



PUGET SOUND PIPELINE

Volume 28, No. 8 • August 2017

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LAZY HAZY CRAZY DAYS OF SUMMER

Join **RAY HARRIS &
JO ANN EVANS**

For an afternoon of music and fun
at the Wurlitzer & piano

Enjoy summer refreshments on the patio

Sunday, August 13, 2PM

Home of Russ & Jo Ann Evans

6521 NE 191st St., Kenmore, WA

Seating is limited to 50!

**RESERVATIONS, PLEASE,
by August 10th**

joann@pstos.org or 425-485-5465

*Leave message with your name
and how many in your party*



Ray and Jo Ann both began playing piano as kids in the Billings MT area, and coincidentally, both eventually landed in Seattle where they found careers in the piano and organ business ... as competitors! They met at a PSTOS meeting in the early 2000s and in 2008 began playing their light-hearted brand of music as a duo. They have enjoyed entertaining their friends ever since and hope to see you at this get-together.

ADMISSION \$10 per person

Age 16 & under free

*Proceeds will help fund acquisition of a
"Virtual" Marimba for the Haller Lake Wurlitzer
Additional donations welcome, and are tax deductible*

DRIVE DIRECTIONS

From I-5 take EXIT #175 eastbound onto NE 145th St., drive 1.4 mi. to Bothell Way. Turn left (north) on Bothell Way, driving around the north end of the lake 3.0 mi. to 68th AV NE. Turn left (north) on 68th and drive 1/2 mi. to NE 190th St. Turn left (west) on NE 190th, drive one short block to NE 191st St. Turn left, drive one long block to a cul-de-sac on the left marked Dead End, also NE 191st St. Turn left into the cul-de-sac. The Evans home is the first on the left. Park in the drive or on the street.

From I-405 take EXIT #23 westbound toward Bothell, drive 5 miles, staying on Hwy 522, to the main light in Kenmore at 68th NE. Turn right (north), and continue as above where underlined. Phone 425-485-5465.

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Puget Sound Theatre Organ Society is a 501(c)(3) non-profit organization furthering the appreciation, restoration, and use of the historic Theatre Pipe Organs of the 1920s, through education.

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DIRECTORS

Fred Rowe, fred@pstos.org • Barbara Graham, barb@pstos.org
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COMMITTEES

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Program Planning Team—
Bob Buchholz, Jo Ann Evans, Barb Graham, Ray Harris,
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Hospitality HLCC—Ellen Sullivan
Facebook—Jeff Snyder

NEWSLETTER & WEBSITE

Pipeline Co-Editors—Jamie Snell, jamie@pstos.org
Jo Ann Evans, joann@pstos.org
Pipeline Online Website—Tom Blackwell, tom@pstos.org

LIAISONS

AMICA, POF, and AGO—Carl Dadrill
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JOINING PUGET SOUND THEATRE ORGAN SOCIETY IS FAST AND EASY!

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

- Secure!
- No checks!
- No stamps!
- A few clicks and it's done!



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

A message from Fred Rowe, chair of the new Educational Outreach Committee

January of 2017 brought some changes to PSTOS. Jamie Snell was sworn in as the new president, I was asked to join the Board, the recently formed Promotion & Fundraising Committee was dissolved, and Carl Dadrill stepped down as long-time chair of the Scholarship Committee and suggested rethinking its mission. A meeting for that purpose resulted in proposals to broaden its scope of outreach, remove age restrictions on recipients, and rename itself the Educational Outreach Committee. Jamie presented these proposals to the Board and they were accepted.

There are four of us on the committee: Phil Hargiss, Jeff Snyder, Jamie, and myself. I was elected chairman and we set about rewriting the mission statement and updating operational documents. Its mission statement now reads: The purpose of the Educational Outreach committee is to provide grants, scholarships, encouragement, and support for the advancement of the study of the organ. We now award, in addition to scholarships, grants for attendance at workshops, master classes, restoration and repair classes, and programs like the ATOS Summer Youth Adventure and the AGO Pipe Organ Encounters.

There is much happening with the committee, I am happy to report. We received a request for a theatre organ study scholarship from long-time PSTOS member Merlyn Johnson of behalf of her great-grandson Braeden. The scholarship was awarded and he is now studying with Donna Parker.

