



PUGET SOUND PIPELINE

Volume 27, No.8 • August 2016

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Third concert in the
2016 Series...

THEATRE ORGAN POPS

Featuring Scotland's

DAVID GRAY

at the 3/25 Kimball-Wurlitzer

SUNDAY, SEPT. 11, 2:00 PM

Calvary Christian Assembly
6801 Roosevelt Way NE • Seattle

ADMISSION

(for those who are not series subscribers)

PSTOS members \$20 • Non-members \$25

Age 16 and under FREE with adult



David Gray was born in Glasgow, Scotland in 1990 and began playing the piano by ear at the age of four. At the age of 13 he was enrolled at St. Mary's specialist music school in Edinburgh with a focus on piano, while also studying classical organ.

He soon had his first encounter with theatre organ, and set about learning to play the instrument. After winning several youth awards in the U.K., in 2005 he won the ATOS Young Theatre Organist of the Year competition. This led to great acclaim internationally for his skills as a theatre organist.

Toward the end of his high school studies, he chose to stop playing and studying classical organ as there simply was not enough time to do everything. However, he kept the theatre organ going "as it is just too much fun to ever let go of!"

In 2008, David received a full scholarship to the Royal Academy of Music in London to study classical piano. Between lessons and exams he remained as active as possible on the theatre organ scene. He has played theatre organ concerts throughout the UK, Australia, New Zealand, USA and Switzerland, all while working toward an advanced piano degree. He was awarded highest honors from the Royal Academy upon graduation.

David was featured organist at the American Theatre Organ Society conventions for the past three years. Walt Strony, one of the world's most highly sought after theatre organists, commented: "As I write this, David Gray just finished playing an amazing piano solo. Today we are witnessing the birth of a new concert artist—one with talent, technique and a quiet, unassuming personality that will win many supporters."

This amazing young man's quiet demeanor, understated humor, and endearing accent create an immediate rapport with the audience, but these are only icing on the cake compared to the high level of musicality, expression, and technique demonstrated throughout his concerts.

Enjoy this YouTube video of David playing a "virtual theatre organ:"
<https://www.youtube.com/watch?v=E4BthQbofaU>

Drive Directions: IMPORTANT! The Calvary parking lot is now operated by Diamond, but parking is free for those attending this event

SOUTHBOUND I-5—Take exit 171 toward NE 71st St/NE 65th St, merge onto 6th Ave NE. Take a slight left at NE 71st St, continue onto NE 70th St. Turn right at Roosevelt Way NE, destination will be on the right.

NORTHBOUND I-5—Take exit 171 for WA-522/Lake City Way toward Bothell. Take a slight right to NE 73rd St, then the first right onto Roosevelt Way NE. Destination will be on the right.

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Puget Sound Theatre Organ Society is a non-profit organization furthering the appreciation, restoration, and use of the historic Theatre Pipe Organs of the 1920s, through education.

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Simply click on the link below and select your preferred level of membership.

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<http://www.pstos.org/membership/new-member.htm>

In Memoriam

Andy Crow
1933 – 2016



It's with great sadness that we share the news of Andy Crow's death July 12 at the Panorama Convalescent and Rehabilitation Center in Lacey. Andy had been living with Parkinson's Disease; he was 83.

Starting piano lessons at the age of eight, he began to study the organ at age 12. After achieving educational degrees in music, Andy spent two years in the Army Medical Corps at Fort Lewis – during which time he played at the chapels on post as well as at theatres in Tacoma and Seattle.

As a pianist and organist, he performed for more than 60 years; principally in the Northwest, but also for twelve years in the 1960s and 70s, touring the United States promoting the Rodgers Theatre Organ as a member of the Worth-Crow duo. With Ted Alan Worth, they played 366 concerts in virtually every state. He played the organ for over 20 years at the Tacoma and Bellevue Pizza & Pipes restaurants, and for more than 30 years was organist at Olympia's First United Methodist Church. He was a fixture in downtown Olympia as the owner of two theatres and, for many years, lived in the Capitol Theatre building.

