022 (5/39 Wurlitzer). Call for exact times. Bruce Williams.

**Loews Jersey Theatre**—54 Journal Square, Jersey City, 973-256-5480 (4/23 Robert-Morton) [www.gstos.org](http://www.gstos.org). Organ played before movies and events on a regular basis. Bernie Anderson, Paul Citti, Eric Fahner, Bob Maidhof

**Broadway Theatre**—43 S Broadway, Pitman, 856-589-7519 (3/8 Kimball). Organists include Harold Ware, John Breslin, Janet Norcross, Nathan Figlio and Marilyn Rabbai.

**Rahway Senior Citizens Center**—1306 Esterbrook Avenue, Rahway, 732-396-3395 (3/10 Wurlitzer) Organ originally from New York Rainbow Room in Rockefeller Center. [www.gstos.org](http://www.gstos.org). Organ played monthly and for special events. Free public concert-first Thursday of every month This organ originally from New York Rainbow Room in Rockefeller Center.

## NEW YORK

**The FORUM THEATRE at the Broome County Center for the Performing Arts**—58 Murray St, Binghamton, 607-778-6079 (Manager) (4/24 Robert-Morton). July 20 3:00pm: Nathan Avakian.

**Dale Building, Senior Citizen Center**—33 Ontario, Lockport (2/8 Wurlitzer). August 18 7:00pm: Andrew Rogers.

**Proctor's Theatre**—432 State Street, Schenectady, 518-346-8204 (3/18 Wurlitzer) [www.proctors.org](http://www.proctors.org). Preshow music, concerts and silent films presented by the Hudson-Mohawk chapter of ATOS. Noon concert series, Tuesdays unless stated otherwise.

**Lafayette Theatre**—Lafayette Avenue, Suffern, 845-369-8234 (2/11 Wurlitzer). Saturday, 11:00am, Earle Seeley, Saturday evenings and Sunday before matinee: John Baratta, Earle Seeley and Jeff Barker.

## NORTH CAROLINA

**Carolina Theatre**—310 S Green Street, Greensboro, 336-333-2600 (3/8 Robert-Morton) [www.carolinatheatre.com](http://www.carolinatheatre.com). Organ played before and after the Carolina Classic Film Series.

## NORTH DAKOTA

**Fargo Theatre**—314 N Broadway, Fargo, 701-239-8385 (4/21 Wurlitzer) [www.fargotheatre.org](http://www.fargotheatre.org). Organ plays Friday, Saturday, and Sunday evening, before and between performances. Short organ concerts: Lance Johnson, Steve Eneboe, and Tyler Engberg.

## OHIO

**Cincinnati Music Hall**—1241 Elm Street, Cincinnati (3/31 Wurlitzer) [www.ohiovalleychapteratos.org](http://www.ohiovalleychapteratos.org). Concerts, special events presented by the Ohio Valley chapter of ATOS.

**Palace Theatre**—Playhouse Square, 1615 Euclid Avenue, Cleveland, 330-454-9181 (3/15 Kimball) [www.playhousesquare.org](http://www.playhousesquare.org). Frequent pre-show and intermission use; occasional concerts. Organ pre-shows for summer film series and special events.

**Ohio Theatre**—55 E State Street, Columbus, 614-469-1045 (4/34 Robert-Morton) [www.capa.com](http://www.capa.com). Organ overtures and intermissions.

**Renaissance Theatre**—138 Park Avenue, Mansfield (3/20 Wurlitzer) [www.mansfieldtickets.com](http://www.mansfieldtickets.com). September 7 2:00pm: Ken Double.

## OKLAHOMA

**Tulsa Technology Center, Broken Arrow Campus**—4600 S Olive Avenue, Broken Arrow (3/13 Robert-Morton) [www.theatreorgans.com/soonerstateatos](http://www.theatreorgans.com/soonerstateatos). Sooner State chapter ATOS, 3rd Friday of each month, programs and open console.

**Coleman Theatre**—103 N. Main Street, Miami, 918-540-2425 (3/10 Wurlitzer) Style 160 Special [www.colemantheatre.org/](http://www.colemantheatre.org/). September 13, September 14: Dennis James .

## OREGON

**Bijou Theatre**—1624 NE Highway 101, Lincoln City, 541-994-8255 (3/17 Allen digital) [www.cinematiclovers.com](http://www.cinematiclovers.com). Silent film series on Wednesdays at 1:00pm.