Before Carl stepped down he suggested that we contact the local AGO chapter and offer to help with their Pipe Organ Encounter—Advanced, planned for July. Jamie did that and AGO Seattle said they would be glad to add a session on the theatre organ. Unfortunately, the POE-A was cancelled due to insufficient enrollment. After consulting with AGO, the committee decided to offer to pay the tuition for a Seattle-area student who had chosen to attend the one other POE-A this summer, in Birmingham, Alabama. AGO Seattle had already decided to fund the student's airfare. The Seattle and Birmingham AGO chapters appreciated our participation and much good will was generated.

Now on to a different kind of outreach: During March I became acquainted with the International Youth Silent Film Festival, in which filmmakers age 20 and younger produce short silent films using provided theatre organ music as the accompaniment. Thinking that the festival might be a good way to reach out to the younger generation, I began a dialogue with that group and its president. His recommendation was to establish a relationship with the very

active silent film movement in the Puget Sound area, and with the festival itself. As a result of this advice, I established a dialogue with the Director of Education and Performance Programs at Seattle Theatre Group, the parent organization of the Paramount Theatre. PSTOS and IYSFF both participated actively in STG's April 24 youth event at the Paramount.

The audience attending the Paramount's Silent Movie Mondays is large and varied, and many come for the Mighty Wurlitzer as well as the films. This audience is growing in our area and worth our cultivating. To take advantage of this, we are now working on a postcard to hand out to silent movie attendees, listing the SMM series on one side and the PSTOS concert series on the other, along with basic information about the two organizations. This postcard, along with a new and much improved 4 ft. by 8 ft. banner announcing PSTOS above our lobby table, will let the silent movie attendees know who we are and publicize our concerts.

There are several other areas of outreach the committee will be working on in the future. Ideas, events, and projects of an educational nature will be handled by the committee, and others will be handled by other committees, the board, or ad hoc groups. Regardless of how it is done I am sure there will be interesting times ahead for the new Educational Outreach Committee and for PSTOS as well. I am excited to be part of it.

From the MAILBOX

Everyone,

Just today we received our AMICA International Bulletin. The Editor felt that our joint event deserved two pages in the Bulletin! We in AMICA, including our President Stu Swanberg, were very appreciative of the invitation of PSTOS to be involved in this event, and without this invitation, it obviously never would have happened.

Thank you again for making this event possible, and we are glad it received national press. I hope we can do something together again in the future.

Carl Dadrill

A warm welcome to new PSTOS member—

• Cheryl Stuart
Seattle

PRESIDENT'S *Message* — ATOS convention report, by Jamie Snell, President

THE 62ND ANNUAL ATOS CONVENTION, July 3-6, was hosted by the Central Florida TOS and based in Tampa, with side trips to Sarasota and Lakeland; optional encore days on the 7th and 8th included trips to Pinellas Park, Plantation, and Ft. Myers. About 240 people attended, and everyone I spoke with agreed that it was a fabulous convention. Here is a summary; for more information visit www.atos.org/term/2017-convention.

JULY 3 – TAMPA THEATRE (3/15 Wurlitzer in a classic “atmospheric” theatre, complete with stars)

YOUNG THEATRE ORGANISTS COMPETITION All three finalists, Nicholas Renkosik, Ryan Hardy, and Alex Jones, performed very impressively; Jones was declared the winner. The competition was followed by a concert by Seamus Gethicker (last year’s YTOC winner), a highlight of which was a medley from the musical *Chicago*.

DAVE WICKERHAM in concert. Dave played spectacularly. This concert will be remembered for his presence of mind when, in response to a cipher, he immediately switched to a series of unplanned songs in keys that blended with the note. Then, as soon as it was fixed, he simulated a different cipher, blending with it in the same way, as if to say “Who cares about a little cipher?”

JULY 4 – GRACE CHURCH, SARASOTA (4/32 Wurlitzer in a modern church with colorful lighting)

SIMON GLEDHILL in concert, another formidable performance. Highlights were medleys of Henry Mancini tunes and songs from *Annie Get Your Gun*.

DAVID GRAY in concert, an awesome performance. A highlight was his medley of Gershwin tunes from the 1937 Astaire-Rogers film *Shall We Dance*.