He was also famous for his improvised accompaniments to silent movies – often held at The Washington Center for the Performing Arts – where, in 1995, he was in charge of installing the large Wurlitzer pipe organ. Now renamed in his honor as the Mighty Andy Crow Wurlitzer Organ, The Washington Center Board of Directors established an endowment for the preservation and maintenance of the pipe organ in the spring of 1999. For more information on how to support the Andy Crow Wurlitzer Organ, please call The Washington Center at (360) 753-8585 x103.

Bill Keller
1938 – 2016



Longtime PSTOS member Bill Keller, 78, of Olympia, passed away peacefully June 16.

Bill retired as Captain from the Washington State Patrol. While serving with WSP he had an instrumental role in developing the first fingerprint database in Washington. After retiring he co-founded Western Identification Network (WIN), becoming their first CEO. He worked on connecting fingerprint databases nationwide that became part of AFIS (Automated Fingerprint Identification System).

During his career with WSP, he served as part of Governor Dixie Lee Ray's executive security team.

One of Bill's loves was cars and he claimed to have owned nearly 50. He joined the Olympia Cogs Car Club with his high school buddies in 1953 and at the time of his death was a member of the Olympia Corvette Club.

Bill was an accomplished organist, owned a five manual Allen theatre organ, and hosted numerous events for PSTOS members and friends at his home near Olympia. His many PSTOS friends will greatly miss his warm hospitality and seeing him at events.

Sincere sympathy is extended to all Bill's family and friends.

Olympia's Wonderful Wurlitzer
FREE EVENT! Thurs., Aug. 18, 7:00

Northwest organist Sharon Stearnes returns for a night of sing along pop tunes, classics, and standards you never knew could be played on the organ! Bring the whole family to celebrate the 1924 Mighty Andy Crow Wurlitzer Organ with performances that keep this beautiful instrument a lively part of our community's thriving arts scene. **Washington Center for the Performing Arts, Olympia**

PSTOS

Coming Events



▶ **DAVID GRAY**
Theatre Organ Pops at CCA
Sun., Sept. 11, 2 PM

David has played concerts throughout the UK, Australia, New Zealand, USA, and at two recent ATOS annual conventions. He wowed our PSTOS audience in 2013 and we're eager to again hear this brilliant young organist at CCA!

DAVE WICKERHAM

Theatre Organ Pops at CCA
Sun., Oct. 16, 2 PM



Dave began performing at age 14 at Arizona's Organ Stop Pizza. He played seven years at Florida's legendary Milhous Museum. He has toured Australia/New Zealand four times. Welcome back, Dave!

▶ DON & HANNAH FEELY

**Annual "Holidays at Haller"
 Christmas Program and
 PSTOS Annual Meeting**



Back by popular demand, Don and Hannah return with an afternoon of delightful holiday musical fare!

PLUS enjoy a holiday sweets table by YOU....our PSTOS Members!

Sun., Dec. 4, 2016, 2:00 PM



**A warm welcome
 to new
 PSTOS member...**

James Welch
Poulsbo, WA

Quarino Entertains In Style Reviewed by Jamie Snell



The bright Saturday afternoon of July 16 saw an enthusiastic group of fifty PSTOSers gathered at the Tacoma home of Merlyn Johnson as Paul Quarino presented a quality organ concert in his legendary engaging style. The instrument was Johnson's 3/30 Wurliitzer-Morton, recently expanded and brought to pristine condition by Ed and Patti Zollman. Quarino has been a mainstay of the Portland organ world for over forty years, notably as organist at the Organ Grinder Restaurant from 1974 to 1996, and still as organist at Rivercrest Community Church for more than thirty years. His last concert for PSTOS two years ago at Bill Keller's residence was a hit; we were glad to welcome him back, and he did not disappoint.

After an introduction by Ray Harris, Quarino set an upbeat mood with the old standard "Linger Awhile" followed mostly by tunes of that genre, occasionally interspersed with more recent songs like Neil Diamond's "Sweet Caroline" and a few hymns. He played entirely from memory and seemed to choose most of his selections impromptu, demonstrating both his huge repertoire and his ability to improvise polished arrangements on the spot. There were several fun pairings based on titles, such as "Crazy Rhythm" followed by "Fascinating Rhythm," and "You" followed by "Who." For yet more fun, he ended the first half with a foursome that made sense in sequence: "I'm Confessin'," "Cecelia," "Last Night

on the Back Porch," "We Just Couldn't Say Goodbye."

