



PUGET SOUND PIPELINE

Volume 26, No. 5 • May 2015

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SECOND CONCERT OF THE 2015 PIPE ORGAN POPS SERIES

MUSIC, by George!

A tribute to the genius of **GEORGE WRIGHT**
and other musical greats named George

George Wright is remembered as one of the most inventive and entertaining theatre organists of the 20th century. Join in celebrating his memorable music, plus other great music "by George," recreated for you by none other than the incomparable...

JONAS NORDWALL at the 3/25 Kimball-Wurlitzer

Sunday, June 14, 2:00

Calvary Christian Assembly

6801 Roosevelt Way NE • Seattle



JONAS NORDWALL enjoyed a personal friendship with George Wright—and his music—over many years.

Jonas has toured the world playing concerts in theaters and performing arts centers. He has performed in Japan, Europe, and China and has made seven concert tours to Australia.

Nordwall has over 25 highly acclaimed recordings on a variety of labels. His recordings are frequently heard on the internationally syndicated radio show, "Pipedreams."

A Portland native, Nordwall's first musical

studies began at age 4 on the accordion. Besides Portland teachers Joe Parente and Eileen Hagen, he had tutoring sessions with Charles Magnante and Anthony Galla-Rini, two of the twentieth century's most famous accordionists. At the age of 16, Nordwall performed on the accordion for Sweden's King Gustav Adolf.

During the 1970s and early '80s he was senior staff organist for the Organ Grinder Corporation, where he performed in both Portland and Denver on large, personally

custom designed Wurlitzer theatre pipe organs in lavish restaurant settings. He has been a featured artist for many American Theater Organ Society national and regional conventions.

His performances and recordings have created rave reviews, which have stimulated a new interest in the organ. A recent review stated "... if more organ concerts were as carefully programmed and excellently performed, the organ would again be at the forefront of the musical public."

ADMISSION for those not subscribing to the concert series
PSTOS members \$20 • Non-members \$25 • 16 and under free with adult

EZ on-off I-5!
Lots of free parking!
Easy access—no steps!

DRIVE DIRECTIONS **IMPORTANT!** The Calvary parking lot is operated by Diamond, but **parking is free for those attending the concert!**

SOUTHBOUND I-5—Take exit 171 toward NE 71st St/NE 65th St. Merge onto 6th Ave NE. Take a slight left at NE 70th St. Turn right at Roosevelt Way NE. Destination 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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Pipeline Editors—Russ & Jo Ann Evans, joann@pstos.org
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JOINING PUGET SOUND THEATRE ORGAN SOCIETY IS QUICK AND EASY!

For a one year household membership, send a \$25 check payable to PSTOS together with your name(s) as you would like them to appear on your name badges, your address with complete 9-digit ZIP code, your email address, and your phone number to:

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OR...you may securely join PSTOS or renew your membership ONLINE!

Go to: www.pstos.org
Click on "Join PSTOS."
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No checks!
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A few clicks and it's done!



Please consider becoming an EVENT SPONSOR

A \$500 sponsorship for one series concert will greatly help us continue presenting world-class programs. Sponsorships are tax deductible. Contact Treasurer Jon Beveridge at jon@pstos.org

PRESIDENT'S Message

The last time Donna Parker was scheduled to play for PSTOS, the event had to be canceled because of snow. The weather on April 18, however, was anything but snow. It was a beautiful afternoon both outside and inside Kenyon Hall. We've been looking forward to having Donna back for a long time and it was worth the wait. Not only did we enjoy Donna, but she also brought along Martin Ellis, another very talented theatre organist/pianist. The duets on piano and organ with both artists switching back and forth were wonderful. It's always a joy to see artists share the spotlight and enjoy each other's talent. Both Donna and Martin are such good ambassadors for the theatre organ. They are such excellent musicians and know how to connect their listeners to their music.



Speaking of being an ambassador, have you invited a friend to Jonas Nordwall's upcoming concert or to a movie in the June Silent Movie Mondays series, both in June? Over 1500 Paramount patrons heard the Wurlitzer during the March series. (Thanks to our dedicated PSTOS Paramount Publix crew for all of your hours and hours of work to have it ready). Silent movies are a great way to introduce a friend to the sound of the theatre organ.