MARK HERMAN in concert, a marvelous program (will I run out of hyperbolic adjectives?), opening with “The Star Spangled Banner” and including a medley from *The King and I*. The conclusion, a medley of American and British patriotic music, began seemingly as Mark’s encore; but soon Simon and David reappeared for a hilarious session of “musical chairs,” the three randomly changing places at the organ and piano benches and occasionally pushing each other off, playing all the while without missing a beat.

JULY 5

ALLEN MILLER’S Technical Seminar on repair and adjustment of organ keyboards.

RICHARD HILLS and KEN DOUBLE in concert at the AMALIE ARENA (5/92 Walker in a 21,000-seat ice hockey arena with a gigantic

projection system). Richard played a full concert and Ken played a few numbers at the halfway point, notably some tunes famously used with sports announcements (drawing on his former career). Richard’s highlights included three medleys of songs: from films starring Nelson Eddy and Jeanette MacDonald; from the Sigmund Romberg operetta *The New Moon*; and by the song-writing team of DeSylva, Brown, and Henderson. The Walker digital organ sounded surprisingly real and was not overpowering.

ANNUAL MEMBERSHIP MEETING, at which members of the Board spoke and responded to a few questions from the audience. Chairman Richard Neidich gave a detailed presentation on planned organizational changes, including a more austere budget, eliminating duplicated work in accounting, changing the fiscal year to end on May 31, establishing periodic requests to chapters for information, and redesigning the website to be more useful to chapters and visitors in general.

POLK THEATRE, LAKELAND (3/12 Robert Morton in a historic vaudeville and movie palace)

CLARK WILSON accompanying the silent film *Steamboat Bill, Jr.* starring Buster Keaton, Tom McGuire, Ernest Torrence, and Marion Byron. Clark did a brilliant job as always, using period tunes, always matching the music to the action, and with sound effects in perfect synch.

JULY 6 – TAMPA THEATRE

YOUNG ARTISTS SHOWCASE – three young performers in shorter concerts:

NATHAN AVAKIAN included several songs incorporating prepared rhythm tracks; but the highlight was his accompaniment, using his own scores, of nine three-minute silent films from the International Youth Silent Film Festival. **DANNY MCCOLLUM** played a program of songs from various eras, including medleys from *Peter Pan* and *Beauty and the Beast*. **ANDREW VAN VARICK’S** concert included the Gershwin standard “But Not for Me,” classic rock songs like Carole King’s “I Feel the Earth Move,” and newer songs like “My Heart Will Go On” from the film *Titanic*.

Interspersed between these concerts were the **MEMBERS FORUM**, at which Board members responded to numerous questions and suggestions from members in the audience, and the **AWARDS CEREMONY**, led by Awards Chairman David Kelzenberg. The awards included a special merit award to past President/CE Ken Double, and Theatre Organist of the Year to Jerry Nagano.

RON RHODE concluded the convention proper with a concert featuring selections from his extraordinary 44 years of concertizing, and the announcement of his intention to retire after

the 2018 convention. Highlights included Gershwin’s “Strike Up the Band,” the Nat King Cole classic “Walkin’ My Baby Back Home,” and Ernest Gold’s “Boston Pops March.”

JULY 7 – ENCORE DAY 1 – PINELLAS PARK AUDITORIUM (3/15 Wurlitzer with digital voices)

JUSTIN LAVOIE in concert. Justin, about to be a senior at Oklahoma University, played a program of mainly classic standards, including Porter’s “Let’s Do It,” Berlin’s bouncy “The Piccolino” from the Astaire-Rogers film *Top Hat*, and a medley from the 1980 musical *42nd Street* with music by Harry Warren.

WALT STRONGY in concert. Walt, with over 40 years of ATOS convention concerts to his credit, was in top form. He also presented a program of mainly standards including Gershwin’s “I Got Rhythm,” and an unusual medley of songs about cities or states, the rarely heard Zez Confrey piano piece “Valse Mirage,” and the suite from *Carmen*.