Quarino's second half was even more varied, ranging from "I Met a Million-Dollar Baby in a Five-and-Ten-Cents Store" and "Jada Jada Jing Jing Jing" to "La Bamba" and "YMCA." A highlight was the "Penthouse Serenade" with the melody played on the grand piano in the grand tradition. "The Washington Post March" served as the nominal final number, followed by an encore by request, "The Object of My Affection," complete with the classic chromatic riffs.

Besides playing a full program, Quarino took several opportunities to tell anecdotes, some serious but mostly humorous, on a wide range of topics: his first encounters with pipe organs, his wide-ranging performing career, organists he has known (such as Jonas Nordwall), styles of playing hymns and popular tunes, the layout of organ stops and presets, etc. He has certainly had a colorful life, and the attendees were rapt as he gave us glimpses of it.

Following the concert the audience adjourned for refreshments and conversation on the patio. It was a thoroughly entertaining afternoon, and we look forward to having Paul back again and again. Thanks to everyone who made this event possible, and especially Merlyn Johnson for sharing her beautiful home.



Paul explains some of the features of the organ

PAGES FROM THE PAST...1966

This article appeared in the *Kent News-Journal*, 50 years ago on Wednesday, April 27, 1966

From the Bill Carson/Greg Smith archives

Theatre Organ Being Rebuilt in Woodmont Home

Time, money and inconvenience can't separate Woodmont resident Don French from his huge, disassembled theatre organ. A relic of silent movie days, the instrument occupies 10 to 15 hours of French's spare time each week. The vast machine, with some pipes so long they can't stand upright, occupies more than half of his basement in addition to a small blower room upstairs. Air ducts, specially built into the house, run down to power the organ.

French calls it "an affliction . . . something I've been dreaming about for 25 years." And, he hopes, it will be finished by Christmas.

A professional organist, French played for 10 years in the skating rink at Santa Fair in the Federal Shopping Way.

French's elaborate "erector set" came to him in truckloads, boxes and wrist-thick hanks of tiny wires, from the Show Ballroom on First Avenue in Seattle. It was first installed in the Liberty Theatre in North Bend, Ore., and was moved to the Seattle dancehall-theater in 1939.

In 1961, French acquired the Wurlitzer organ for \$1200, only 10 percent of its original cost and ludicrously lower than the present replacement value of \$35,000, according to French.

The instrument, which is actually a collection of dozens of electro-pneumatically controlled instruments, is properly referred to as a 3/10 theatre organ. This means, said French, that it has three manuals, or keyboards, and 10 ranks, or sets of 61 pipes.

Thus, the organ can produce at least 740 different notes or as many as 85 notes simultaneously with the depression of four keys.

Included in the mechanism are a complete piano, marimba, xylophone, a glockenspiel, sleigh bells and chimes. Other colorful noisemakers, all electro-magnetically controlled from the keyboard, are: a full set of drums, including bass, kettle, snare, tom tom, plus steamboat whistle, warbling-bird whistle, auto horn, castanets, tambourine, Chinese wood block, fire gong, triangle,

horse's hooves and two kinds of cymbals.

The huge Wurlitzer's name, Hope-Jones Unit Orchestra, indicates the philosophy behind its kaleidoscopic sound-producing ability. For silent movies and stage shows, it alone could provide sound effects simulating an entire orchestra.

Included in its 10 ranks of pipes, each capable of producing at least 61 notes, are the concert flute, violin d'orchestra, celeste, diapason, clarinet, tuba, tibia clausa, vox humana, oboe horn and krumet.

French is chairman of the American Theatre Organ Enthusiast's Puget Sound Chapter. Members of the group in Washington, Oregon and Western Canada own 11 operating organs similar to French's and another 17 are in the process of restoration.