**Cleveland High School**—3400 SE 26th Avenue, Portland (3/24 Kimball) [www.pps.k12.or.us/schools/cleveland](http://www.pps.k12.or.us/schools/cleveland). Open console at 7pm on the first Friday of the month during the school year.

**Oaks Amusement Park Roller Rink**—1 SE Spokane Street, Portland, 503-233-5777 (4/18 Wurlitzer) [www.oakspark.com](http://www.oakspark.com). The Wurlitzer is played for skating sessions on Sunday afternoons and evenings, special parties on Monday and on Thursday evenings. Keith Fortune is the principal organists with Gary Russell, Dean Lemire, and Marc Gerlack as associates.

**Elsinore Theatre**—170 High Street SE, Salem, 503-375-3574 (3/25 Wurlitzer) [www.elsinoretheatre.com](http://www.elsinoretheatre.com). Silent film programs Wednesdays at 7:00pm. Rick Parks, organist.

## PENNSYLVANIA

**Grand Theater**—252 Main Street, East Greenville (2/6 Marr & Colton) [www.thegrandtheater.org](http://www.thegrandtheater.org). Organ is played before selected events.

**Roxy Theatre**—2004 Main Street, Northampton (2/6 Wurlitzer) [www.roxytheaternorthampton.com](http://www.roxytheaternorthampton.com). Organ is played 6:30pm to 7:00pm and intermissions. Henry Thomas.



# Around the Circuit

Theatre Organ Programs  
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**Strand-Capitol Performing Arts Center**—50 N George Street, York, 717-846-1111 (3/20 Wurlitzer) [www.strandcapitol.org](http://www.strandcapitol.org). Various Artists. Pre-Movie Organ Music provided by members of the Susquehanna Valley Theatre Organ Society on selected Sunday afternoons from 2:30 pm until 3:00 pm. Check the theatre or SVTOS website for dates.

## TENNESSEE

**Tivoli Theatre**—709 Broad Street, Chattanooga, 723-757-5156 (3/13 Wurlitzer) [www.chattanooga.gov/education-arts-and-culture/tivoli-theatre](http://www.chattanooga.gov/education-arts-and-culture/tivoli-theatre). Organ is played for occasional pre-shows and special events.

**Tennessee Theatre**—604 S Gay Street, Knoxville, 865-684-1200 (3/16 Wurlitzer) [www.tennesseetheatre.com](http://www.tennesseetheatre.com). Organ played before movies throughout the year and at free First Monday concerts, the first Monday of every month at 12:00 noon. Subject to cancellation due to other scheduled events.

## UTAH

**Peery's Egyptian Theatre**—2415 Washington Boulevard, Ogden, 801-395-3200 (3/24 Wurlitzer) [www.peerysegypthiantheater.com](http://www.peerysegypthiantheater.com). Silent Films; entrance and exit music at some other programs.

## VIRGINIA

**Byrd Theatre**—2908 W Carey, Richmond, 804-353-9911 (4/17 Wurlitzer) [www.byrdtheatre.com](http://www.byrdtheatre.com). Overtures Saturdays at 7:15pm and 9:30pm, Bob Gulledege.

## WASHINGTON

**Mt. Baker Theatre**—106 North Commercial, Bellingham (2/14 Wurlitzer). Second Sunday monthly, 2:00pm, open console. November 30: Dennis James .

**Lincoln Theatre**—712 S 1st Street, Mt. Vernon, 360-419-7129 (2/7 Wurlitzer) [www.lincolntheatre.org](http://www.lincolntheatre.org). Original installation organ played one-half hour prior to movies most Fridays through Tuesdays.

**Washington Center for the Performing Arts**—512 Washington Street S.E., Olympia (3/23 Wurlitzer) [www.washingtoncenter.org/](http://www.washingtoncenter.org/). September 23: Dennis James .

**Calvary Christian Assembly Church**, Seattle (3/19 hybrid) Wurlitzer/Kimball. October 19 2:00pm: David Wickerham.

**Haller Lake Community Club**—12679 Densmore Avenue N, Seattle (3/9 hybrid). December 7: Larry McGuire, Jamie Snell.

**Spokane First Church of the Nazarene**—9004 N Country Homes Boulevard, Spokane (3/26 Wurlitzer). Organ is used weekly in the 10:45am Sunday traditional service and for other concerts/open console sessions.