JULY 8 – ENCORE DAY 2

JELANI EDDINGTON in concert at the JANCKO BACKYARD MUSEUM, PLANTATION (3/22 Wurlitzer in a family museum’s music room containing numerous automatic musical instruments). Jelani displayed his usual flawless technique and arranging skill. The program included medleys from James Bond movies and from *The King and I* (with “So In Love” on the piano), as well as Rachmaninov’s “Prelude No. 5 in G minor” and “Bacchanale” from the Saint-Saëns opera *Samson and Delilah*.

DONNA PARKER in concert at the BRITAIN RESIDENCE, FT. MYERS (3/25 Wurlitzer in a private residence). Donna played a superb program with an eclectic mix of numbers including “Wouldn’t It Be Lovely” (transcribed from an Oscar Peterson recording), Brubeck’s “It’s a Raggy Waltz,” the Van Morrison rock classic “Moondance,” a medley from *Jesus Christ Superstar*, and “Pavane” from Robert Elmore’s organ composition “Rhythmic Suite.” She encoored with Percy Faith’s “Brazilian Sleigh Bells” to enthusiastic applause.

Logistically the convention was relatively problem-free. The convention hotel (the Marriott Waterside) was excellent, with a responsive staff and fine bars and restaurants. The charter buses worked well overall, though there was one breakdown due to a failed transmission. The weather was hot and humid, but attendees were drenched by a downpour only once. There was plenty of air conditioning, often too much. CFTOS deserves high praise for its fine planning. Next year’s convention will be June 29 – July 3, based in Pasadena, CA; it should be another great convention, and a lot easier to get to!

PSTOS

Coming Events

"Lazy Hazy Crazy Days of Summer"

RAY HARRIS & JO ANN EVANS



at the Evans
Wurlitzer and piano
Sun., Aug. 13, 2 PM

Ray and Jo Ann will again bring you an afternoon of music, smiles, food and some surprises.



JERRY NAGANO

Theatre Organ Pops at CCA

Sat., October 14, 2 PM

The well-known Bay Area organist comes to CCA for an entertaining and musical afternoon. Jerry was influenced by Gaylord Carter, George Wright, and Lyn Larsen. Jerry was recipient of the prestigious ATOS "Organist of the Year" award for 2017!

SPRIT OF CHRISTMAS

Annual membership meeting
and Christmas program.



Always a fun and festive event, put it on your calendar now and watch this space for more details.

Sun., Dec. 3

Haller Lake Community Club

AGO Programs

American Guild of Organists presents...

Friday, July 21, 12:10 p.m.

Dana Robinson, Associate Professor of Organ, University of Illinois plays the Brombaugh organ at Christ Episcopal Church, 310 North K Street Tacoma, donation at door.

Friday and Saturday August 11 & 12

Church Music Clinic led by David Cherwien and Mark Sedio. Sessions on Choral, Handbell and Keyboard music. No charge but RSVP needed:

www.augsburgmusic.org/summer-2017-music-clinics-registration/

Trinity Lutheran Church of Lynnwood, 6215 196th St SW, Lynnwood, WA 98036.

Friday August 11, 2017, 7:00 pm

Hymn Festival led by David Cherwien & Mark Sedio at Trinity Lutheran Church, 6215 196th St SW, Lynnwood, WA 98036. No charge, open to all.

Open Console at Haller Lake was a fun opportunity to play real pipes!

Photos by Bob Zat and Jo Ann Evans

About a dozen folks gathered at Haller Lake Community Club Sunday afternoon, May 7, to take advantage of a long awaited Open Console event. They were not disappointed! The organ sounds much more alive than before the two-year renovation. The new console is beautiful.

Bob Zat was minder of the clock—each player was given a ten-minute-or-three-song limit, with a chance to sign up for a second turn.

David & Jennifer Johnston drove over from Leavenworth; Ron Lilley, from Federal Way. Tyler Pattison, a PSTOS scholarship recipient in 2006, and our youngest new member, played some delightful tunes. (Tyler earned Gonzaga University degrees in both electrical engineering and organ, and now lives in north Seattle with his software engineer wife, Lauren.)

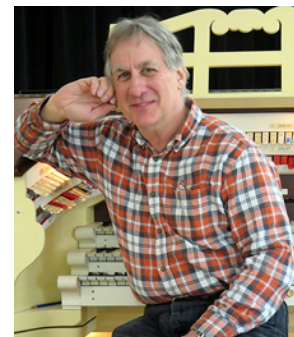
Some folks attended only to listen, others to play.