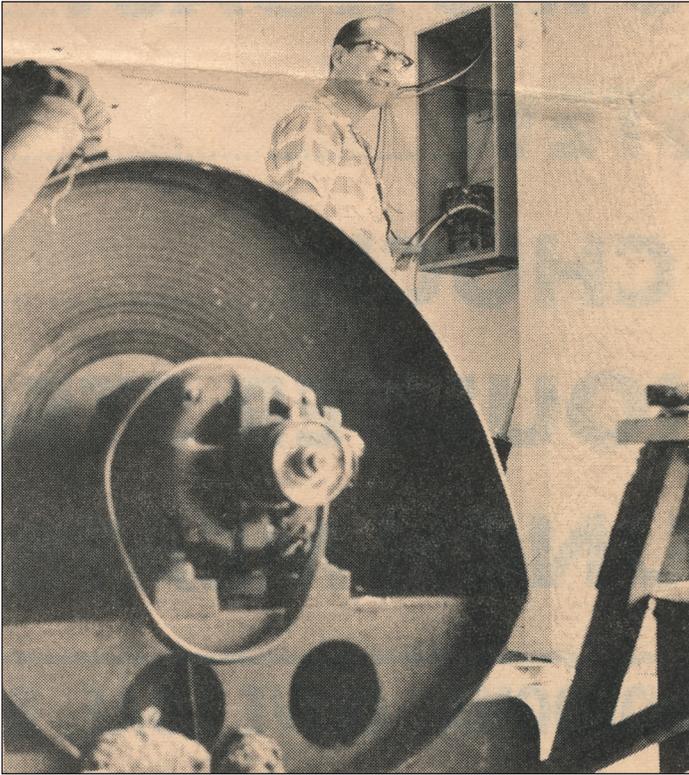
The group holds regular concerts displaying the virtuosity of their instruments, most of which are installed in private homes. The Pacific Northwest convention of the nationwide ATOE will be July 8, 9 and 10 in Portland, French said.

Lots of mutual help passes between the organ enthusiasts, and the basement of French's home has been the scene of many work parties as friends and fellow organ lovers pitched in to help get the restoration job done.

"You have to be a little bit of everything – tinsmith, leather crafter, wood worker, painter, electrician . . .," to get ahead on an organ restoration, said French.

And so it helps to have a friend when your tibia clausa comes unjointed.

PAGES FROM THE PAST... *Continued*



GO-POWER – Don French shows the main switch box which controls the flow of current to the many parts of his theatre organ. In the foreground is a five-horsepower electric motor and blower assembly which provides air to operate the electro-pneumatic organ controls. The air is ducted across French's garage, down through the subfloor to air trunks for distribution during operation.



PERCUSSION – Some of the numerous instruments that make up Don French's complex theatre organ are shown here. French bops out a note on the bass drum, largest of several in the drum portion of the organ's large and versatile percussion complement. The drum heads were in good condition when he acquired the organ in 1961, French said, and all they required was a thorough cleaning.



DETAIL WORK – Don French, organ re-builder, is shown in an accustomed posture as he applies a bit of glue, know-how and elbow grease to one of the thousands of intricate parts of his vintage 1925 theatre organ. Behind French is part of the wiring panel which contains myriads of thin wires connecting the organ manual with the pipes. He is shown working on a pneumatic activator, part of the mechanical action of an organ pipe. Only a portion of the organ's 800 activators needed reworking, French said.

FREE Allen organ and Kimball console from the estate of late PSTOS member Ben Panchot:

Allen organ

Allen 1100 organ (Digital & MIDI), 3-manuals with two Allen speakers, plus other speakers. Plays well.

Kimball 4 manual console

Kimball 4-manual theatre organ console. Could be used to createy37 a virtual pipe organ.

Contact Jack Driscoll for details and location. 425-485-4331 johnpdriscoll@outlook.com

The ATOS Convention in Cleveland: A Barrel of Fun!