## WISCONSIN

**Organ Piper Music Palace**—4353 S 108th Street, Milwaukee, 414-529-1177 (3/27 Wurlitzer). Regulars include Dean Rosko, Zach Frame, Ralph Conn. Organ is played on: Tuesday, 5:30pm to 9:00pm; Wednesday, 5:30pm to 10:00pm with live band; Thursday, 5:30pm to 9:00pm; Friday, 5:00pm to 9:45pm; Saturday, 12:30pm to 9:45pm; Sunday, 12:30pm to 8:45pm.

**Hermes Basement Bijou**, Racine, 262-639-1322 (5/35 Wurlitzer). For tour information, contact Eileen at Racine County Convention Bureau, 262-884-6407, or Fred Hermes for appointments. Open console on weekends.

## AUSTRALIA

### NEW SOUTH WALES

**Orion Theatre**—155 Beamish Street, Campsie (3/17 Wurlitzer). Regular player afternoons on 2nd Thursday of the month, 1:30pm to 4:30pm. Contact Craig Keller at [craigkeller1966@gmail.com](mailto:craigkeller1966@gmail.com) to confirm. Players and listeners welcome. July 20 2:00pm: Donna Parker; October 19 2:00pm: Dwight Beacham; November 15 2:00pm: Richard Hills.

**Orpheum Theatre**—380 Military Road, Cremorne (3/15 Wurlitzer). Saturday night, Sunday afternoon, intermissions, Neil Jensen.

**Marrickville Town Hall**—Marrickville Road, Marrickville, +61 2 9798 6742 (2/11 Wurlitzer). Regular player's evenings 4th Monday night of each month, 7:30pm. Call Neil to confirm. December 7 2:00pm: Tony Fenelon.

### QUEENSLAND

**Kelvin Grove State College**—Victoria Park Road, Kelvin Grove (3/11 Christie) [www.tosa-qld.org](http://www.tosa-qld.org). 1st Sunday of each month—open console etc July 6 2:00pm: Donna Parker; August 29 7:30pm: Walt Strony; August 30 7:00pm: August 31 2:00pm: Tony Fenelon; October 5 2:00pm: Dwight Beacham.

### SOUTH AUSTRALIA

**Capri Theatre**—141 Goodwood Road, Goodwood, +61 8 8272 1177 (4/29 Wurlitzer) [www.capri.org.au](http://www.capri.org.au). Organ played before evening sessions on Tuesday, Friday, and Saturday nights. September 14 2:00pm: Rob Richards, Alex Zsolt; October 12 2:00pm: Dwight Beacham; November 9 2:00pm: Richard Hills.

### VICTORIA

**Dendy Cinema**—26 Church Street, Brighton, +61 3 978 1455 (3/15 Wurlitzer). Organ before films, Saturday evenings.

### WESTERN AUSTRALIA

**John Leckie Music Centre**—Melvista Avenue, Nedlands (3/12 Compton) [www.tosa-qld.org/](http://www.tosa-qld.org/). Regular player afternoons on the first Sunday of each month (March to November) at 2:00pm. Free admission. Players and listeners welcome. Contact Rodney Raymond at [email@tosawa.org.au](mailto:email@tosawa.org.au) for more information. October 19 2:00pm: John Atwell.

## UNITED KINGDOM

### MANCHESTER

**Theatre Organ Heritage Centre and Hope-Jones Museum**—Alexandra Road, Peel Green, Eccles (2/6 Wurlitzer) [www.voxlancastrica.org.uk/heritage](http://www.voxlancastrica.org.uk/heritage). Lunchtime concerts Wednesday every week, 1:00pm.

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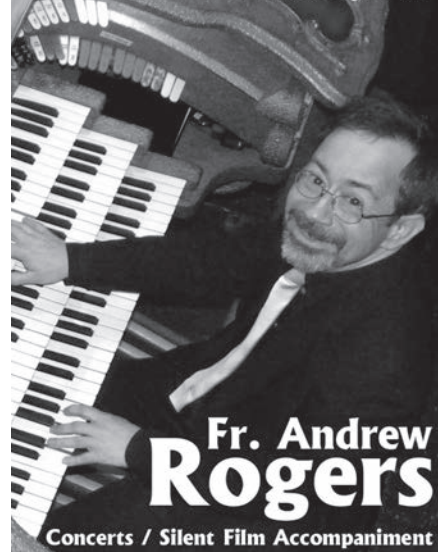
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For more information and registration form, visit [www.atos.org](http://www.atos.org), or contact Carlton Smith – (317) 697-0318 – [c.smith@atos.org](mailto:c.smith@atos.org), or Bob Evans – [b.evans@atos.org](mailto:b.evans@atos.org).