Coffee and cookies were enjoyed by all.

We hope to plan such events once or twice each year, making it possible for PSTOS members to enjoy playing our very own Wurlitzer.



Tyler Pattison



Ron Lilley



Pat Skold shares a thought with Russ Evans.



Jamie Snell



David Johnston makes a point to Ron Lilley. Gil Drynan is in the background.



Jo Ann Evans

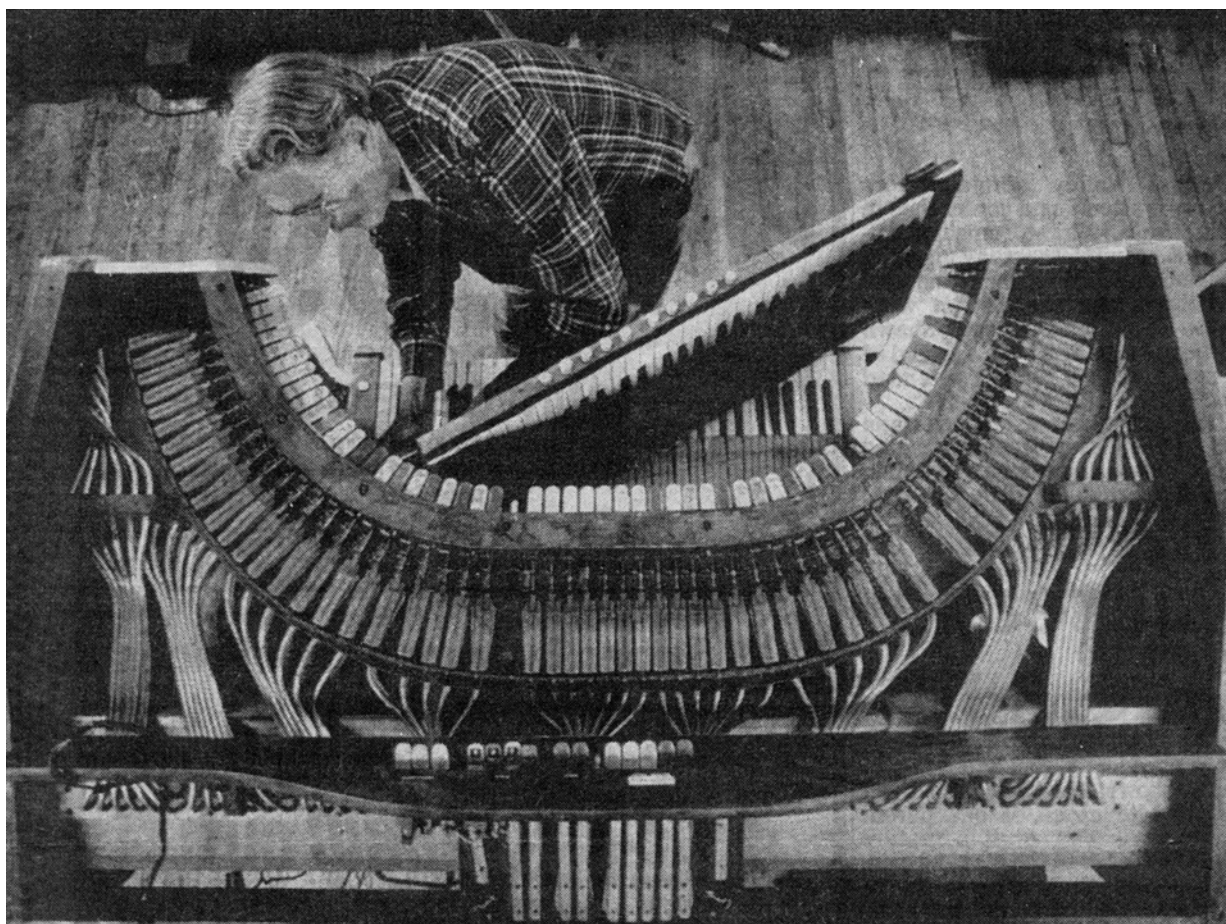


Standing in back: Jennifer & David Johnston (Leavenworth), Tyler Pattison, Ron Lilley, Russ Evans. **Front row:** Gil Drynan, Jo Ann Evans, Jamie Snell, Lauren Pattison. Not in photo: Pat Skold, Bob Zat.