Review and photos by Jamie Snell

This year's ATOS convention, July 3-8, based in Cleveland, was a barrel of fun for this reviewer and surely for the roughly four hundred other theatre organ fans in attendance. The main events were as follows:

Sunday, July 3

3:00 – Richard Hills, 4/34 Wurlitzer, Senate Theatre, Detroit, MI
 5:30 – Justin LaVoie, 3/23 Wurlitzer, Stahls Auto Museum, Chesterfield, MI

Monday, July 4

10:00 – Mark Herman, 3/15 Wurlitzer, Grays Armory, Cleveland
 1:15 – ATOS Annual Meeting
 4:00 – Jonas Nordwall, 4/28 Wurlitzer, Masonic Auditorium Cleveland

Tuesday, July 5

9:30 – Young Theatre Organist Competition, 4/28 Wurlitzer, Masonic Auditorium, Cleveland
 3:30 – Jelani Eddington, 3/20 Wurlitzer, Renaissance Theatre, Mansfield, OH

Wednesday, July 6

10:30 – John Lauter, 3/8 Page, State Theatre, Sandusky, OH
 3:30 – Ron Rhode, 3/10 Wurlitzer (concert, silent film "Coney Island"), Lorain Palace, Lorain, OH
 8:00 – David Gray, 3/17 Kimball, Connor Palace Theatre, Cleveland

Thursday, July 7

8:30 – ATOS Members Forum
 9:45 – Seminars: MIDI-based theatre organs; and the forthcoming biography of George Wright
 1:45 – Nathan Avakian, 3/11 Kilgen (concert, four short silent films), Canton Palace, Marion, OH
 4:15 – Jerry Nagano, 3/19 Wurlitzer, Akron Civic Theatre, Akron, OH
 7:15 – ATOS Awards Banquet

Friday, July 8

11:30 – Donnie Rankin, 3/10 Wurlitzer, Marion Palace, Marion, OH
 3:30 – Clark Wilson, 4/34 Robert Morton (silent film "Girl Shy"), Ohio Theatre, Columbus, OH

Highlights included stellar concerts by Richard Hills, Mark Herman, Jonas Nordwall, Jelani Eddington, and David Gray. Justin LaVoie's was also very fine, though the auto museum venue made focusing difficult compared to a normal

concert. Nathan Avakian's rock-oriented concert was superbly executed though predictably problematic for traditional theatre organ buffs; the four youth-produced short silent films and his accompaniments were marvelous. The silent film accompaniment by Clark Wilson was extraordinary. The Young Theatre Organist Competition was won by 17-year-old Seamus Gethicker of Bath, ME; the runners-up were Luke Staisiunas of Yardley, PA and Richie Gregory of Powell, OH; all three played at a remarkably high level.

The Annual Meeting and Members Forum were conducted in a way that was quite civil, even subdued. Doubtless this was by design, to try to restore confidence after the recent tumult. In May several Board members had written to the Chair, Michael Fellenzer, asking him to step down; he responded with a lengthy letter to the membership and scheduled a special meeting to remove some Board members. Ultimately he canceled the special meeting and chose not to run for a second term as chair. A new Chair, Richard Neidich, was elected. Of the substantive issues, the largest one was whether the budget pattern of recent years could be continued without jeopardizing the financial viability of ATOS. Neidich, President Ken Double, and others gave assurances that the budget would be modified to assure stability, and the members in attendance seemed to be satisfied that the situation was resolved.

The logistical and technical aspects of the convention were nearly flawless – the hotel, buses, meals, venues, and most importantly of course, the instruments.

The Awards Banquet was festive and highly enjoyable; Theatre Organist of the Year Award went to David Peckham, Honorary Member Award to Dave Schutt, Hall of Fame Award to Jim Riggs, Member of the Year Award to Donn Linton, and Special Merit Awards to Bob Castle, Tom Stehle & Ben Model.

Huge praise is due to convention co-chairs Bob Moran and Joe McCabe, and to the entire Cleveland team for a great job of planning and running the convention. For more details, see www.atos.org and the forthcoming issue of Theatre Organ. Next year the convention will be based in Tampa, FL; in 2018, in Los Angeles; and in 2019, in Rochester, NY. I look forward to seeing more PSTOS members at future conventions!



Richard Hills at the Senate Theatre Detroit



Justin LaVoie at Stahl's Auto Museum



Jerry Nagano at Akron Civic Theatre



Mark Herman at Grays Armory Cleveland