The program committee works hard to bring excellent organists for our concert series at Calvary, not only for the enjoyment of our members, but also so you can invite a friend. Music lovers don't always know that they would enjoy the music of the organ, it's an instrument one really has to search out to hear. But hearing it played well, it's hard not to enjoy it.

Share your enjoyment with a fellow music lover in June. Invite a friend to an upcoming event.

See you in June!

PSTOS Coming Events

▶ JONAS NORDWALL



**The 2nd of the 2015
"Pipe Organ Pops"
series**

Sun., June 14, 2 PM
**Calvary Christian
Assembly**

▶ Catered Italian dinner with PETE EVELAND at the HLCC Wurlitzer Plus RAY HARRIS and his accordion.

Sunday, August 9
**Haller Lake
Community Club**



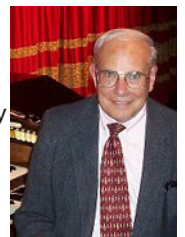
▶ JOHN ATWELL, from Melbourne, Australia, and the 3rd of the 2015 "Pipe Organ Pops" series



Sun., Sept. 27, 2 PM
**Calvary Christian
Assembly**

▶ Tribute to ANDY CROW Remembering Andy's lifetime of dedication to the theatre organ.

This event was originally planned in 2013 but but was canceled due to Andy's health. We are happy to be able to reschedule it!



Sat., Oct 24
Bill Keller home, Olympia

▶ HOLIDAYS at HALLER —Our own JAMIE SNELL will headline the day with "Old Fashioned Christmas Fun, Music and Grand Singalong!"

Our PSTOS holiday celebration returns to HLCC with music, food, fun, and camaraderie.

Sun., December 6, 2 PM
**Haller Lake
Community Club**



From the MAILBOX

Hi, and thank you so much for the mention of the Lincoln's 89th birthday party. It was a great success. We had over 350 people attend. We know for sure some of them saw the item in the Pipeline.

Anne Steel, manager of the Raymond Theater, attended and made a deal with Jeff. He will do "The General" at Raymond on May 24th at 7 PM. I hope the Raymond organ behaves as well as the Lincoln organ did.

Loved the letter about the Tom Hazelton concert at the San Francisco Paramount. We were also there. I met Tom and organ man Ed Stout shortly thereafter when Tom came up to play our then new-to-us Wurlitzer.

Fred Becks



TRADER JOE'S SILENT MOVIE MONDAYS JUNE SERIES

PARAMOUNT THEATRE Celebrating the 25th anniversary of Martin Scorsese's "The Film Foundation"

The post-screening CineClub in the Paramount bar is a community discussion about the film, covering silent film trivia questions and exploring silent film in general. Led by a film industry specialist, it takes place following each film. All ages welcome.

Film price \$10. All films at 7:00PM.

All films in this series accompanied by the Mighty Wurlitzer.

June 1 — THE MARK OF ZORRO

Accompanied by Walt Strony

June 8 — MY BEST GIRL

Accompanied by Christian Elliott

June 15 — THE UNHOLY THREE

Accompanied by Tedde Gibson

June 22 — SNOW WHITE

Accompanied by Donna Parker

Donna Parker & Martin Ellis Wow at Kenyon Hall



The full house at Kenyon Hall on the afternoon of April 18 was eager with anticipation for Donna Parker's concert on the fine 2/13 Wurlitzer. So it was a surprise when hall master Lou Magor introduced Martin Ellis, Parker's long-time musical partner, to share the stage. Their first number, a piano/organ duet of Michael Bublé's "It's a Beautiful Day," left no doubt that Ellis was a worthy collaborator. Parker and Ellis took turns at the piano and organ, playing a wide range of genres: standards like "What'll I do?" and "Nice Work if You Can Get It"; two classical works, Rossini's "La Danza" and Lemmens' "Fanfare in D"; the upbeat Latin tunes "Cumana" and "Brazilian

Sleigh Bells"; and rock songs including "Moon Dance," a medley from Grease, and the more recent "Beautiful" by Christina Aguilera. By the end, the audience was clearly awed by both performers' consummate musicianship.