Deadline for registration is July 12, 2014.

(Photos by Richard Neidich)

# Minutes

## SUMMARY OF THE MINUTES OF THE ATOS SPECIAL VIRTUAL BOARD MEETING

Wednesday, March 26, 2014, 9:00pm EDT

Chairman of the Board Bob Dilworth called the meeting to order at 9:04pm

Present: Bob Dilworth, Chairman; Jack Moelmann, Vice Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer; Jelani Eddington; Michael Fellenzer; Dan Minervini (Youth Representative); Don Phipps; Carlton Smith. Members excused: John Ledwon, Bucky Reddish. Staff present: Ken Double, President/CE; Greg Bellamy, IT Manager; Donna Parker, Membership Secretary; Mike Bryant, Parliamentarian.

The minutes of the ATOS 2014 mid-year board meeting were accepted as submitted.

Standing Business:

**Possible Retreat:** The board discussed a possible three-day retreat. The retreat would focus on identifying the problems in the current ATOS structure and provide the vehicle by which to begin a meaningful restructuring of ATOS.

The following concerns were raised:

- Who will provide the followup after the retreat?
- How (realistically) could a restructure be implemented?
- Where are the funds for the retreat coming from?
- What is the exact amount necessary?

A conference call will be scheduled between retreat facilitator Dr. William Weary, Ken Double, Jelani Eddington, and Mike Hutcherson and the results reported back to the board.

**Clarification of policy:** Membership Secretary Donna Parker requested a clarification of ATOS policies regarding first-class mailing of journals for two membership levels, Life members and Honorary members.

Historian Jack Moelmann referred to his list of ATOS board actions and referenced the minutes of the August, 2009 board meeting, which state that ATOS Life members receive publications at the first-class rate.

The meeting adjourned at 9:57pm.

/s/ Bob Evans, Secretary

Please Note: This meeting was conducted using *Robert's Rules of Order-Newly Revised*. Mike Bryant, Parliamentarian.