PAGES FROM THE PAST...1989

As reported in Spokane's *Spokesman-Review Spokane Chronicle*, Sunday, February 19, 1989

Restored 1919 pipe organ tuned up for Centennial



Keyboard technician Frank Hutchins works on the console of an old Wurlitzer theater organ being restored in Wenatchee in honor of the Washington State Centennial.

WENATCHEE — A wheezy old Wurlitzer organ from 1919 has been restored as part of the state's Centennial celebrations.

The organ, which has resided in the Liberty Theater since 1919, has been restored at Balcom & Vaughan Pipe Organs Inc. in Seattle at a cost of about \$60,000.

It is being installed at the North Central Washington Museum this month.

"We want to use the organ in the museum in connection with silent film programs, presentations of live melodramas and concerts," museum director Keith Williams said.

"It's nostalgia for older people and it'll be a highly educational experience for kids who never heard one — especially played in conjunction with a silent movie," said Williams.

Unlike a standard church organ, the theater organ also has numerous sound effects, such as galloping horses, train engines, sirens, whistles, gun shots and drum rolls, he said.

The organ wasn't being played in the theater, he said. It was offered to the museum by Dave Gellatly, who retained ownership of the organ when the theater

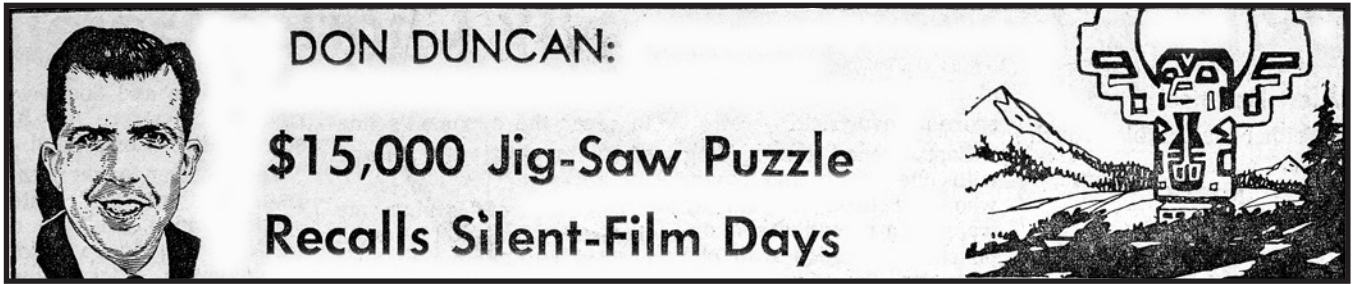
was sold in the 1970s. The museum decided in July to take it.

Even with extensive volunteer labor, the cost of moving the huge Wurlitzer organ out of the theater was about \$15,000.

Refinishing and restoring all of the aged mechanisms cost \$25,000 to \$35,000. Another \$10,000 to \$20,000 will be spent later to turn the museum's existing multi-purpose room into a theater with more than 150 seats, Williams said. Funds for the project were raised by a "Save the Pipe Organ" drive that solicited public contributions.

PAGES FROM THE PAST...1967

From the *Seattle Times*, 1967



One needs a special devotion to a hobby to dig up his garage floor, knock out basement walls and expend several thousand hours of labor.

Lee Bauscher, 5123 S. Avon St., is such a man. He is nearing completion of a magnificent jig-saw puzzle—an 11-rank, 1924 Wurlitzer Opus 1609 theater pipe organ.

Purchased from a dealer in Omaha about 18 months ago, the massive pipe organ has occupied all of Bauscher's spare time since. It took five hours just to remove it from the truck. Water, hoodlums, dry rot and falling ceiling plaster had wrecked much of the innards and damaged the trappings.

Bauscher, a consulting electronics engineer, went to work making new parts and putting the thousands of crazy-quilt pieces together again. His friends and their wives joined in on Humpty Dumpty, spending countless hours sanding and making new pneumatic bellows.

There are something like 16 theater pipe organs in private homes around Seattle, plus four playable ones in local theaters (Orpheum, Fifth Avenue, Granada and Paramount) and several in nearby cities.