Donna Parker has served as Official Organist for the Los Angeles Dodgers, Product Specialist for Conn Organ Company, and Organist for the Los Angeles Sports Arena. She has been staff organist for a number of restaurants including Roaring 20s in Grand Rapids MI, Paramount Music Palace in Indianapolis, Organ Grinder in Portland OR, Uncle Milt's in Vancouver WA, and Organ Stop Pizza in Phoenix and Mesa. In 1996 she received the American Theatre Organ Society's prestigious Organist of the Year Award. She has entertained theatre organ audiences across the U.S. and

internationally, performing in Canada, Austria, Australia, Japan, and New Zealand. She and Martin Ellis are members, along with Jonas Nordwall, of Trio Con Brio, a musical performing group that uses three separate organs played simultaneously for grand orchestral effects and unusual concert programs.

Martin Ellis was the first winner of the ATOS Young Organists Competition in 1986. He has held several church positions including Principal Organist and Assistant Music Director at North United Methodist

Church in Indianapolis, and is currently Music Director at St. James Lutheran Church in Portland. He has also served as Associate Organist at Uncle Milt's Pipe Organ Pizza in Vancouver WA, as Senior Staff Pianist/Organist for the Indianapolis Children's Choir, and as house organist of the Hilbert Circle Theatre in Indianapolis. He has been a featured artist at conventions of The American Guild of Organists, The Organ Historical Society, and The American Theatre Organ Society. He enjoys a diverse career as a pianist, choral and orchestral arranger, professional accompanist, and classical and theatre concert organist, performing across the U.S.



The Wurlitzer sounded excellent, thanks to preparation by its chief technician, Bob White. In addition to the musical treats, many in the audience partook of the hall's trademark rootbeer floats and other goodies served by volunteers at intermission. The concert was a joint venture by Kenyon Hall and PSTOS; many thanks to Lou Magor, Geri Cooper, and helpers from both groups who made this event run so smoothly.

PAGES FROM THE PAST... *Treasures from the Archives*

History In the Making

The following article about Jesse Crawford's recording fame is reproduced from an undated publication from the Wm. Bunch archives.

JESSE CRAWFORD HELD TWO RECORDING HONORS—HE WAS THE FIRST ARTIST TO SELL ONE MILLION RECORDS FOR VICTOR, AND WAS THE FIRST ORGANIST TO RECORD A THEATRE ORGAN ELECTRICALLY.



Jesse Crawford is not only famous for his role as leading theatre organist throughout the world, but also for two outstanding achievements in the recording industry. He was the first artist ever to gain the honor of selling over one million phonograph records of a single release. This was his famed "Valencia," made for the Victor Talking Machine Company and released on their Victor Records label, which is remembered for the trademark showing a dog listening to his master's voice coming from a large Victrola horn.

The second honor, historically important because it was a revolutionary change in what would effect the entire recording industry, was his participation in the first organ recordings that were made electrically.

The year was 1924. Jesse Crawford had become interested in a new method of making recordings electrically. A man by the name of William B. Marsh was the inventor. He had formed Marsh Laboratories, Inc. Jesse invested in the new concern, and also became one of Marsh's artists, recording the Chicago Theatre Wurlitzer in the new medium.

The firm produced these recordings, plus a great many opera selections under the "Autograph" label. Today they are collector's items. It is unknown how many recordings were made under the

original label name. Marsh had invented the electrical recording head which took sound through the early carbon microphones and amplifiers and inscribed the wax masters electrically.

Recordings produced through this method were the first successful ones made of the Chicago Theatre Wurlitzer. Earlier attempts had been made to capture this large organ by means of the acoustical method of recording, and each try was a dismal failure.

Jesse jumped at the chance to be heard on phonograph records. This alone would have been satisfactory to Marsh. But the organist foresaw, possibly, a new era in recording and became an enthusiastic investor in the company. He considered Marsh a genius. And the good man was just that! However, like so many endowed with brilliant, inventive minds, he lacked business acumen and as a result, the business failed. Other firms bought the record masters and soon all Autograph tunes were turning up on other labels. Jesse, of course, lost his entire investment in the firm. He still admired Marsh and regretted that the business could not continue.