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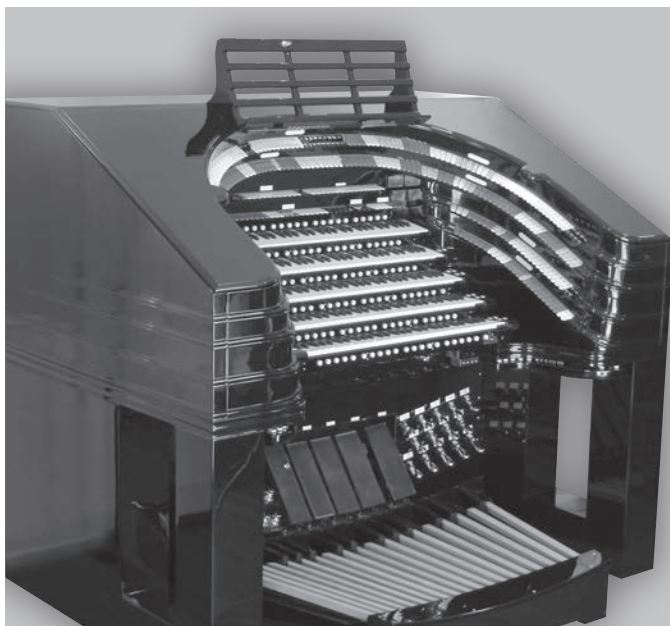
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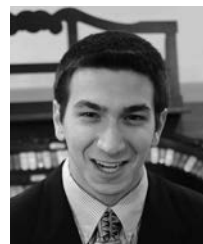
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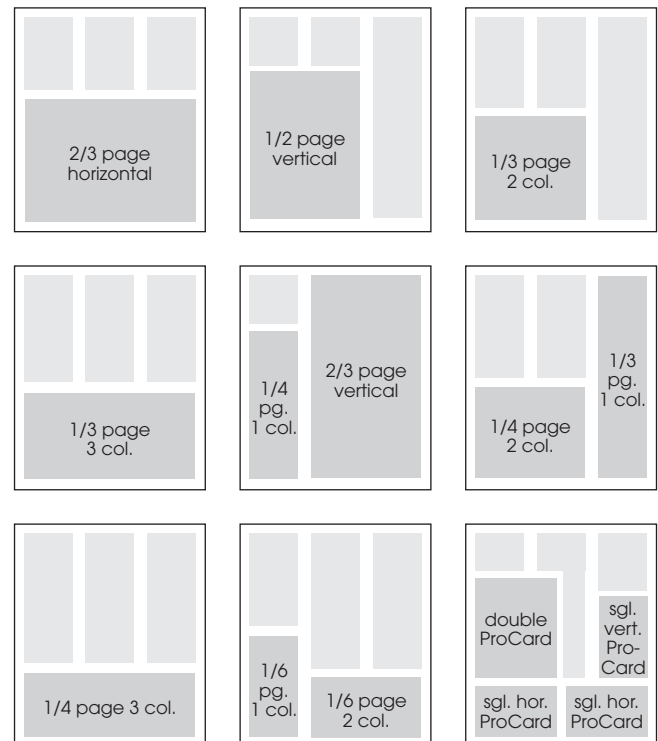
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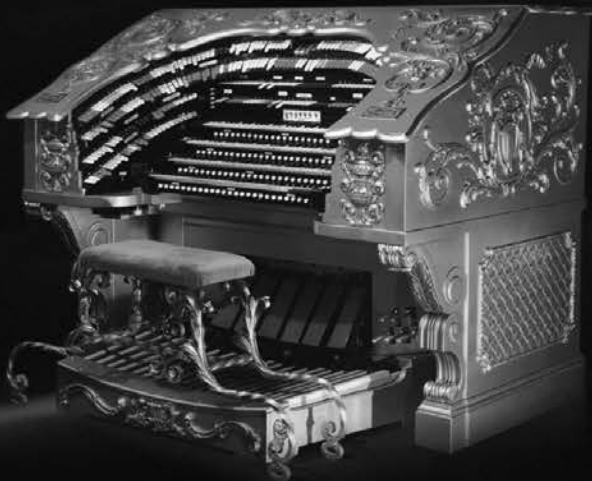
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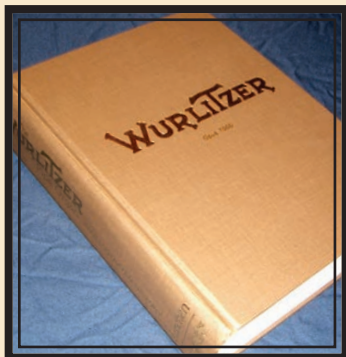
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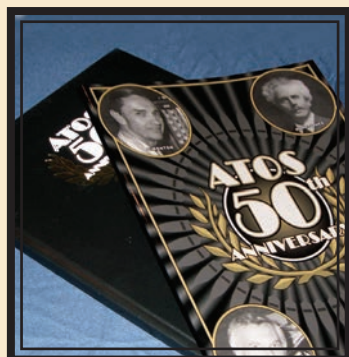
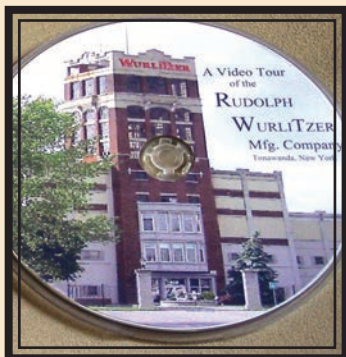
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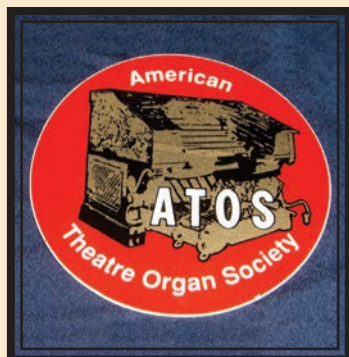
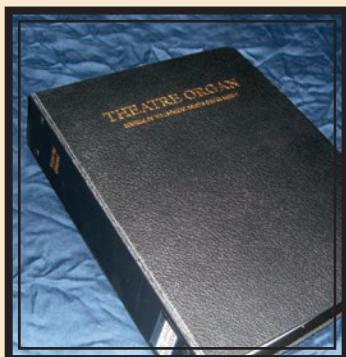
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