A regular cult has grown up around theater pipe organs, which you could get just for hauling them away during the Second World War. Now brokers have tied down every organ in the country. Today a truck full of parts costs a tidy sum.

SEATTLE is a theater-organ hotbed. Dick Schrum, a professional organist here, is president of the American Theater Organ Enthusiasts, an organization that puts out its own magazine. Don French, another musician, is local chairman.

When Bauscher's organ is ready for hard use—another three months or so—Bauscher expects his friend, Woody Presho, a fine pipe organist, to drop in for a concert. He hopes Schrum, a budding recording star, will use it to cut a platter. "You've got to be a little nuts to tackle one of these things," Bauscher says. "But I've got lots of company. Some

very important men around town have them as playthings."

Few organs arrive in the shape Bauscher's did, however. Bauscher has drilled more than 8,000 holes just to rebuild the electronic relay system. New wood is going in everywhere.

The electronics expert began by breaking the concrete floor out of his garage and sinking it another two and a half feet to accommodate some of the equipment and pipes, including what pipe-organ addicts call "the toy shelf."

The "toy shelf" is replete with drums, glockenspiel, xylophone, chimes, sleigh bells, vibraharp and tambourines, which brought life to silent movies.

Another room contains a five-horsepower blower, a maze of wiring and more pipes.

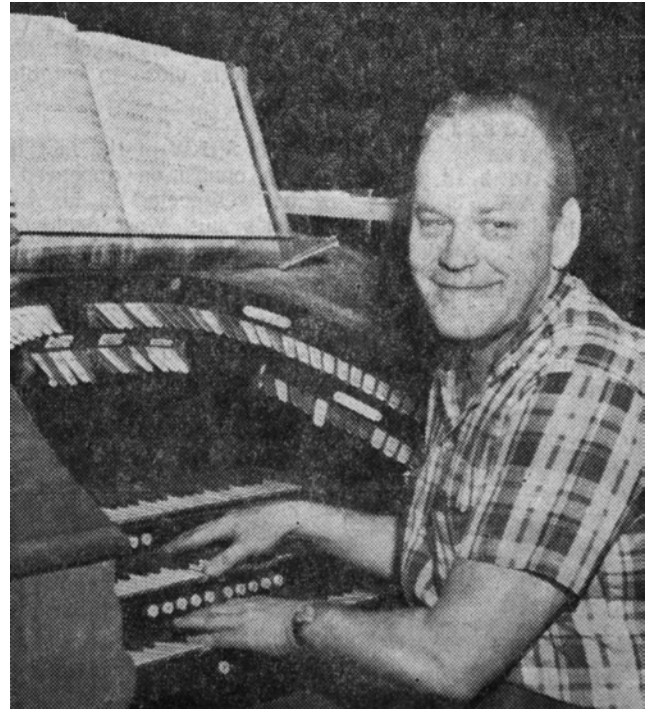
The main part of the basement houses the relay system and the organ, beautifully rebuilt. It has one of those Harvard split-seats that old-time theater organists used when they wove their tuneful magic. Along one wall is the electronically controlled piano that goes with the big organ.

It all adds up to what will be a \$15,000 or more layout when Bauscher finishes. It also means that he is stuck in his house for life, unless he can find a pipe-organ enthusiast to buy it.

Bauscher won't tell what he paid for the organ, which has over 1,000 pipes. Even in its battered condition, it wasn't a gift.

"Want to hear it?" asked Bauscher, a burley, ham-handed man who could pass for a wrestler. "It sounds pretty good right now."

He flipped a switch. The blower started to work. And, as Bauscher pressed keys, the listener was transported back to the days of sleeve galluses, patent-leather shoes, and



LEE BAUSCHER WITH HIS PIPE ORGAN.

Assembling the wreckage is half the fun.

rinky-tink jazz.

One set of keys produced the sound of a smoke-belching steam locomotive (and one could visualize the poor hero pumping the railroad handcar like mad to stay ahead of the iron monster). Another key, and the train whistle moaned in the night.

Still another set of keys produced the clatter of horses' hooves (for the great cowboy chase). And there was the oo-ga or an old flivver's horn, the glorious umpa-umpa of tubas, the shrill of flutes and the ominous rat-a-tat-tat of drums (as the firing squad made ready).