After Marsh was bankrupt, the Autograph label was bought up by a group of business men and for years was distributed through one of the leading five and ten cent stores throughout the United

ANNOUNCING THE INAUGURATION OF THE SUMMER SEASON

POPULAR SUNDAY NOON ORGAN RECITALS

STARTING SUNDAY MAY 25, 1924

11:45 A. M. to 12:45 NOON

THE CHICAGO THEATRE MIGHTY TWIN ORGAN

MR. and MRS. JESSE CRAWFORD

**Playing Simultaneously at
Two Separate Consoles**

1. Schubert Gems—
 - (a) Excerpt from "Unfinished Symphony."
 - (b) Serenade.
 - (c) Marche Militaire.
2. Soloist.
3. "The Skaters' Waltz," Waldteufel
4. March from "Tannhäuser," Wagner

DOORS OPEN AT 10:30 A. M. WITH FEATURE PICTURE

**Recital starts at 11:45 A. M., followed by complete
De Luxe Stage and Screen Program**

Regular Sunday Admission Price

PAGES FROM THE PAST... *Continued*

States and Canada. Anyone owning an original Marsh record can easily determine its authenticity. The name Marsh Laboratories, Inc. appears within a shield on the lower portion of the label. The Crawford selections on two original Autograph labels are "Old Virginia Moon," backed with "Honest and Truly" and "A Kiss in the Dark," backed with "Don't Mind the Rain."

Autograph records by Jesse Crawford paved the way to great fame for the organist. The Victor Talking Machine Company was impressed with his artistry and contracted with him to record for them on the two manual, eight-rank organ in Wurlitzer's Chicago store on Wabash Avenue. The company spent a great deal of money for acoustical recordings; Jesse played into a big horn that was constructed in the basement studio. It is not known how many recordings were produced by this method before Victor adopted the electrical recording system. Even after he had moved to New York City to become solo organist at the famed New York Paramount Theatre, Crawford continued to return to Chicago to make records.



of Jesse Crawford, but when he left the theatre in 1932 he had no place to put it and therefore did not exercise his right of ownership. The organ eventually reverted to the building which was then owned by Paramount and became the property of the corporation. Crawford left it there with the understanding that he could use it to make recordings and broadcasts.

For many years after he left the theatre, and well into World War II, Jesse returned to this studio organ to make recordings. There were well known contemporary organists who also recorded the organ. In 1935 Crawford made a series of recordings on this instrument for Muzak.

Use of the organ was discontinued about the middle of the war. The studio was turned into a secret laboratory which produced one record per day containing the identification sequence of U.S. and Allied aircraft. It was used for identification to prevent our own anti-aircraft guns from firing on our planes. During the peak of the war this studio became so strategic and put under such secrecy that it was not possible to get anyone into the area other than engineers directly connected with the project. Muzak had a contract from the War Department for this work.

There was so much equipment in the studio it was impossible to get to the console.

The organ was never restored or tuned following the war and was never heard again in the studio. It was subsequently sold to Richard Loderhose and removed to his residence on Long Island. Crawford continued to record for Muzak and Decca, but there being no pipe organ available in New York City, he used a Hammond.

Crawford's greatest success came to him at the ornate console of the Paramount Theatre Wurlitzer in New York City. Here he was the "Peacock of the Organ World," "The Poet of the Organ." The Mighty Wurlitzer, which he designed, was a genie who granted his every musical wish and made him an internationally famous theatre organist for all time. Whatever Crawford contrived was soon copied, adapted and adopted by theatre organists the world over.

The fame of the instrument also spread until finally it was acknowledged to be the finest organ ever built by the Wurlitzer Company. The artist who designed and played it, the theatre in which it was erected, and the organ itself became an unbeatable combination that was to be heard until 1932 when Jesse Crawford concluded his engagement at the theatre. He was the highest paid theatre organist, and without doubt the most popular theatre organ recording artist.

At the conclusion of his lengthy Paramount engagement, Jesse sailed off to England. He appeared in several theatres and his popularity there was as great as in the U.S.



Helen Crawford

About 1928 this changed when the Wurlitzer Company realized Crawford's popularity was something worth capitalizing on. The firm made an astounding offer: They would install in a special studio in the Paramount Building a four manual organ on which Jesse could make his recordings—and give the instrument to Crawford and the Paramount Theatre free of charge in return for having the Wurlitzer name printed on each record label produced there. In reality the organ was the property



The Crawford Family