There is just one piece of music on Bauscher's organ rack now—that old swinger "Ja-Da."

"First thing I'm going to do when I get this thing finished is to take some organ lessons. You see, I don't even know how to play it."

A \$15,000 pipe organ and he can't play it. See, you've got to be nuts.

THEATRE ORGAN POPS

Brett Valliant's skill delighted all!

Reviewed by Jamie Snell

Photos by Jeff Snyder, Jo Ann Evans

The audience was abuzz with anticipation as Brett Valliant, lately arrived from Wichita, Kansas, took the stage to present the second "Theatre Organ Pops" concert of the season on June 3 at CCA. It was an afternoon of surprises from the eclectic mix of tunes, but certainly no surprise at Valliant's versatility and high level of musical artistry.

He began the program with Bernie Wayne's snappy novelty tune "Vanessa" in Lyn Larsen's arrangement. And then – who would have expected? – Sir Edward Elgar's familiar march "Pomp and Circumstance," befitting the present graduation season. Then a luscious arrangement of "If I Loved You" from *Carousel*. And then – you'll never guess – "The Battle Hymn of the Republic"...then a tango, a polka, and "The Way We Were" from the same-named movie. Bringing us to the present, Valliant played a medley of Alan Menken's music from Disney's *Beauty and the Beast*, used in the 1991 animated film, the Broadway production, and the just-re-



arrangement of "I'll Follow My Secret Heart" from Noel Coward's 1934 *Conversation Piece*, the new hymn "You Raise Me Up" by Rolf Løvland of Secret Garden, and Lyn Larsen's arrangement of "Atlanta G.A." The artist then took a classical side-trip to a transcription of Debussy's "Claire de Lune," followed by a medley of popular hits from the 1950s – some rock-n-roll ("Johnny B. Goode") and some closer to big band ("Mr. Sandman"). Following a few more tunes alternating with hymns, Valliant concluded with a medley from *Mamma Mia!*, ending with ABBA's 1976 hit, "Dancing Queen." But wait – returning to the stage in response to a standing ovation, he encored with Widor's ever-popular "Toccata," the final movement of his 1879 "Symphony No. 5." In case anyone had been yearning for variety and virtuosity, they were certainly satisfied!

Brett Valliant is known for his extensive repertoire, both classical and pops, and his comfort playing any type of organ, be it church, theatre, concert, or Hammond. He has served as organist at the First United Methodist Church of Wichita since his teen years. He has performed at conventions of the American Theatre Organ Society and has toured extensively in the US and abroad. We look forward to having him back in Seattle!

Thanks to everyone who helped make this event a success, including Susan Buchholz, Barb Graham, and Halie Dodrill for the great job on refreshments; Jon Beveridge, Russ Evans, and Susan for handling tickets, and Jon for treasuring; Susan for valiant work with retirement homes; Bob Buchholz for handling radio promotion; Bob Zat for the usual superb MC job; Jeff Snyder and Bob for audio and video work; Jeff for coordinating with the church, and for taking great photos and posting on



Master of ceremonies, Bob Zat, holds a recent issue of *Theatre Organ*, featuring the complete story of the CCA organ renovation.

leased live-action film. Then, for a classical change of pace, Gaston Bélier's brief but dramatic "Toccata pour Grand Orgue," followed by "O Divine Redeemer," and to round out the first half, the "Maple Leaf Rag," dedicated to Patti Zollman (who was in the audience) in thanks for her introducing the artist to ragtime on the organ.

Valliant's second half was somewhat more upbeat, starting with an exciting rendition of "In the Mood," perhaps Glenn Miller's biggest hit, followed by the 1933 hit "Black Moonlight," popularized by Bing Crosby and Perry Como. Then, for a change of pace, the Buddy Cole



Halie Dodrill, Susan Buchholz and Barb Graham are a terrific refreshment team!

Facebook; Tom Blackwell for website updates; Ray & Tonya Harris for hosting and entertaining Brett; Jo Ann Evans for tickets, signs, program design, photos, and so many other details; and Greg Smith for organ prep and being on call during the concert.



Attendees enjoy refreshments and camaraderie during intermission.